

The Writer's Condition, today



We should begin with the dictionary definition of the word 'profession' that says: „Occupation, permanent work that is practiced by someone based on an appropriate qualification; theoretical knowledge and practical skills complex that define someone's training; job”. And this is where we stop because the rest of the definition doesn't concern us.

As far as the profession is concerned, we are, I believe, more or less clarified.

Let's see what the Romanian dictionary says under 'writer': „Author of literary works” – and the rest of the explanation doesn't concern us. A pretty concise and evasive definition. Maybe 'poet' has a better chance: “someone who writes poetry, author of poems”. Nothing much but a narrowing of the specialization. So, there is no use in searching for: prose writer, playwright, essay writer, critic, etc. All we are left to do is to try to find a wider semantic opening of the word 'author' (that appears as you can see everywhere): “a person who creates a literary, artistic, scientific or journalistic work”. The circle is closed. Cautious, the 'authors' of DEX will not state in any version any link between the creator of the literary work – in the case of the writer – and the profession. Is it to blame the fact that the edition I am using was published prior to '89? Why would I suspect that? That's easy: before 1989, the profession's classification held by the Ministry of Work there was only one place where the word 'writer' existed: wagon writer. So, the 'authors' of this dictionary, I assume, wouldn't contradict the ministry's classification.

As a last resort I use 'Le Petit Larousse'. Under the word 'writer' the definition coincides with the one from DEX.

We are back to square one. The dictionary's 'authors' do not consider that being the writer is a profession. More than that at this time, because of the pressure exercised by some Members of Parliament of the press signals etc. not only the profession of the writer was introduced in the classification, as an overdoing, the one of a poet, even. The incident can only be taken as a joke. It is hard to believe that Homer's profession was a poet.

And still, there is the profession of a writer. The dream of any author of literary works is, if it were possible, to only make a living from writing. There are only a few cases of people who could make a living on writing, solely.

The qualification of the writer in his profession is completely different from any other profession. Any regular person is able after graduating a high level of education to perform one profession like: doctor, engineer, teacher, butcher, welder, etc. but being a writer is more difficult thing, impossible even. As the Latin proverb says: „*Poeta nascitus, orator fit*”.

I believe it would be important, after the public recognition of the profession (what else could we call it) of a writer by introducing it in the classification that, based on the published books, their quality could belong to a recognized writers guild and enjoy through static politics of some financial-fiscal facilities that would allow him to exercise, prioritarly, this profession. But the day when the royalties for a book or a collaboration will exceed the quantum of some purely symbolic sums and those taxes cruelly is still far away Galați.

Far it is the moment when we will be able to say that even in Romania the author is recognized and paid on this work's worth; or at least he can make a decent living. Re-iterating Eminescu's quote: „poetry-poverty”, we implicitly admit that as far as the writer's condition is concerned there are no notable developments. Maybe, during the communist dictatorship „proletcultiștii” (workers producing culture) were happy with the way they were treated financially. But it a little far fetched to consider these people writers. Until than, the producer of culture, the only thing as we all know that is the essence of the national existence will have to do anything to survive and, when he gets the chance, in the eventual spare time, to write, to be as dictionary says an „author of literary works”.

Cassian Maria Spiridon

Editor-in-chief for „*Convorbiri literare*”

President of ARPE

Editorial

The Empire of childhood



Sometimes I am filled with an unstrained longing for the time of my childhood and I nostalgically remember the last day of school when we had to return the text books for the following generations, that were to feast on the letters that we spent so much time reading, doodling, rigorously erased breathlessly with the „fool’s mother”. What an excitement, what a chatter in the schoolyard when we parted noisily to charge the lanes, the streets, the playgrounds, the ponds, the forests or the beaches, the mountain paths... according to everyone’s means!

What home works, what problems, what exercises! We always fooled ourselves with the idea that the next time we will be more organized and we won’t have to spoil the good last days of the holiday doing pending home works. We only managed to make promises.

But, let’s come back! Where are we going this holiday?

Of course, preparations are long over. This year’s projects are probably modest; it’s a time of crisis. Even though there are viable solutions. For example, reading the favorite books, holiday clubs, open air games, sports competitions.

In this case, the „V.A. Urechia” Library has generous offers. Reading and loisir services available for children and teenagers are connected the specific of the time and interest both the typology of the young users but also their cultural needs. There still

are many children and teenagers who do not have a private (personal) library, who come from families that do not have the habit of reading and this is where the librarian comes in to plant the passion of reading and makes possible creation of the habit of reading.

If not planted by the family, the love of BOOKS can be implemented in school and in the library. A „conspiracy” between the two would be welcomed.

The children begin coming with lists of compulsory reading and meet passionate librarians who can help them and only find the necessary books but also recommend others, other authors, other titles, other DVDs, games in another word will „put a spell on them”. They will be then introduced to the fairy tale world of holiday with a portofolio of various activities, very attractive and conceived so that they would have access to them according to their age, hobbies and interest.

The library’s offer for teenagers will take into consideration their interest for knowing the real world, its mysteries, the new conquests of science and technology. In their attempt to find their own identity, reading the great authors would validate their expectations. The rich reference collection, Internet and multimedia are attractions that can fully be enjoyed in the summer months. The holiday club, in the version designed the pervious year and that enjoyed an enthusiastic attentions will bring more competitions and creative-applied activities.

More than the traditional manifestations, starting with the „Cook Carnival”, the „Axis Libri” National Book Fair offers wonderful opportunities both for young children and adolescents and for parents and grand parents looking for enriching their private libraries with the newest publications all with discounts on purchase.

These are all invitation started from the heart of the Library and the librarians that expect you with open arms, both young and old, to enjoy with us the rich thesaurus of knowledge, mysteries, oddities, answers, that we ask you to discover coming to the „V.A. URECHIA” LIBRARY.

To all of you, enjoy your holiday!

Prof. Zafir Ilie,
Manager,

„V.A. Urechia” Library, Galați

A rare edition of Horace's works in the Special Collections of the „V.A. Urechia” Library



Valentina Oneț

The famous printer Aldo Tebaldo Manuzio il Vecchio (1440-1515, in Latin Aldus Manutius) started around 1490 in Venice, the printing shop that would become famous first of all because they printed 28 princeps editions of the Greek and Latin classics from the original manuscripts, with the help of a group of scholars. Famous also is the printing mark- the anchor and the dolphin- that appears on its prints since 1502.

The Special Collections of the “V.A. Urechia” Library hold a very precious work, an aldine edition of the works of Quintus Flaccus Horatius, printed in Paris in 1519: [Opera] *Cum quatuor commentariis. Acronis. Porphyronis. Anto. Mancinelli. Iodocii Badii Ascensii accuratas repositis. Cumque adnotationibus Matthaei Bonfinis & Aldi Manutii Romani a Philologo recognitis.* [Paris], Iodocus Badius, 1519. (cata V 71, nr. 28,683).

The Edition from the Galați library is worked by the erudite Josse Bade, from Florence (in Latin: Badius Ascensius Jucodus) and is, if we can call it that, a posthumous bold edition. Aldo Manunzio had printed the work of Horatio in two editions, in

1501 and 1509. The 1519 edition from Paris could be re-print of the Aldo Manutius edition in 1509 that was in big format, in folio, like the one from the “V.A Urechia” collection. As a matter of fact, the contribution of the great Venetian printer is mentioned in the front page: *Cumque adnotationibus Aldi Manutii Romani a Philologo recognitis.*

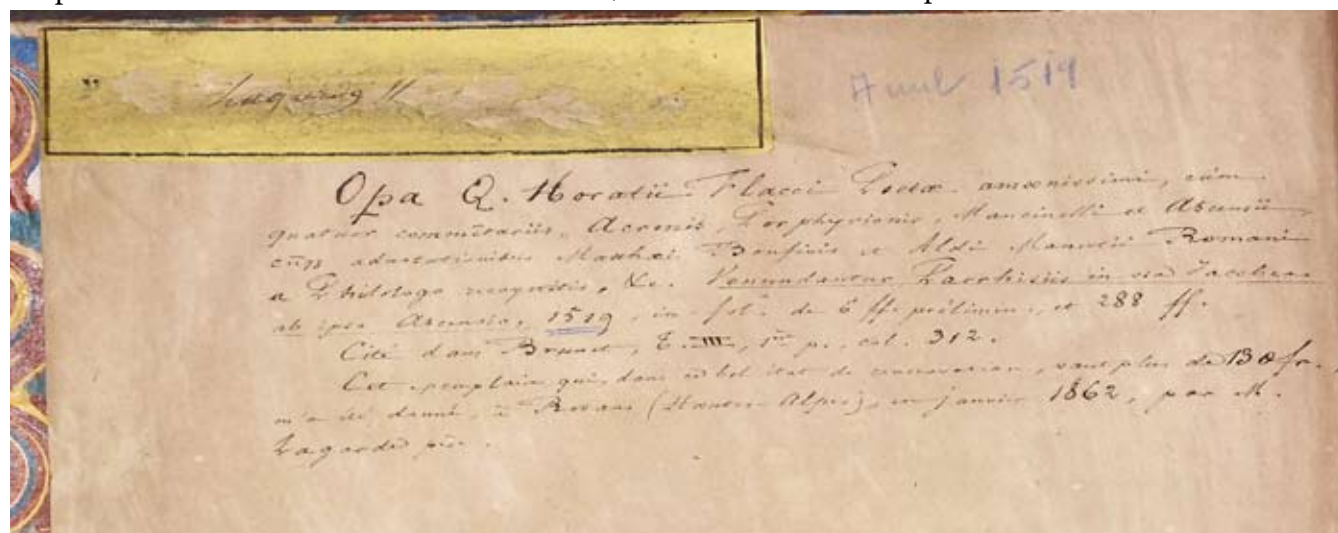
On the flyleaf there is a manuscript note with the description of the volume and other biographical information: „Opa. Q. Horatii Flacci Poetae amoenissimi, cum quatuor commentariis... Venundantur Parhisiis, in via Iacobea ab ipso Ascensio, 1519, in. fol. de 6ff. prelimin. ett 288 ff. Cité dans Brunet, t. 3. , 1-ere p., col. 312.”

The note becomes even more interesting when the price of the colum is mentioned and the year of acquisition „Cet exemplaire, qui, dans ce bel état de conservation, vont plus de 130 fr., m'a été donné, a Rosans (Hautes – Alpes) en janvier 1862, par M. Lagarde père”

There is also on the flyleaf on ex-libris, a yellow paper tag with a text in black ink: „Lagrde” but with many faded elements.

We can assume that this impressive volume was gifted to V.A. Urechia, who excelled in Latin and has his baccalaureate in Paris, in 1856, when he „recited almost half of the 4th Chant of the Aenaeide becoming a famous student in the Latin district” as he confesses in his memoirs.

The volume is preserved in mint condition even





today. The binding is brown leather with wooden counter-parts and the cover, there are floral and geometrical motifs pressed in cold iron with traces of metal locks.

Beyond the volume's preciousness, given by the age of this print, the name of the printer, the excellent critical apparatus, the preservation, the manuscript notes.... This has a special importance for the Romanian history. In the free chapter III, Ode VIII dedicated to poet Caius Maecenas, collaborator of emperor Augustus there are lines that mention a Dacian king, Cotyso:

„Mitte civiles super urbe curas / Occidit Daci Cotisonis agmen occidit” - *Leave apart your concerns as a citizen regarding Rome/The army of the Dacian called Cotyson is lost or disregard the fate of Rome; the army of Cotyson, the Dacian, has died...*”. In a brief manuscript note added to this work, historian P. Platanea wrote: „The poet refers to the defeat of the Dacian King Cotyso, during the campaign of Licinus Carssu, in Dobrogea, 28 b.o.e”

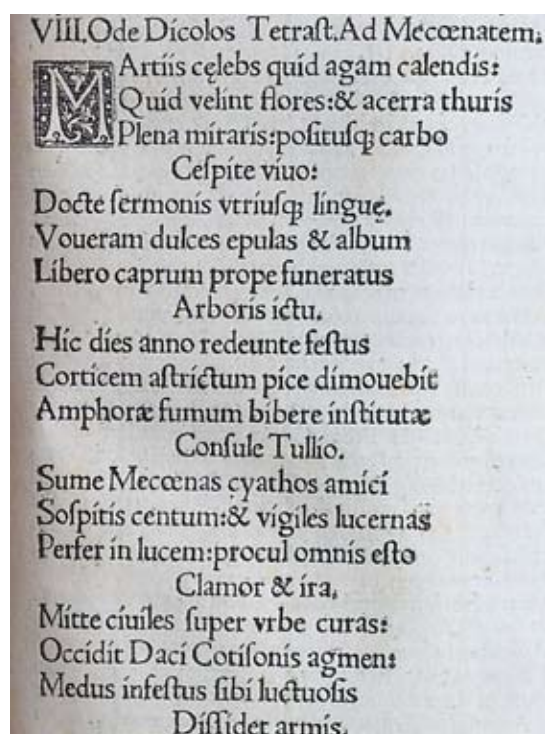
Added to the Ode there is there is the comment with information provided by the historian of the time, that is, that Dacian King Cotyso was prior to that, King of the Geti. Actions of Dacian King Cotyso (28 b. Ch), ruler of the area of Banat and Oltenia mountains are mentioned by historian Florus who says that the Romans beheaded him and took his head to Rome where it was displayed to the public

to assure them that the Roman army will never be attacked again by Dacian army.

Cotyso is also mentioned by Suetonius in an extract from Augustus, the Divine Augustus from the lines of 12 Caesars's biography: „M. Antonius writes that [Octavian, the future emperor Augustus] promised Iulia first to his son, Antonius and then to Cotys, king of the Geti...” The precious Hortio edition of „V.A. Urechia” Library collection is another history source that mentions this king of Dacia: „Occidit Daci Cotisonis agmen. The army of Dacian king Cotyso has died...” but the word Dacian in an ode of the great poet in an edition by the famous Venetian printer Aldo Manuzio passed and will pass through history.

Bibliography:

1. HORATIO [Opera]. [Paris], 1519, p. 97-98.
2. HORATIO. *Odes and epodes, Book IV*: Juxtalinear translation and free translation by associated professors. Bucharest, Universala Alcalay & Co, [19...], p. 66.
3. MĂRUNȚELU I.; CODREAN, SORINA; CARAPCEA, VALENTINA. *Old foreign books: 1472-1700*. Galați, 1975, p. 10-11.
4. SUETONIUS. *The lives of the twelve Cesars*, Bucharest, Rao Clasic, 1998, p. 90.



A long friendship and scientific collaboration - V.A. Urechia and A. de Gubernatis (II)



Constantin Ardeleanu Left with very beautiful memories from his visit to our country in March 1897, Gubernatis returned to Romania in August, 1898 when, on his way to Bulgaria, could not resist the temptation to visit „his good Romanian friends”. Welcoming host was, again, V.A. Urechia „the warmest and dearest of my Romanian friends” who welcomed him at the Predeal station. He was very well received at the Sinaia Villa of Urechia’s where, in the strong mountain air, they discussed thoroughly, a little bit about everything but especially about what they had in common: „Italy and Romania, their future, their alliance, their brotherhood are our favorite topics.” A few extremely pleasant days followed with strolls through the mountain forests and the posh spa, at the time host of a great part of the Romanian society elite, sheltering from the burning hot sun in the capital city. Although he had hoped his visit will remain mainly unknown, and „the roof of my hospitable friend Urechia would keep me safe from all who looked for me”. Gubernatis’ presence on the Romanian territory was largely reported in the press

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We were introducing in the last issue the beginning of the scientific collaboration and friendship between the Italian polyhistorian Angelo de Gubernatis and the founder of the Galați public Library, Romanian historian V.A. Urechia.

all over the country.

An important moment of his voyage to Sinaia was the visit to Peleş Castle at the invitation of King Charles I and Queen Elisabeth. He went there accompanied by Urechia and was presented in the Armory Room the trophies from the Romanian Independence War, the cannons captured in the battlefields of Grivița and Plevna. During the supper offered by the King in the presence of Prime Minister Dimitrie Sturdza, de Gubernatis talked with the King on the political topics in his memoirs he noted Charles I’s remark, a sign of political intelligence that the Ottoman Empire and Austria-Hungary will fall apart and the South East of Europe will be

tailored on national basis. At the Queen invitation, he went to Peleş on the next day (the 19th of August) when under the umbrella of the Music Academy governed by Carmen Sylva, George Enescu was celebrated on the occasion of his 17th birthday. In a very restricted company, in the presence of Sturdza and Spiru Haret, de Gubernatis assisted to the show offered by Edgar dall’Orso, Dimitrie Dinicu, Queen Elisabeth and George Enescu, treated with motherly love by the Queen. On the same night, de Gubernatis and Urechia attended a banquet in the honor of the Italian by the Cultural League in Predeal. The warm welcome moved the Romanian’s guest, as Urechia’s speech as well, who notice that Angelo de



Gubernatis was twice an angel: „first because of his name and then because as the Lord’s Angel, he struck with a fiery sword the enemies of the Romanian people”.

A new meeting with the Royal family took place

on the occasion of their Majesties' leave from Sinaia. As the King was informed by Urechia about the Italian's intent to visit Romania, he advised a visit to Constanța and Curtea-de-Argeș Monastery. Leaving Bucharest with his faithful friend, de Gubernatis noticed the kind of welcome received on the Romanian soil as the guest of the government which meant free lodgings and entrance in any museum. After a short intermezzo in Bucharest the two friends left Constanța with the chance of



admiring the Charles I Cernavodă Bridge, work of great engineer Anghel Saligny, who he had met in Sinaia. After he witnessed the growth of the Romanian alpine tourism, de Gubernatis was now able to witness the growing interest in the Romanian beach at the Black Sea a short time after the railway connection made between Dobrogea and Walachia. In the context of his interest in visiting the ruins of the ancient city of Tomis, the place where the great poet Ovidius was exiled, a very interesting fragment is included in the library founded by Urechia in Galați: „work resulted simultaneously from the purest patriotic feeling and the greatest love for science.” The history of this library's origin is interesting and educational”. After Basarabia was surrendered to Russia many Romanians was exiled away from the country and the foundation of a cultural center near the Prut border was absolutely necessary for the support of the national cause. So, Urechia had the „idea of this great library in who he dedicated all his soul and all his money”.

The stay in Dobrogea and the visits to many places of archeological-historical interest made these two friends become closer and closer. A most important visit was the one to Adamclisi, the Tropaeum Traiani monument, creation of the great emperor Trajan, father of the Romanian and Italian peoples:

„Fully happy with this magnificent archeological trip in the triumphant land of Trajan, I confessed to my good friend Urechia that he provided me with a great satisfaction”. Without the time to go to Galați and Iași, as intended, the two went, via Bucharest, to Curtea-de-Argeș, establishing on the way the details of the Romanian attendance into the Oriental Sciences Congress in Rome.

After he visited the old Romanian capital, de Gubernatis was, again, taken to Sinaia for a few days' rest. This is where he met the famous Gheorghe Cartianu, Old Cârțan, „an illuminated shepherd, with a great patriotic soul, worthy of his patron Urechia” whom he revered as one of the “first of the Romanians”. Finding out that de Gubernatis was Urechia's guest, Old Cârțan came to compliment „the gentleman who came from Italy to salute his Romanian brothers”. After another few days at the Urechia family villa, surrounded by touching and unforgettable memories, de Gubernatis left for Bulgaria, accompanied by Urechia to Bucharest. The Italian left Romania through Giurgiu and his memoirs published at the beginning of his book *La Bulgarie et les bulgares: journal de voyage et études* (Florence, 1899) is living proof of his friendship with Romanian patriot V.A. Urechia.

(to be continued)

V.A. Urechia – a pioneer of the conservation of the historical patrimony in Galați



Mihaela Denisia
Liuşnea

the inscription being “interesting for our history”. This mentioned Italian physician Joannes Masellini, placed by his wife Helena Sochara:

„Sepulchrum P. Illust. Domini Joannis Mascellini, patritii pisauensis, in medica arte ceu alter Avicenna, quem europeii orbis summa capita plurinii fecerunt extolleruntque, partim principes utriusque Valachie, cominus et eminus, ut magni nominis virum, sunt prosecute, nec non supremus minister poten[issimi] Imp [eratoris] ottomanorum et consiliarius Achmet Passia, itaque Cretae Adrianopoli ubique locorum suae salutis fulcrum habit secum, sucabire unquam permisit tandem, fama et celebritate conspieuus, strenuissimus ille Tatar dran dubia vitae spesatis perssus, medico et i atro aegens er gregi, d.aa. (sic!) Mascellinum ad aulam precibus vocat, nec votris decipitur, nec tempore fallitur, et on pristina incolumitate gaudens, -largo munificentie imbre aspersionum, repedare equo anio concessit. Postmodum Galații postremam clausit, bebre agitat, diem, aetatis suae anno LXIII: ad tristem acerbe mortis eius imntium Helena Scochara mestissima coniux epitaphem hanc s.c.[socio carissimo] MCCLXXV” (3).

Giovanni Mascellini (4)/ Marcellini (5)/ Masselini(6) was born in 1612, in Pesaro (Urbino) as son of dr. Niccolo of Lodovico Mascellini and Mrs. Laura Staccoli from Padua, as a result of the memoir by B. Bonamini, kept in the Oliverian library in Pesaro (7). The same document informs us that he studied in Padova with professor Giovanni Domenico Sala.

He became a „physical” doctor (8) for the bailiff (ambassador) of Venice to Constantinople on the 19th of March, 1644, being mentioned by Batist Almerici, where from he came to Targoviste for an annual fee of 1000-1500 reals and full expenses (9)

In 1898, V.A. Urechia was writing to the first Bishop of the new Lower Danube Arhiepiscopate, Partenie (1) asking for his support in removing a stone he found in the middle of the St. Haralambie Church in Galați and replace it (on his expense) with a new marble one. The reason of this request is presented to the Bishop as being the fact that the tomb stone had an epitaph in Latin (2),

the inscription being “interesting for our history”. This mentioned Italian physician Joannes Masellini, placed by his wife Helena Sochara:

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before 1648 (10). So, in 1652 (11) on the occasion of the Christmas visit of the Sophia Archbishop Petrus Deodatus Baksič, in Targoviste, Mascellini could receive him in his house where the cleric remained till after 16th of February 1653 when Petrus visited the church in town, where brothers Mani and Francisc were. The attraction of a better gain in Walachia than in Constantinople seems to be confirmed, too by the secretary of the Venetian representance, Giovanni Battista Ballarino, Great Chancellor, in the report to the Venetian Doge (12). Once in Walachia, he became the personal physician and royal secretary of Matthew Basarab (1632-1654) and since 1654 of his successor, Constantin Serban (1654-1658) (13).

As a royal secretary in 1652, he left for Venice as its Doge was informed, and was to meet knight Soranzo, whose doctor has also been in Constantinople (14). After the death of Matthew Basarab in November, 1654, the Italian doctor leaves for Adrianopole, where he was able to take care of the Great Vizier (15), Achmet Pasha Chiuprului (16) as the text of the tomb stone informs us. The same text also tells us that he was on the island of Crete, during the city’s siege where he stayed for seven months and was surrounded with great respect (17).



In 1654 he promised to the people of Constantin Serban to come back to Walachia. On the 7th of June, 1655, Petrus Deodatus, the Latin Archbishop of Sophia mentions him in a letter as a courtier from Constantinople and the Romanian countries who spoke both Greek and “Wallachian”. We also find out from the same letter that he lived in Galata, was traveling to Wallachia being a trustworthy man in Italy „Sacra Congregatione – De Propaganda Fide” (18) and he was robbed during the Seimen Revolt (1655) that made him leave the country (19). In Constantinople he got married in 1656 to Helena, daughter of doctor Hans Andersen Skovgaard (Giovani Andrea Scocardi), the Danish doctor of Basil Lupu, probably deceased at that time (20), a document from the 28th of February, 1656, mentioning already his successor, Cohen.

In the spring of 1657, we find him again as an interpreter at the Court of Targoviste, where the Swedish ambassador Conrad Jacob Hildebrandt was received who said: „der Dolmetsch war ein italienischer Doctor Medicinae, Herr Marsilini” (21). He had left his wife in Constantinople and sent her a Christian girl brought back from Tatar slavery to be her help in the kitchen (22). Three years later, the doctor sent

to the Venetian ambassador to Constantinople letters from Grigorasco Ghica, son of Gheorghe Ghica, king of Wallachia (23). In 1665, he was still in Constantinople where he sent information to the Venetians regarding the huge bribes Romanian kings sent to the High Rank Ottoman officials (24). In 1672, Mascellini accompanied the Sultan and dedicated a print to him, work printed firstly in Vienna, as a personal physician in Adrianopole (25).

In 1673 he was leaving again Wallachia to enter the service of the highest Turkish Dignitaries (26). Two years later, aged 63, passes on, on his way back from Krimea (27), from Tatar Khan Mohammad Ghirai (28) and was buried in Galați (30) as the text from the tomb stone informs (29). The Catholic Church in Galați (30), where the tomb was placed, was robbed by Tatars (31) and it seems that his body was thrown into the river. The tomb stone got to be used, during the building of St. Haralambie Church in May-December 1848 (32). V.A. Urechia's enterprise was successful in the sense that the tomb stone was lifted out of St. Haralambie Church and moved to the museum he founded in the building of „V.Alecsandri” High School, where it remained under the stairs heading to his office. At this moment it is part of the Nation History Museum's patrimony in Galați.

Notes:

1. The Lower Danube Archiepiscopate Galați, *PS Partenie fond Correspondence* nr. 695 address signed by V.A. Urechia dated the 28th of April, 1898, f.152. The resolution „will inform the respective parishioner that the present tombstone from the middle of the church will be replaced with a new one” f.153. We thank on this occasion to Mrs. Valeriana Onet, who provided a copy of the document.
2. N. Iorga transcribes the text of the inscription in the *Annals of the Romanian Academy*, series II, tome XXXV, 1912-1912, page 428. The inscription was interpreted in 1914 by D. Dan, teacher of „V. Alecsandri” High School from Galați, for the Annuary of the High School, p.1934-1935, as I. Gherincea informs: *Un Italian doctor dead in 1675 in Galați*, in „Revista Vremii”, Galați, 10.10.1935, p.9.
3. The daughter of the Danish doctor of King Basil Lupu (1634-1653). VĂTĂMANU, N. *Hans Andersen Skovgaard, personal physician of king Basil Lupu in King's and Courtly doctors*, Enciclopedica Publishing House, Bucharest, 1972, p.139, 149.
4. Idem, *Giovanni Mascellini, personal physician and royal secretary in King's and Courtly doctors*, p.150-165. Călinescu, G. *Altre notizie Animissionari cattolici nei paesi romeni*, in *Diplomatariu Italianum*, II, Rome 1930, p.425.
5. GALLAND, A. *Le journal de Giovanni Marcellini pendant son séjour a Constantinople*, I, Paris, 1881, p.108
6. SAMARIAN, P. GH. *Medicine and Pharmacy in the Romanian past*, Călărași, 1935, p. 92-95.
7. The memoir number, 1068, of the Oliverian library in Pesaro was sent by the rector in 1935, M.M. Foci together with other information gathered by the vice-librarian Salvatore Bennini to the journalist of the „Vremea” Magazine, I. Gherincea, who asked for them in order to write the article mentioned in note 2.
8. As he himself signed, G. Calinescu, quoted works, p. 425. More than that he is the author of a treaty on the plague, *Ioannis Mascellini Medici Doctoris- vara preservationis Peste Apologia*, whose manuscript number 468 is in the Oliverian Public Library in Pesaro and was published in Vienna in 1673, in the Michaelis Thormajer Printing Shop, the book called *Artis Medicae, quae contient methodum at praecepta universalis ad Medicina faciendam Summarium Collectore et Dispositore Ioanne Mascellino Pisaurensi Medico doctore*, completed and dedicated to the „illustrious and glorious sir Achmet chief adviser to the great ruler in Adrianopole on the 10th of December, 1673. I.

- Gherincea, quoted works.
9. Vătămănu, N. (quoted works, p.13-14, 151) admitted that taking into consideration the sum of 1600 reals and 500 thalers, moving fee that the future father-in-law of the doctor received, Mr. Socardi, physician of the Treasury in the Historical Magazine of the Romanian Archives, Bucharest, 1873, p. 9, 516, 539.
10. When the Archbishop of Sophia was lodged here for eleven days, G. Calinescu, quoted works, p. 854, N. Vătămănu, quoted works, p. 151.
11. CXLII, 1655, the 7th of June, Ciprovacii, *Petrus, Archiepiscopi Sopiensis, iubeum secum communicare rogat, Joannem Mascellini enixe comendat et nonnulla the militibus et rustias Valachie, qui maganatibus rebellarunt in Monumenta Spectantia Historiam Slavorum Meridionalium, XVIII, acta Bulgariae Ecclesiastica*, AB. A.1565-ADA.1799, Academia Scientiarum et Artum Slavorum Meridionalium Zagrabiae Publishing House, 1887, p. 234 sqq.
12. HURMUZAKI, E. *Documents regarding the history of the Romanians. Archive documents*, V, Part 2, 1650-1699, Socecu & Teclu Graphic Establishment, Bucharest, 1886, p. 7
13. VĂTĂMANU, N. quoted works, p. 154
14. HURMUZAKI, E. quoted works, p. 7
15. Ibidem, p. 14
16. The son of the great Vizier Mahomed Chiupruli, Ahmet became great vizier in 1661. He conquered Crete and the fortress of Kamenice.
17. SMITH, TH. *A continuation of Historical Observations relating to Constantinople*, in *Philosophical Transactions*, London, XIII, 1684, no. 155 (20 January), p.437, apud. Vătămănu, N., quoted works, p. 160
18. Institution founded by Pope Gregorie IX with the Papal Bull „*Inscrutabili divinae providentiae arcano*” from the 22nd of June, 1622.M. Sanfilippo, *Da Cuneo alla Vallachia e Constantinopoli*, in *L'Europe Centro-Orientale e il pericolo turco tra Sei e Settecento*, ed. G. Platonia, SetteCitta, Viterbo, 2000, p. 53 sqq.; R.D. Chelaru, *Venezia e l'attivit missionaria cattolica nell'Europa Centro-Orientale durnte infussi intercorsi tra Stati e civilt (1300-1700)*, ed. Cr. Luca, G.Masi, Ed. Istros, Brăila, 2007, p. 193, n1.
19. Ibidem, p. 249 sqq.
20. Ibidem, p. 33.
21. BABINGER, FR. *Conrad Jacob Hilterbrandt's Dreifache Schwedische Gesandtschaftreise nach Siebenburger, der Ukraine und Constantinopel (1656-1658)*, Sibiu, 1937, p. 111
22. Ibidem
23. HURMUZAKI, E. quoted works, p.76
24. BABINGER, FR. quoted works, p.108
25. GALLAND, A. quoted works, p. 101
26. MAGNI, C. *Quanto di oiù curioso, e vago, ha potuto raccorre Cornelio Magni nel primo biennio d esso consumato in viaggi, e dimore per la Turchia*, Parma, 1679, p. 348
27. FELEZEU, C. *The status of Transylvanian Principate in relationship to the Ottoman Empire (1541-1688)*, Cluj-Napoca, 1996, p. 69-119
28. Maybe together with this, in December, 1674, when Dumitrașcu Cantacuzino, getting the throne, brought to Galați „some Turkish army and a sultan with 20,000 Tatars” and these are left in the camp near Galați until July, 1675. Păltănea, P. quoted works, p.109 and no. 398 and 404.
29. In a difficult year for Moldova, when, King Stephen Petriceicu was running away to the Poles, and the Tatars were invading the country, summoned by Dumitrașcu Cantacuzino (1673-1674/1675, 1684-1685)
30. Not the old church, mentioned in Francesco Pastis's report from Candia, on the 24th of April, 1630 when had to be redone and E. Hurmuzaki, quoted works, part II, p. 416. PĂLTĂNEA, P. *The History of Galați city, from origins to 1918*, Porto-Franco Publishing House, 1994, p.102, sqq., but certainly the then new one, built after that date, mentioned by Niccolo Barsi, on the occasion of passing through Galați, in 1633. C-tin C. Giurescu, *Le Voyage de Niccolo Barsi en Moldavie 1633*, Paris Bucharest, 1925, p. 312.
31. CĂLINESCU, G. quoted works, p. 12
32. The Church was erected at the insistence of parishioner Jecu Dimitrie and Arsenie Teodor. Beldie, I.C. *Historical sketches on Covorulul Country*, Galați, 1925, p.10

The Collections of „V.A. Urechia” Library at the Romanian General Exhibition in 1906



Paula Balhui

The idea of the first national exhibition with a „mixed” character was suggested to King Alexander I. Cuza in 1860 by **Enric Vinterhalder** who intended that through this kind of exhibitions, to highlight the royal order from 1863 would open a long line of exhibitions that will culminate with the **National General Exhibition** in 1906.

The idea of the great project belonged to Take Ionescu and was inspired by the Universal Exhibition in Paris in 1900 with a main objective as to celebrate significant moment in the history of the Romanian people: 40 years since Charles I took the throne, 25 years since the Kingdom was proclaimed, 1800 years since Dacia was conquered by Trajan, event that were a good opportunity for organizing a great national exhibition, between the 6th of June and the 23rd of November, 1906. The first works begun in 1905 by making the Filaret field a „corner of paradise”. Dr. Constantin Istrati was designated general Commissioner and his deputy was eng. Grigore Greceanu, both of them under direct „supervision” by King Charles I.

The magnitude of the project is proved by: the surface they used, 360.000 square meters; the decoration of 60 official palaces, 88 pavilions dedicated to industry, commerce, agriculture, forests and mines; a vernacular architecture park; the pavilions of France, Austria, Hungary; three ethnographic pavilions dedicated to the household industry in the provinces inhabited by Romanians outside the national borders of the State at that time (Macedonia, Transylvania, Bucovina and Basarabia) are just some of the accomplishments of this grand plan.

According to the general Regulations, the exhibition space was divided in section: agriculture, forests, horticulture, viticulture, animal growing, instruction and education, fine arts and so on.

We invite you to use your imagination to take a virtual tour in the time of the great exhibition from 1906, with **Nicolae Șt. Noica’s information as a guide in „Public works in the time of Charles I”**. „As soon as you got in, you were in Dorobanților Square, with your eyes drawn by the Palace of Arts that was on the hill at the end of Independence Alley. The alley started right in Dorobanților Square and went round, in a double line through a great park in bloom till Traian Square that bordered

the lake in front of the redoubt built for the representation of the naval battles. The more you advanced, on Independentei Alley, you met a series of aesthetically built pavilions: on the left side, on Munteniei road, the Pavilion of the Chamber of Commerce, the Palace of Industry, the Pavilion of Civil Genius (Public works), the Pavilion of State Monopole Direction, the Pavilion of Agriculture, the Pavilion of Home Industry, the Pavilion of Minds and Quarries: between them there are lots of stands and private pavilions.

The great lake was bordered on one side, by Traian Square and surrounded by Costache Negri Alley on the right and M. Kogălniceanu on the left that met at the end of the basin, where the great water flowed from under the terrace of the Arts’Palaces. Along these alleys there was the Pavilion of the Danube European Commission, the Pavilion of Austria, the Pavilion of Hungary”. (1)

The plans of the building – monuments of Romanian architecture – were executed by architects Șt. Burcuș and Victor Ștefănescu under the supervision of architect Ion D. Berindei. The general plan of the park was designed by the French landscape architect F. Redont. Sculptors Dimitrie Paciurea and Frederic Stork created on this occasion two very big statues, placed at the entrance in the exhibition.

The same work of Nicolae Șt. Noica also tells us that the National Exhibition of 1906 marked the beginning of the systematic use of a new material in the constructions technique in our country – the reinforced concrete. Because of the torrential rains the exhibition that was supposed to be inaugurated on the 4th of June, opened its gates in Tuesday, the 6th of June, 1906. King Charles I and Queen Elisabeth were joined by high officials from the country and abroad. A warm welcome was awarded to Carl Luegger, lord mayor of Vienna, well known as friend of the Romanians. The delegation from Rome offered as a symbol of the Romanian’s latinity (Latin origin) a bronze copy of the famous antique statue of the shewolf from the Capitollium, also known as „the Roman Shewolf”. Another important visitor was Russian duke Kiril, whose wife was the sister of Princess Maria. Also there were Prince Wilhelm of Hohenzoller, the nephew of the King and Prince Wilhelm of Wied, the nephew of the Queen.

To understand the grandeur of this project we will only enumerate a few of these „wonders” of the exhibition park. The Roman Arenas could hold up to 4000 people; the models of the bridges over the Danube; the bridge build by Apollodorus of Damascus and the Cernavodă bridge designe by Saligny; the reproduction of the battlefield from

Plevna done on a 1:1000 scale; the plaster model of the Tropaeum Traiani Monument at Adamclisi.

There were approximately 40,000 exhibitors and 10,600 were awarded. There were exhibits from both primary, secondary, professional and university schooling institutions and the cultural establishments and institutes. We have to notice that from the Public County Libraries, „V.A. Urechia” was the only one invited at this event, gesture that proves the importance it had among the cultural institutions in the country because of the rich and valuable book fund it owns.

The correspondence between the General Commissioner of the exhibition and the manager of the „V.A. Urechia” Library, Valeriu Surdu, is found in the **Historical Archive of „V.A Urechia” Library under number XXXVI/1906** (2). „V.A. Urechia” Library presented a number of 73 volumes, all old Romanian books from 1642-1830 and 21 museum pieces from the History Museum collections in Galați. At the end of the exhibition “V.A Urechia” Library received the Honor Diploma, the gold medal and the collaborator plaque.

The „V.A Urechia” Library’s exhibits were accompanied by two lists that appear in the **„V.A Urechia” Library’s catalogue of the works exhibited at the Jubilee exhibition in 1906**, Bucharest, 1906, and in the **Historical Archive of the „V.A Urechia” Library under number XXXVI/1906** attached to **Address no. 18/April, 12th, 1906**.

This were exhibited in the Palace of Arts along with „other cultural treasures that belonged to different Romanian cultural institutions and classified in the section between Cultural Institutes and Establishments, as presented in the **Catalogue of the Works exhibited in the Jubilee Exhibition of 1906** (3).

The press had a decisive part in promoting this event and guiding the citizens towards appreciating the manifestations from the exhibition. *The Truth of the Exhibiton – The Morning, The Romanian Nation, The Bee* all presented the manifestations and the international press mentioned it through *America*, Cleveland, October, 12, 1906.

The organizers took care of all the promotion details: they edited their own periodical called *The Exhibition Courier* that inform the public on the organizational details, even since the beginning of 1906, they sold 15,000 Jubilee postmarks with a value between 3 bani and 3 lei, all series costing 9 lei and 50 bani that was sold out in 3 days; the

„Romanian Exhibition Lottery” was founded as we find out from **I. Bulei** in **„When the century is born... the Romanian world 1900-1908”** (4).

The closing festivities took place in the 23rd of November, 1906 and beginning with this date, the exhibition park was named Charles Park. The exhibition was considered to be a success and got over 2,000,000 visitors. There were also unpleasant events: the explosion on the 21st of June at the gunpowder deposit, during a demonstration, the fire at the beginning of September that burned down the Jubilee Medals Pavilion and the low lighting of the alleys and exhibit spaces. (5)

Today, out of tens of the buildings that formed the exhibition of 1906 in the Charles Park there still is a „mini exhibition” of architecture, extremely interesting on its own. Among those who survived there are the two giants who guarded the cave, pieces of landscape architecture, the Tower of Țepeș’ Fortress, the Roman Arenas and the Church

at the Silver Knife. Secular alleys with old stone tiles, made of ceramic or wood are also vestiges of the exhibition, that used to lead some time ago the visitors to the various pavilions. Presently, on the old tiles you can go up to the Tower of Țepeș that stils keeps on its brigs the traces of damages done during earthquakes. The Roman Arenas and The Church are impressive with their majesty and care in building and are,

on their turn, proofs of the extraordinary building, economical and cultural potential that Romania had one hundred years ago since the inauguration of the **General Exhibition of Romania in 1906**.

The exhibition created a link between history, social-cultural progress and tradition. Designed as a way to know the past and the innovations of the present the exhibition had the goal to educate Romanians based on practical /empirical experience and to prove the same time the grandeur of the „small Paris” in the Romanian „belle Epoque”.



Note:

1. NOICA, ȘT. NICOLAE. *Public works during Charles I*, Cadmos Publishing House, 2008, p. 165-169.
2. The Historical Archive of the „V.A Urechia” Library, under number XXXVI from 1906.
3. *The Catalogue of the Works exhibited in the Jubilee Exhibition in 1906*, Bucharest, the “Carol Gobl” Fine Arts Institute, 1906.
4. BULEI, I. *When the century is born...the Romanian world, 1900-1908*, Bucharest, Eminescu Publishing House, 1990, p. 371-398.
5. SORA, ANDREI FLORIN. *Jubilee Exhibition in 1906*. Preliminary considerations in *Erasmus*, 12, 2001, p. 178-185.
6. Romania Liberă: [http://www.romanialibera.ro/\[2010/04/3\]](http://www.romanialibera.ro/[2010/04/3]).

The Galați funds are unexhaustible source for research and documentation



Silvia Matei

In the librarians' tradition, generally speaking, and of the „V.A Urechia” Library particularly, there is a particular reason from providing for research the documents that along history, treated the space, culture and civilization of Galați and its surroundings but also the personalities that worked and work here.

In this conditions „V.A Urechia” Library constituted a documentary fund generically called „The Galați Fund”. This includes all documents, books and periodicals that refer to the city of Galați, all works by authors from Galați, with no concern for their field of activity as well as works published in every publishing house in Galați.

Particularly valuable are the documents from the traditional fund (published in 1866-1949) that reveal the mysteries and the perfume of Galați in those times. The city monographs, and those of the county are real treasures of local patrimony. Some of them are to be mentioned because of their contents and importance.

„The book of Covurlui County” by Moise N. Pacu, published in Bucharest in 1891 is divided into three chapters: the first chapter, and entitled “general overview” mainly contains statistics concerning: “the physical, social, economic-financial, moral-cultural and sanitary aspects of Galați County as well as places and historical personalities” as the author declares in the foreword to this volume.

The second part, called „Galați” is the most extended part of the volume and only treats the city of Galați. There are here data on city's location (streets and valleys, markets and barren grounds, public and private gardens). They then describe, one by one, the population and its ethnic and social structure and its jobs health and public services, commerce and industry, city services, county administration and law enforcement, public health and care, cults-the Lower Danube Archiepiscopate, parishes, churches, graveyards are extensively and well documented treated in the second part and not in the last the international authorities as the Danube European Commission, the Mixt Commission of Prut and Foreign Consulates are to be found here. We find out that at that time, there were 15 consulates in Galați, 7 of the Great European Powers (Austria-Hungary, France, Great Britain, Germany, Italy, Russia and Turkey) the other 8 belonging to second rate powers (Belgium, Greece, Sweden-Norway, Holland, Spain, Denmark, Switzerland and U.S.A). The presence of such a great number of consulates is explained by the fact that Galați was the most famous port of the lower Danube and because there were many commercial links with these countries. The data presented in this work was taken from, as the author mentions in the footnotes, „a new annuary of the Ministry of Foreign Affairs made by N.D.Popescu, the chief of the Archive of the mentioned ministry”. In the third part of the book called „Rural communities” the twelve communities of the Siret area are described

together with the 25 from Prut-Horincea area, from the points of view of territory, population, administrative organization but also traditions, customs and daily activities. As he himself described it, Moise N. Pacu said: „the present work is a systemic complex of geographical, historical and most of all statistic notes”.

A few years later, that is in 1927, Gheorghe N. Munteanu-Bârlad was completing the data regarding Galați in „Galați” published at the author's Publishing House. The documents are structured on the same principle as in Moise N. Pacu's case, that is: geographical location, population, cults, education, economy, hygiene and foreign consulates that existed here. The work is also completed by a detailed plan of the city of Galați made in 1926 based on the official data.

In another form of presentation, Dumitru Faur in „Our Galați: historical and cultural notes” published at the author's Publishing House in 1924 reveals another face of the city with notable places and personalities from its history. King Cuza and Costache Negri, but also priest Vasile Lucaci or „A Hero: captain Ignat” are to be found in its pages. The Cultural League, the Popular University, „V.A Urechia” Library and the Regional Museum also draw our attention.

True „Yellow Pages” of the past (1900-1938) are the guides published at that time: „Annuary Guide of Galați” by George Atanasiu, in 1908, „The Guide of Galați” by N.H. Nanu in 1925, „The First Annuary Guide of Galați in 1927” and at last but not least „The Guide of Galați, arranged and written by S. Eustaziu”. These guides also contain information on: the names of the city of Galați, alphabetically arranged, authorities, consulates, postal services and means of transport as well as pharmacies, hospitals, hotels, restaurants, newspapers and magazines, theaters and clubs. As today they are full of commercials and still keep the perfume of the old days. This is were you cand find out that „the most famous beer is Oppler beer, that you cand find in Oppler brewery, opposite the National Bank, owner Victor Plo” or that “The Boot shop from Galați – Constantin Dumbravă – is unique in the elegance of the footwear's cut has laces for boots and the best polishing cream for shining and preserving the footwear”.

A new presentation of the Galați personalities is made in caricature by Petrică Lăzărescu and Radu Volbură in „Silhouettes from Galați”. The paper summarizes, as the authors say, „150 pages of indiscretions”. Members of the Parliament and city leaders from Galați, magistrates, political figures, bankers, traders and industrialists are skillfully penciled by young authors. „The caricature artists looks further on, he notices and gets the general characted both as far as the physique is concerned but also as far as the soul... he gets the essential trail and eliminates everything is not necessary to render the impression that he wants to highlight” (from Foreword).

These are only a few of the most important pages of the history of Galați that can be found in the collections of „V.A Urechia” Library. The Galați fund was researched for years and years but, each time, new information is dug up representing an important source for the documentation done by the followers.

The world of the university librarian



Lenuța Ursachi

When I tell someone that I am a librarian, the image of my workplace is instantly associated with the book deposit and my image is that of a person who handles and deposits the book. Just as well, the librarian is not only he who the users make the first contact with, but the one from the reading rooms or at the front counter.

The librarian works also in the acquisition department of the library, taking care of the support needed for research. He doesn't just acquire chaotically the publications necessary to the library. The process of acquisition is not a complex one but a complicated one leading to the solving of this problem: reports, market studies, orders, receptions, evidence, and delivery. The acquisitions librarian makes statistics to illustrate the department dynamics, the number of volumes received according to: their origin (donation, purchase, exchange or transfer), their support (printed/hard copy or electronic), their type (books, periodicals, electronic documents, etc.); the number of volumes that left the library's evidence (canceled or lost); the number of volumes acquired on departments/faculties, etc.

The librarian also works in organizing the collections, busy with finding back the publications that he operates since they enter the library. This is who „dictates” the organization of old time traditional catalogues, the present day online catalogues allowing the easy access search on different criteria (author, title, subject, etc.) for the requested information. The librarian in cataloging/indexing department, makes the statistics on the number of titles catalogued and indexed, the modifications made to the authority files (titles, authors, subject stars, etc.) so as when researching the catalogue to obtain the most accurate information.

The librarian works in the lending department between libraries being preoccupied in finding in other institutions' collections the works that cannot be found in his own. He exchanges mail with his partner libraries, checks the online catalogues of libraries, obtains the wanted publications, makes it available to the one who requested it for the period imposed by the partner and returns it, the beneficiary being the one who pays for the transport cost. This librarian also makes statistics related to his department: number of requests, number of honored requests, number of email messages exchanged, etc.

The librarian also works in the reference and research department, being preoccupied to assist the library's users in the research he has to make in writing a paper, a report, a dissertation, a Ph D thesis, etc. The librarian guides the users in using the internet providing clues on how to select the really useful information from the huge mass available. The scientific data bases that can be accessed today by the modern library are resources of information, very valuable for the quality of information they provide. The reference librarian meets the users and informs them on the structure and the access way of the databases by creating tutorials made available on the internet pages of the library. The reference librarian makes available to the users in the library's reading rooms searching tools useful to the studies or researches they make: the new additions to the library grouped on fields (books, magazines, pages, thesis, and electronic documents),

thematic bibliographies, etc.

The reference librarian provides information on the library's publications or services, does bibliographical research on various subjects requested on the phone, orally, by email or messenger. The statistics that he makes prove the activity of the reference department: the number of registered requests, the number of satisfied requests, the number of transmitted references, etc.

Finally, the librarian works in the department of public relations, being preoccupied by the space orientation, guiding regarding the use of the library's catalogue in identifying the needed work. This is the one who manages the received publications and makes the statistics in the sector highlighting: the number of received publications, the number of cancelled publications, the number of transactions made, the fields that were researched, etc.

The library is defined by its librarians. It will be competitive as long as its librarians will be preoccupied with developing their skills related to the new information technologies, to the promotion of the services in a library. Marketing techniques were developed for the librarian to use to attract the user to the library as a consequence of the fact that there is a more and more tendency to solve the research problem from home, in front of the computer, through the internet. The librarian of yesterday's, the information specialists of today participate in conferences, symposiums, and round tables, all organized under the umbrella of specialized organization, excellent occasions to link all the corners of the country or even the world. On these occasions, the librarians feel the pulse of the latest innovations. In this field, become beneficiaries of a valuable idea related to the evolution and destiny of the library in the context of the society governed by information. There are circumstances where the creativity of the librarian is stimulated in making him improve his skills concerning the manipulation of information, work on his own image to highlight even the most hidden qualities. The mask of a somber, all knowing sometimes cranky, unhappy with the wages or unmotivated person is not admitted. There are attributes that do harm to him himself and to the institution they represent. The librarian surrounded by an aura of joviality, fine humor, open minded, with time to study, to eliminate routine in his activity and to bring innovations in his department will definitely succeed in attracting visitors, arouse his curiosity and make him come back with pleasure. Any request from the user must be taken as a challenge when the information cannot be provided on the spot. The information specialist will identify the best way to get the information, will answer the request and the favorable feedback from the user will create the feeling of absolute satisfaction.

The friendship and mutual help relationship between librarians, the discussions they have can be amazing idea sources that can be used in the department he works in. Any experience lived on the occasion of a conference, round table or paper presentation attendance must be shared. The attractive presentations and knowledge sharing are the successful developing the entity of any individual.

Following professor Ion Stoica's tagline „only research can save you” the librarian who's passionate about his work will always look for solutions that will implement in his work a drop of the services of a modern library so as to keep alive this education through information institution and intellectual prosperity who he dedicated himself to and made him chose as a career this field.

Crisis and public library! (II)



Sergiu Găbureac

The foreigners regard us, the public librarians from Romania with obvious compassion feelings, amazement and much, much understanding. With so much compassion, because they cannot understand how we can do our jobs in the mean spaces provided by the local administration, under whose management we are in humiliating living conditions with wages that do not honor at all the librarian profession. Amazed because they realize we know a thing or two that we are connected to the global librarian life, that we love people and we manage honorably in the given circumstances. And with much understanding are the thoughts that we will sometimes be able to reform the library system in Romania. From the National Library to the Public one and the other way round. This is why they help us on every occasion they get. And this is why we thank them from all our hearts and with now reservations.

Let's come back to our topic. Here, the "Melinda and Bill Gates Foundations" came to endow 1500 public libraries with the Biblionet Program –the world in my library (26.9 million dollars!!!). You have the opportunity to get, in certain conditions, a Biblionet module with eleven work stations, a multifunctional printer, two webcams and the necessary software. There is also a great problem. Where to put all the IT, when most of the almost 3000 public libraries in Romania is less than 100 square meters? Now, they make all sorts of compromises, that is, they endow only 2-3-4 workstations per library.

This happens because of the lack of space for the civilizing institutions of the community! It is, in fact, the oldest crisis in the public library system in Romania.

The chronic lack of space of information areas and socialization of the members of the community lead to the increase of the antisocial actions in the Romanian micro-communities where the life in the neighborhoods was destroyed once the concrete camps were built. The lack of civilizing spaces leads to the alienation of the million anonyms, more and more visible lately in the community street behavior.

I saw, at the outskirts of Madrid, to only make and example, super-modern branches, each of 2000 square meters built in the last five or ten years with the third of the space occupied by collections (about 60,000 ub.) and access technologies and two thirds of the space is allocated to socialization spaces, about three or four polyvalent rooms of different sizes. In the happiest of the situations in our concrete neighborhoods in the biggest cities of the country, the public library exists only as an information area,

reading and socialization, organized, most of the times, in Lilliputian spaces. How easy would have been especially after the Revolution, to solve such matters especially in the case of the branches. And this was sometimes done in some of the cities. No doubt, the necessity of a national program of building locations for public libraries is imperative, in the case of large medium or small libraries this is something they kept talking about but was never started.

We met and still are in a serious crisis of financial resources. It is known that education, deformation and the civilization of our peers is an expensive thing but the long term effects are beneficial in eliminating many shortcomings in the community life. If there is no education/civilization the costs related to the community life become bigger and bigger. Do you know how much the Romanian community pays a rapist, a burglar, a robber, a drunk, a criminal or a suicide? How much it costs to recuperate a kidnapped child, a drug addict, a clan fight, a post football match fight? Do you know how much you can pay for just walking on the street or taking a walk in a park populated by uneducated people? How much it costs to collect the garbage thrown everywhere, a torn down tree, a broken light bulb, a destroyed bench, the maintenance of a public area? How much do cost the disease, that because of the lack of elementary information provided freely by the public library we started in ourselves in time? How much we pay, because of lack of information for the mistakes we make in business with different commercial agents, banks, charities with our ID cards in our hands? How much does the hooligan behavior of our chosen ones costs? How much does an uneducated man who gets to be a power decision costs?

And this happens only because many of our peers, did school just through attendance, did not attend or did not have a community space to attend, a space that could have provided the civilization through assimilating new information and new knowledge. Many lacked the opportunity to continue the education and the skills they got in school, skills that would provide the minimal contact with civilization. That is they lacked the public library.

Fulfilling its mission, the public library contributes to the reduction of public expenses and the stress of the members of the community generated by the lack of the information that could help them in everyday life.

Because of the financial crisis, resources and of a criterion, the classification one, at a give time lead to the apparition of the obese public libraries, the morgue-depositories extra full with useless documents of the members of the community. You all know what I mean.

The public library is a consumers library, where the books, the free shelf areas must always be fresh. Or, we have, in many places, funds that easily reach a

hundred years while the replacement rate in Europe is 7-10 years. In Spain, to give an example, for children, the replacement rate was four years. I recently saw the national concern for disease risk due to the closure (this year) of school text books printing!

There is also another crisis, the crisis of physical endurance of the acquired documents that leads to the waste of large sums of money on single time lone books. Fortunately, the editors understood they accomplish nothing trying to obtain immediate profits. I remember that in the 50s of the last century, second millennium, the books for public libraries were bound and classified. Good habits only continued by libraries in the West! The crisis of the library documents in various fields was caused mainly first of all because of the ideological factor and after 1989 by the profit rush of the editors when Sandra Brown and co. broke the market in mass prints! We can only now see how much does the information costs! The incoherence in acquiring documents, the lack of reaching the minimum annual acquisition quota (50 documents for 1000 inhabitants, 250 for others) leaves deep traces in assuring fresh and quality information for the members of a community with various consequences viewed at the apocalyptic 5 o'clock news.

The IT crisis let the unforgivable delay of connecting libraries to the national computerized system by leaving the technology acquisition at the discretion of the local managers. It was favored by the lack of the professional specialized control, cancelled at the national level, frequently fueled by the commission rush. Now, when we get to the systems' interlink we notice that they are not compatible?!

The crisis of the specialized staff is fueled by the false image of the profession of the librarian, seen as a easy job, with many facilities even if badly paid, that doesn't required a particular training. Taking, then, contact with the tough world of the library, the quitting rate among debutant librarians is a matter of months if not even weeks. Those who go past five years have a chance of becoming public librarians. How many people know that it is harder to train a librarian than it is to train a secret agent?!? Also, the wage discrimination, fueled even among different types of public libraries, in Romania, contribute to this crisis, the transfer to the better paid ones being only natural in this case.

Regarding staff problems, the use of the work force in the public libraries, we can mention that the not solving of certain matters on a national level, for example those related to classification, cataloguing, make that much of the specialized personnel to be not used in the direct contact with the users department, the basic activity of a public library.

They speak intensely about the crisis of reading for pleasure. Almost 20 years after the East European Revolution, it is easier to answer such a question. It would have been easier to answer if the question was: "why did they read fiction before 1989?" But this is not that hard either.

Before 1989 we were all simply vegetables, caught

in a propaganda system that created the feeling that we were fully living but we were really only vegetating. Most of us had strong inner desires that were partly satisfied by the experiences described by great authors or small authors, poets, Romanian or foreign dramatists, films or videotapes, watched over all night.

a) the radical, post revolutionary change of the 24 hours structure, of the short cycle called week, the medium cycle called month and the great cycle called year determined the decrease of the interest for others' experiences, no matter how skillfully they were described. The Romanians are free now to live their own lives now. Everybody wants, more and more, to live his own segment at his own free will.

More people are sick of moralizing content (as a way of living), experimental contents (as a type of writing) while the reality proves to be something totally different, much simpler in its apparent complexity. So, more and more people create, consciously or unconsciously their own novels or soap operas, where they become main or secondary characters... It is enough to watch the live shows, talk shows, particularly and you don't need anymore any masterpiece of fiction. You get now Caragiale, Shakespeare, Dostoyevsky, etc. leave at prime time. The rules are sometimes ignored and that's when the special case appears, swallowed by people of the same quality. Nothing new under the sun! Only people pass trough time.

b) The young generation has a school requirement the study of some literary creations. The selection made by those who have the responsibility of education is meant to attract towards reading of the great national and universal masterpieces. It is just that, this selection is done based on connections, pressure, the school curriculum gets to be filled with many contemporary authors that communicate nothing but have a lot to gain financially from this, so they cause rejection. Print flows after print, with the subsequent profits, nobody reads them, students copy everything. Once the students are no longer under compulsory demand from school they lack the need to read real works. They already formed their opinion. False, it's true but this is it! Plus life rushes over them. See point a).

c) Poverty. As long as half the population of the country is desperately searching for food, there is no way to ask for spiritual food. Time got another dimension. Time began to be valued at maximum by those who become aware of the value of life. Those who come to the public library, mainly come to access the information they need. This is what happens all over the world. In fact, I say it again, we return to the primordial basic functions of the public library as a main provider of information from all fields of knowledge for all the members of community. And the young generation needs, first of all, more than others, the information that they use to an as good as possible professional training and an adequate living.

(to be continued)

Review

Gheorghe Hâncu - Old Romanian Book



Dorina Bălan

The capitalization of the collections historically constituted, both locally and nationally, was a field that demanded to be studied to introduce into the informational circuit of some cultural values with impact in the world of researchers and the cultural institutions administration structures. Even since the autumn of 1964, they developed an ideal bibliographical program, a novelty at that time, to

try to materialize the concept of general bibliographical information and local bibliography; there were to be printed a series of catalogues of deposits on types of collection.

On the occasion of 75 years since the public inauguration of the library the first work in this program was published that is **Catalogue of Old Romanian Book**, signed by G. Hâncu and scientifically coordinated by prof. Dan Simionescu. Accepting to critically study and write the preface of the old Romanian Book Catalogue, Dan Simionescu wrote in his letter from the 29th of October 1965: „Regarding the catalogue you gave me. Its critical reading and making of observations took me some time. I attach here the six pages of preface you requested and I promised to deliver /.../. In case you don't publish this preface please return them to me so that I can turn them into a book report from when the catalogue will appear” (1).

The professional and scientific patronage of Dan Simionescu's, materialized in direct assistance, editing and prefacing the first Romanian book catalogue in the Galați deposit, marked the establishment of the collaboration relationship with the great man of culture.

The problems discussed with Dan Simionescu regarding the identification and evaluation of an old book of the corrections done to the catalogue were approached with the rigor specific to him: „I also enclose the photo comrade Hâncu gave me asking me to pass it to you. Let him read what I wrote on its back: Do you have the book? Try to get it, it's a rare book (value aprox. 100 Lei)! If you get it (and you can from the printing point of you) put it in the Old Romanian Book Catalogue under the B.V.R. unrecognized line although the Academy has now, since recently a copy!)

Pay attention to correcting the preface as entire book for that matter.”(2)

The catalogue has 192 pages and is printed by Galați Printing Enterprise in December 1965 and has been marketed since 1966.

The Area

The Old Romanian Book Collection, made started with the 19th century from the books used by V.A. “V.A Urechia” Library in „making the courses of national history and the history of Romanian literature” contained 78 titles (3) in 1890. Up to 1898, the interest of the library for the old Romanian book is very acute because of the Romanian Academy's preoccupation to write a national bibliography on the subject, so that the number of such books reaches 280 titles in 1989 (4).

Between 1898 and 1901 the rhythm of completing the collection slowed down, its fund adding only six titles. (5)

The book researched and comprised in the work are those printed on the Romanian soil in 1562-1830. The rich old Romanian book fund – **316 titles** – existent in 1965 at “V.A Urechia” Library provided the author a bibliography of a great documentary value.

The information ensemble and the structure of the bibliography

Among the described books, all of them belonging to the fund of our library, seven cannot be found in the Library of the Romanian Academy, were „new contributions to the Addendum” (6) prepared on the occasion of the celebration of this library's centenary. These are: „Urbariul” (Buda, 1780); „Queen Katherine II's Proclamation” (St. Petersburg, 1788); “The Dream and

Death of Maria Ghica” (Vienna, 1808); Gh. Munteanu „The True Friendship Key” (Buda, 1815; Brasov, undated (1816?)); „Psalms” (Sibiu, 1825); „The Duties of the Citizens to Their Monarch” (Buda, 1830).

From the desire of quickly finding the books in the retrospective bibliography of the old Romanian book from the library's collections, the author considered appropriate to structure his work chronologically, on centuries and in 8 chapters the ordination were to preserved the same criterion, the publishing date – certain or assumed.

The work has 5 appendices:

- The first publishes From the correspondence between the Library of the Romanian Academy and



the „V.A Urechia” Library, Galați, regarding the request for the bibliographical study of the books existent here in order to develop the volumes for **the National Old Romanian Bibliography**;

- The second contains the (very knowledgeable) correspondence between V.A. Urechia and Emilian Micu regarding the old books that were shipped and the sum received for these.

These two correspondences appendices are meant to show the high patriotism, „*the disregard of personal interests in favor of those of the community and national devotion and abnegation dedicated to science, fair play in the relationships between people and institutions and keeping the promises*” (7).

- The third addendum provides a proper names Index, all from the notes found in the Old Romanian Books from „V.A Urechia” Library Galați;

- The fourth contains an Index of toponyms where or about where you can find notes in the notes found on the old Romanian books from „V.A Urechia” Library Galați;

The last one contains the Index of authors, translators and publication titles.

The addenda are thematically structured and inside them, the correspondence is chronologically arranged; for the indexes the arrangement is done alphabetically in the order of the names found in documents.

The Catalogue also contains 21 facsimiles of some of the title pages mentioned above which: **Octoechos**, Blaj, 1760; **The Land Record** [S.I.], 1780; **The Guidance to Arithmetic**, Vienna, 1788, etc. and also facsimile reproductions of events immortalized at that time as are those regarding the Life of Columbus- work by H.J. Kampe, the **Discovery of America**, Buda, 1816.

The descriptions in the present catalogue are summary because „*the authors of the Old Romanian Bibliography made ample descriptions*” (8). The author underlined the fact that „*the limitation to the research of old Romanian books originating from a single collection allowed us to gain in depths what we are losing in extension*” (9).

As a **new method** of presenting the books from the catalogue, the printed elements are not only taken into consideration but they also reproduce the hand written notes made along the years on all these books. Reading these notes shows many aspects particular to the Romanian culture: in the feudal age the book circulation provided communication between the Romanians from Transylvania, Moldavia and Wallachia in a time when borders separated them (this data can provide information about the book trade in the past – „*a chapter totally ignored until now*”(10); political events; weather data; thoughts, impressions of the readers about the book, etc.)

Together with the registration number of the book, the description that was done in the Romanian Academy’s Old Romanian Bibliography, the description of the present documents also contains the position on the shelf of the book in the „V.A Urechia” Library Galați.

Through its logical structure – the chronological presentation – the information it brings, specifically as novelty, the work is meant for „*the teachers and students of*

the Philology Faculty from Galați” (11) in order to be used for seminar papers, thesis or simply orientation in the **special funds** of the library to stimulate documentation and scientific research, to inform the public about the old Romanian book present in “V.A Urechia” Library”.

Conclusions:

The „V.A Urechia” Library’s efforts and especially those of the author’s, Gheorghe Hâncu, history teacher, employee of our library on a period of only 5 years to finish his endeavor are worth of praise and are worth imitating.

The author considered all works published in this field and the experience he gained made this catalogue enjoy an important recognition in the country and abroad. So, the catalogue was requested by “libraries and researchers of abroad: England, Italy, France, Germany, Bulgaria, Hungary, Czechoslovakia, Poland, USSR” (12).

More than that, introducing elements of novelty like those we mentioned above, the interest for this catalogue exceeded our expectations surpassing by a long shot the addressability area it was initially conceived for. I consider that, for the search facilitation, in this catalogue there should be an index of the prints comprised with: year of publication, author and title, place, language and identification page. Also, a thematic index of the handwritten notes (administration, agriculture, etc.) would be welcomed for those interested in these fields.

When a great specialist (13) appreciate the work saying: “the volume is beautiful and I congratulate you”, its development complies the “V.A Urechia” County Library to a new work done by its specialist. They have to follow the catalogue of manuscripts, of the archive of correspondence of the stamps and illustrations, of the maps” (14) which is enough to prove the value of the **Old Romanian Book Catalogue**.

Note:

1. The „V.A Urechia” Library Archive”, DS. CXV (A), 1949, f. 110.
2. Ms. IV/71.
3. HÂNCU, GHEORGHE. *Old Romanian Book*. Galați, „V.A Urechia” County Library, 1965, p. 7.
4. Idem, quoted works, p.7.
5. Idem, quoted works, p.7.
6. SIMIONESCU, DAN. Preface to HÂNCU, GHEORGHE. *Old Romanian Book*, Galați, „V.A Urechia” County Library, 1965, p. 4.
7. Idem, quoted works, p. 6.
8. Idem, quoted works, p. 5.
9. HÂNCU, GHEORGHE, ibidem p. 8.
10. SIMIONESCU, DAN. ibidem p. 5.
11. SIMIONESCU, DAN. Ms. II/509. Apud: Oprea, Nedelcu. „V.A Urechia” Public Library: a Monograph, volume II, Galați: „V.A Urechia” Library 2002, p. 43.
12. OPREA, NEDELICU. Historical Landmarks of the “V.A Urechia” Library, www.bvau.ro [2004 05 14].
13. SIMIONESCU, DAN. Ms. II/509. Apud: Oprea, Nedelcu. „V.A Urechia” Public Library: a Monograph, volume II, Galați: „V.A Urechia” Library 2002, p. 43.
14. SIMIONESCU, DAN. Preface in Hâncu, Gheorghe. *Old Romanian Books*, Galați, “V.A Urechia” County Library, 1965, p. 6..

The Biblionet Program -

The world in my library - News



Titina Maricica Dediu

The "V.A Urechia" Library Biblionet team is formed of Dafinoiu Spiridon, Ciomagă Cătălina, Dediu Titina, Toporaș Camelia and Manea Gabriel, all librarians with a lot of experience in the field, had as a goal the ending of the first round of the Biblionet program. In the case of the first round, 20 public libraries from Galați were

admitted with the County Library in the program as we mentioned in a previous number of Axis Libri.

The calendar of the activities involved an alert rhythm; the commission mobilized all its resources with general manager of „V.A Urechia” Library on their side in order to follow the deadlines established by IREX. We will chronologically render the activities that were developed in order to make that happen.

In September 2009 in Bacău, the interview for the selection of the two trainers from the library took place in the presence of: Nicu Zegreanu, EOS and Claudiu Aghiniței, IREX. Mrs. Titina Maricica Dediu and Mr. Gabriel Manea were selected to attend the courses for trainers. These attended in the period 2-6 November 2009, the TOT courses held in Iași, followed by a mentoring period and finalized in an exam in February.

In November, the project coordinator, Mr. Spiridon Dafinoiu participated in the meeting of all coordinators in the country, organized by IREX, the foundation that implements the program in Romania. The following steps in the program were discussed, in statistics that must be reported after providing services, the way the other librarians in the county will join the program, the involvement of the local administration in the program.

In the intervals 6-12 november, 30 November - 4 December, 2009 and 18-22 January 2010, the formation courses in the information technology and computer administration took place in the Training Center of the „V.A Urechia” Library (endowed with Biblionet Program), courses attended by librarians who won the first round of the project, both from the City Library from Tecuci and other city and village libraries. The trainers were: Teodora Borghoff, EOS trainer and Titina Dediu and Gabriel

Manea, co-trainers. The courses were inter-active, they combined the IT knowledge with the library management and internet in a pleasant and useful way. The participants were very delighted and they all had very good results at the evaluation tests. The two trainers successfully graduated the trainer's exam that took place in Timișoara, on the 9th of February, 2010.

To the joy of the librarians and the library users in December and January the equipment was delivered to these libraries according to the librarians ending courses. As such, the village and city libraries got equipment as follows: 4 computers and all the peripherals, a printed and a scanner and software, the Tecuci city library received 10 computers and their peripherals, a printer, a scanner and software. Another important stage in the first round of the program is the official opening of the internet centers for the public. In Galați, the first official opening, took place at the Tecuci city library on the 4th of March where, together with representatives of the County Library the prefect of Galați, the Lord Mayor of Tecuci, IREX, ANBPR, CPPC and other local personalities attended.

The Biblionet team also worked in January on the practical uses of the second round of the Program, applying with other 24 village libraries and number 1 Branch of the County Library.

On the 24th of March 2010, in Bucharest, the meeting of County Libraries' managers with IREX representatives took

place. The representatives of the 12 County Libraries, winners of the first round of the **Biblionet National Program - The world in my library** attended an evaluation meeting. Manager Zanfir Ilie attended in our behalf.

On Thursday, the 24th of March, 2010, at 10 o'clock, at the *Ministry Of Culture And National Patrimony*, the press conference of the Minister of Culture, **Kelemen Hunor** took place. The topics were the presentation of the counties included in the second round of the BIBLIONET Program and an announcement regarding the next stages of the second round of the program. The following village libraries from Galați County were admitted: Barcea, Brăniștea, Buciumeni, Covadinești, Corni Cuca, Cudalbi, Foltești, Ghidigeni, Gohor, Grivița, Inești, Matca, Munteni, Nicorești, Oancea, Pechea, Smârdan, Suceveni, Șendreni, Țepu, Umbrărești, Vârlez, Vlădești.



The Axis libri Literary salon, cultural event in Galați

The *Axis libri* Literary salon already has its own faithful public that week after week feels to the maximum the „Mihai Eminescu” room of the „V.A Urechia” Library. The Thursday meetings became a habit for the men of culture from Galați who are eager to share the various created experiences from poetry to prose, epigrams or philosophy, psychotherapy or history.

The 11th of February, 2010 was consecrated to the launches of three totally different books, as theme and approach. They were: *Socratic dialogs* by Viorel Dinescu and poetry volumes by Aurel Stamate: *Words and angels* and *Running in red*. *Socratic dialogs*, published by Axis libri Publishing House in 2010 is a collection of interviews that Viorel Dinescu did for the *Lower Danube Magazine* in the

column called „*Dinescu’s Investigations*”. Men of culture, personalities from Galați, cultural scenery and not only answered to the seven questions addressed by the author concerning the state of culture in Romania. In these pages they introduced people like academician Fanus Neagu, academician Mihai Cimpoi, Cezarina Adamescu, Nicolae Bacalbașa, Theodor Codreanu or Ilie Zanfir, the manager of „V.A Urechia” Library.

The book is summarily presented by the literary critic Theodor Codreanu on the forth cover as follows: „the book seems to me of a main interest for the future histories of literature, for getting to know all the mentalities and tendencies in the post modern and trans-modern art... So, Viorel Dinescu’s initiative becomes a masterpiece of professional Ethics in the current journalism”.

A Romanian teacher, the writer from Liești, Săndel Stamate brings in the public’s attention two poem books, characterized by poet Stelian Vicol as „memorable verses, brilliantly written syntagms written directly with the ink of his heart”. The Galați critic Adrian George Secară, who signed the

postface for the volume *Running in Red* referred both to the two poetry volumes and to the third, „*Snow Anthology*” published in 2005 at Synthesis Publishing House in Galați. Poet Sanda Panait noticed how close to haiku are the short poems in the volume and poet Alina Cheșcă spoke of a „rarely encountered force of metaphor”.

The edition of the 18th of February is dedicated to launching the volume *Totalitarianism and victimization* by Viviana Ivlampie, lecture Ph.D student at the History and Philosophy Faculty in the Lower Danube University Galați. The volume was published at *Axis Libri Publishing House* and it’s not at literary work but one that presents from a psychological and philosophical point of view the fate of the political detainees, the phenomena



of genocide and dictatorship but also from a religious point of view the idea of forgiveness. The theme launched by the book incited the auditorium in ample discussions linked to totalitarianism, d e p o r t a t i o n , political detainees and victimization. The representatives of *the History and Philosophy Faculty of*

the Lower Danube University, Vasile Lică, Arthur Tuluș, Constantin Ardeleanu or Iulian Grigoriu made ample references to the First World War totalitarianism and presented the 20th century as a century of human and industrial errors. The book is (as one of the speakers characterized it) „addressed to everybody, to the past and the present, to each and every one of us, to the parents and the grand parents of every one of us. The book is an appeal to each of us to not forget the past history, to understand how it came to be as it is”.

The 25th of February edition is one of the double book launch. The spotlight is placed on the novels *Puf’s war* by Ioan Toderiță and volume II of *Cosova* or *Sailors’ tales* by Maximilian N. Popescu-Vella. In the CV added to the text, professor and writer

Ioan Toderiță, reveals the subtitle of the book, *The Communists are coming* and warns us that it contains “war and survival stories in its cataclysm, the controversy between ethnic judgment over death and the global judgment to die for a... cause; the winner is the first one”. Relating to Maximilian Popescu-Vella, the literary critic Adrian George Secară notices that the second volume is better than the first: „if I weren't embarrassed by using grand words I could say this is the Max Popescu's masterpiece but there are major differences between volume I, subtitled *Sailors' tales* and the second one, subtitled *The Experiment*. Among those who spoke about the two authors, there were Nicolae Colceriu, Viorel Tofan, Ion Grosu, Theodor Parapiru, Dumitru Săndel, Tudose Tatu, Aurel Stancu and Alina Cheșcă.

The day of the 4th of March was a full day considering it was mainly dedicated to the celebration of the 173 years from the birth of the great prose writer Ion Creangă and the launch of no less than three books and two authors. The Creangă moment belonged to actors from the „*Fani Tardini*” Dramatic Theater from Galați, Ciprian Brașoveanu and Iulian Costea, who performed a short literary montage. The evening then, went entirely to Sanda Panait from Galați and Adrian Georgescu from Bucharest in a meeting hosted as usually by writer and journalist Theodor Parapiru. Poet Sanda Panait from Galați introduced her poetry volume „No angels” („*Antares Cultural Foundation*” Publishing House) and read several of her poems. The book editor, writer and editor Petre Rau said that he received from the author a very well made book, ready from print and he had to do no modifications. Writer Adrian Georgescu, famous radio host of cultural shows from the National Radio Company brought in the front of the public in Galați the volumes called “Human Reboot” and “Five” published by “Sieben” Publishing House. The writer has his first volume in 2002 at age 50, the novel “Human Reboot” being now at the fifth edition (non varieteur), novel written in three weeks and published 14 years later.

A just as rich cultural offer was presented by

the 11th of March, 2010 edition when four books were offered for reading: „*Bridges to love*” by Ionel Marin, „*Destiny's hunger*” and “*Concrete Romania*” (volumes I and II) by Aurel Ștefanachi and at last but not least „*The long way of life to life*” by Mioara Antonia Nicolau. The opening was made by Adina Lazăr, soloist of the „*Nae Leonard*” Musical Theater from Galați. In their interventions Speranța Miron, Angela Baciuc, Dan Plăieșu and Viorel Dinescu read poems from the volumes that were presented.

The literary salon from the 18th of March, 2010 placed the spotlight on Nicolae Zainea Vornicoff with the novel called „*Waiting for Augusta*”, Nory Bellu and Alberto Simon Bellu with the volume „*Late victims*” and at last but not least, Valentin Bodea, history teacher that brings in front of the Galați public an interesting book about the historical monuments of the city („*Historical and architecture monuments in Galați city from the second half of the 19th century to the first half of the 20th, vol. I*”) the novel „*Looking for Augusta*” is homage to the author's long lost wife. The volume „*Late victims*” describes the traumatic experience of war, through the dramatic experiences lived by a young family



who crosses the most dramatic events of its life. Prof. Valentin Bodea's work manages to offer, as university lecturer dr. Constantin Ardeleanu declared in his opening speech a „vivid picture of Galați from another time when in the great Moldavian city people like Alexandru Ioan Cuza, Costache Negri, Lascăr Catargiu or the King of Romania walked in”. The author takes us for a walk as the same Constantin Ardeleanu said „though some of the most beautiful private houses of Galați with the elegance of Domnească street or Mihai Bravu, with the pro-eminent faces of some personalities, just as different as origin and profession as the cosmopolite trade city”.

The 25th of March edition takes us to different instances of the cultural world from the celebration of the memory of „The Great Blonde” Nichita Stănescu to the debates dedicated to the Union of Basarabia and Romania on the 27th of March, 1918, but also a book launch, Claudia Partole's novel, „*The*

Life of a night or Totentanz”. In the opening, actors Petronela Buda and Vasile Dănilă from the “Fani Tardini” Dramatic Theater Galați remembered Nichita Stănescu (born on the 31st of March, 1933) through his poetry. Claudia Partole, author of several poetry books, essays, prose and theater, member of the Writers Union in Moldova and Writers Union in Romania, presented her novel already nominated for prose at the 2009 Awards. In the second part of the salon, the debate of the Union of Basarabia with Romania was led by university professor dr. Vasile Lică, he was accompanied by a series of history university professors who gave substance and historical accuracy to the event.

Thursday, the 1st of April, 2010 was not a „fool’s day” for the literary salon but one of the maximum reflection and peaceful psychotherapy taking into



consideration that we were in the Great Week of the Passions of our Lord, Jesus Christ, Vasile Andru, old acquaintance of Axis libri literary salons presented two of his most listened works. They were: „Prayers with healing powers” and „Charms, curses and counter curses” published at Accent Print Publishing House in 2010. The savvy speech of the author’s was a delight for the public present at the book launch.



The following edition of the salon (from the 8th of April) hosted 3 authors, an epigram writer and two prose writers from different parts of the country (Bucharest, Brăila and Galați). The famous Aura Christi, editor-in-chief at *Contemporanul* Magazine and a friend of „V.A Urechia” Library brought to the attention of the public from Galați, and not only, present in Mihai Eminescu room her recent novel *The wild circle* published by publishing house she runs, *The European Idea*. From the neighboring city, Brăila, Doina Popa, a math teacher, a pilot, journalist, writer and business woman came with

two of her novels „*The Zurich Committee*” and „*God was on holiday*” and epigram writer Constantin Cristian made us smile with his epigram volume, rhymed chronicles and poetry „in the fishing nets”. Poet Stelian Vicol, welcoming the epigram writer’s book called him „a great author of verses, lyrics and humor” and Nicolae Bacalbasa placed the author next to George Lesnea in the area of the writer-printer.

The third meeting from April, on the 15th, Axis libri literary salon introduced two different authors: the 90 years old Neculai I Staicu Buciumeni and the second book by young author Marius Cioarec.

The retired general Neculai I Staicu Buciumeni, author of over 65 books and numerous articles published in time, presented two of his novels „*Transplant*” and „*The Farkas*” and other stories published by „Sinteze” Publishing House. The lively, easy flowing style, adopted by the author in his writings makes the two stories to be entertaining and easy to read. Marius Cioarec brought in front of the public his romance „*I was... a man*

once” recently published by Axis libri Publishing House. The novel’s introduction was made extensively by Alina Beatrice Cheșcă who also signs the preface of the book. In the end, the relentless host of the salon, writer Theodor Parapir

punctually referred to each of the works that were presented and, as he said in his speech, only took into consideration the literary product and not its author, so that the recommendations made to each author would reach their purpose and be constructive for their literary future.

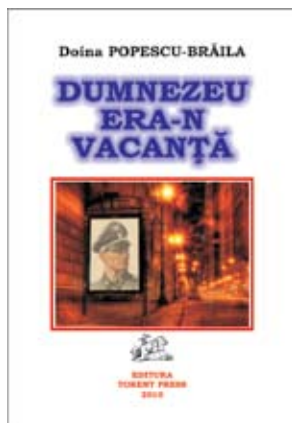
With a definite certitude that the Axis libri literary salon became a habit for those who attended full of interest, we extend to you a permanent invitation: „See you next Thursday at 5 o’clock PM”.

Lectures on bread

Chronicles from the *Axis Libri* literary salon

Popescu Doina. *The Zurich committee* : Brăila, Torent Press, 2009.

Popescu Doina. *God was on holiday*, Brăila : Torrent Press, 2010.



The mystery and suspense literature is prolific all over the world with an already faithful public. In Romania, the number of authors of this genre is insignificant probably because of the lack of a real inspiration source but, as George Arion also noticed, because of the lack of confidence, this genre inspired to the literary critics. Doina Popescu surprises us with two exciting novels, both placed in the West in a more credible world for the plot.

Doina Popescu is first of all, as she herself says, a free spirit. This can be seen through the prism

of the world she creates in her volumes.

Defined by the author and the critics as an action novel, „The Zurich Committee” incited the readers even before it came out because the author posted several chapters on her blog where they raise interest and the comments of some already faithful readers. So, promoted before publication, the novel was already known at „Gaudemus” Book Fair.

The action of the novel begins in Romania, towards The Second World War, where two destinies, the main characters, two opposite sides of the human typology cross their paths. Dobritza is the perfect picture unscrupulous character, ready to do anything to get rich, from lie and black mail to extortion and murder. Opposite him there is Corvin, the peasant with a great soul that intends to restore justice at any cost. The narration moves quickly being completed by quality humor and enriched with many flashbacks, the paths of the two crossing permanently one over the other to stage the good and evil confrontation. The ending leaves us hanging with the unstated confession of a continuance. So, the author starts again the path of Dobritza in the second just published volume „God is on holiday”. In the new context, Dobritza, the Jew, cannot deny his already penciled profile being here, the blackmailer, the one who got for loads of cash, the transmutation towards a new identity to the main hero, Martin.

Martin Broneck, the providential man, the prodigy, the financial brain of the successful company is the main character of the book. The meeting with Rona Căpitana, the 90 years old writer looking for a sponsor who'll finance the publication of her novel, together with the blackmailer's letter start a chain of events that keep you breathless till the end of the novel. Martin is in fact Elias, the Jew, hidden under his friend Walter's identity in Nazi Germany. The replacement is caused by the unexpected death of Walter and facilitated by his family who gave Elias a new survival chance during the Nazi regime. As an SS officer, Elias apparently switches from victim to torturer but actually becomes the lamb hidden among wolves.

The happenings from the past mix with those from the present through the Rona Capitano character and her novel, the author using the frame story technique without losing the fluency of the story.

Although the action is placed from the beginning in the West, the author offers us the surprise of discovering in some of the characters visions of a Romania – Cradle of civilizations, The Land of the Giants, fascinating because of all the customs,

the historic dimension stories and the inexplicable natural phenomena.

The story line precipitates towards the end when we witness turning points because the author takes pride in keeping us in suspense till the happy end when evil is of course defeated by the relative good in strange resolution of life.

Turning writing into a form of resistance at the World Evilness, as she states herself, the author benefits from this fight of a style full of vitality and a real talent already confirmed by the two novels already published and those that will surely follow.

Camelia Toporaș

Christi Aura. *The Wild Circle*, București : Ideea Europeană, 2010.

Aura Christi is a disciple-writer, formed by her master, Nicolae Breban, whose work is reported to his, the critics being very appreciative to her lyrical discourse of an exceptional verbal and imaginative force, force extended on several plans as well as the language vitality.

As the author herself declared, this novel is her way of detaching herself from what us regular people call daily reality.

The novel is nothing more than an epic poem and its title probably refers to the common circle of existence to who irregular people obey to. To all these, the existence of the main character Diana Belinski opposes. Her life develops on two plans of existence, very well delimited- the one of the everyday reality, the other - the one of her mind. Her inner world reveals to us in a form of concentrated, lyrical fragments that are proof of a complex anxious inner world, Diana is, essentially, an extremely fragile being, exposed to a world that cannot understand her sensitive side. To counteract this inner reality, the author takes a plunge in the character's past, both of Diana Belinski's but also Viorel Munteanu's, plunge that takes the form of a real family tree with minute descriptions of family ties; at the same time captain Viorel Munteanu's daily activity is presented minutely. The characters of the novel are gradually developed by adding constantly new details and fragments that provide a complex general view; the author provides her characters with freedom of speech – they talk lively, excitedly, personalized; worthy to notice are also some sequences that can be real theater fragments. It is for sure that these recent publications of Aura Christi's novel will raise both the interest of the general public and the critic.

Ioana Chicu

Diana Vrabie. *The children's books*. Chișinău : Integritas, 2009

The work published at Integritas Publishing House in Chișinău, in 2009, contains literary analysis, bibliographical notes, critical bibliography and suggested readings and as a final goal the revealing of the children's books specific.

The author is an associate professor at the Romanian Literature Department in the Philology Faculty at the „Alecu Russo” University, in Bălți, Ph. D in 2004 and member of the Writers Union in Moldova. In 2009 she was awarded the Lower Danube Magazine Award for “Knowledge and Authenticity” (the drama of knowledge and authenticity in the interwar Romanian literature), published in 2008, year when she also received at Iași the “Didactica” award of the International Salon of Romanian Book.

For this writer, the following of Constantin Brâncuși’s words is a credo that she follows enthusiastically and with professionalism and that is why she surpasses the problems encountered, nowadays by the children literature; „When I stopped being a child, I died”; this draws attention to the difficulty suffered by this genre while proclaiming its right to exist in the circumstances of a cultural world that doesn’t care about the role the children’s literature has in the moral and aesthetic education of the children. The literary criticism and the history of literature are not interested in highlighting the qualities proved by this genre. This is the reason why, Diana Vrabie insists, and later proves that „this kind of literature exists firstly as a literary genre and only then as something for children and teenagers” since the book that is good for children is good for all ages as long as “literature as art is placed beyond generations and ages”.

In their interesting work, children literature is examined “in its physiology as an aesthetic and education essential fact, as a side and formative instrument of the man and the works selected according to the specifics of the instructive-educational process; the critical interpretation of the literary text is done by abstracting the most authorized points of view but there are also personal opinions of the author”. It is remarkable how the synthesis can be didactically speaking, quality that places it at the intersection point between literature and psychological sciences.

Addressed mostly to teachers, but also students, to pupils and parents, the work mainly respects the principle of accessibility and that is why it classifies the selected literary works for analysis according to the three literary genres: poetry, fiction and drama.

Also admirable is the organization of the vast material over the 13 chapters where we need valuable Romanian and Moldavian writers among which: Vasile Alecsandri, Mihai Eminescu, Ion Creangă, Tudor Arghezi, Mihail Sadoveanu, Constantin Chiriță, Mircea Sântimbreanu, Ion Druță, Grigore Vieru, Spiridon Vangheli, etc.

The author intends to update the immortal values of the universal literature, whose creations molded the young people’s personalities in time. So, always fresh remains the value of Dante Alighieri’s „Divine Comedy” always interesting will be Walter Scott and his historical creation as well as the adventure literature would be much poorer without Daniel Defoe and his „Robinson Crusoe” or the mentioned works of Jonathan Swift, Alexandre Dumas or Mark Twain, that the author recommends in the same chapter. The classics of Sci-Fi are not forgotten either, Jules Verne and Antoine de Saint-Exupery to whom the author dedicates critical studies for „20,000 Leagues under the sea” and respectively, „The Little Prince”. Following the work’s structure we can only highlight the accuracy of the selected and classified material, the power to synthesize the critical opinions expressed in time and the refinement used by Diana Vrabie when stating value judgments that convince.

The first chapter of the work has an explanatory role about „the children literature and its specific” classifying the area of the children literature a following the way it evolved. Included in the category of children’s literature are not necessarily creations inspired by the children’s world but those works that

are preferred by the young and the children not excluding those creations that create an infantile-juvenile atmosphere”. The educational meaning of such a literature is obvious specifically when the ethical feelings are more accentuated.

The next chapter approaches „The folk creation for children” and all over the third through sixth chapters the children literature is classified on the principle of literary genres and species.

The third chapter is dedicated to „The lyrical creation” where she speaks about the lullaby, the (folk or cult) song, the pastel and the ode and hymn are each represented by works, detailed analyzed (Alexei Mateevici – Our language, Andrei Mureșanu – Wake up, Romanian!). This is where the contributions of V. Alecsandri, George Coșbuc, George Topârceanu, Ion Pillat, Ana Blandiana, Dimitrie Anghel, Otilia Cazimir, are noted in case of nature poetry, so loved by children.

The epic creation is treated in two chapters that distinctly approach species of the „Epic creation inversed” – the fables, the ballad (both folk and cult), the epic poem and species of the „Epic creations in prose”. This chapter benefits from an ample artistic material from which the author selected masterpieces that she commands taking into consideration the aesthetic values and the moral – educational values that bring into present works like: „Prince Charming born of tear” by Mihai Eminescu, „The wonderful forest” by Mihail Sadoveanu, “The legends of Olympus” by Alexandru Mitru or “At Medeleni” by Ionel Teodoreanu.

A more restricted space is destined to „Theater” that has no tradition in our literature and makes itself noticed in dramatization, puppet shows, radio plays.

Beginning with the 7th chapter, the children’s literature is classified on a thematic criterion, taking into consideration themes that create a tradition in this genre as follows: „Poetry and prose about small creature”, „Childhood and its image in literature”, „The literature that evokes the historical past”, „The adventure literature”, „Science fiction literature”. These pages present commented texts as: Emil Gârleanu – „From the world of those who don’t speak”, Tudor Arghezi – „The apiary”, Cezar Petrescu - „Fram, the polar bear”, Ion Druță – „The Ant’s tale”, Ion Creangă – „Memories from childhood”, Ionel Teodoreanu – „The Childhood lane”, Grigore Vieru – „The old man in the cradle”, Ion Druță – „Duckling and his problems”, Mihail Sadoveanu – „The Jder brothers”, Constantin Chiriță – „The

Cherry knights” and others.

The last two chapters are an attempt to bring under the spotlight the new tendencies in children’s literature, so, a chapter is dedicated to „the literature of scientific information” that includes works synthesizing scientific and literary creations. The meaning of these texts is to complete the scientific information of the young generations and to advertise in an attractive way technical-scientific novelties in texts that are very similar to articles.

The final chapter studies the link created between „the children’s literature and technology of the audio-video” that presents „the instruments” that make the literary texts more accessible: the CD, the audio book, cinema versions of literary texts, radio and television programs.

The information is completed with a section that features bibliographical notes on the authors mentioned all along the book plus the critical bibliography and some „reading suggestions”.

We strongly recommend the readers to linger upon this work that rediscovers literature and its irreplaceable part in forming a shaping human sensitivity. This will have the great surprise to discover that „great literature” has so many stones in its foundation that bear the strength and durability of „literature for children”.



The history of Arămescu brothers donation (I)



Corneliu Stoica

The Arămescu s, sculptor Constantin Emil Ticu Arămescu and painter Georgeta Florica Arămescu, American artists of Romanian origin, both born in Galați were discovered and introduced for the first time to our country by the late critic Petru Comarnescu. In fact, their real „discoverer” was Ionel Jianu. He found out about them from catalogues and articles received from Bernard Davis, manager of the „Modern Art Museum” from Miami, Florida, USA, the city where the two brothers were settled, the painter and her husband, Pierson Anthony Anderson, since 1950, and the sculptor since 1958. Impressed by their creation with very strong Romanian accents he wrote in the French press, sending catalogues and other materials in Romania, to Petru Comarnescu. The critic published, in 1967, more articles in „Cronica”, „Tribuna”, „Contemporanul” and in 1968 accompanying the Ion Tuculescu exhibition in the USA as commissioner, visited the exhibition of the two brothers, met directly their creation and subsequently wrote „The Arămescu brothers monograph”, published in 1972 at Meridiane Publishing House, a work he never had the chance to see because he passed away on the 27th of November, 1970 (buried in Voronet Monastery cemetery).

After Petru Comarnescu’s talk with Bernard Davis about Brâncuși and the Avramescus was published, I wrote to the latter in Miami requesting information on Mrs. Gigi Arămescu -Anderson about the address. The answer from the painter came and she was very happy that someone from Galați was interested in their creation. This is what she wrote:

Miami, the 31st of May, 1968

Dear Mr. Stoica, I read emotionally the warm words that arrived from Galați from a professor like our father, George D. Arămescu, who taught all his life law and geography, headmaster of Vasile Alecsandri High School and inspector. The warm words of admiration for a son of Galați, my beloved brother Constantin Arămescu, who through his sculpture and his Romanian way of being sang his long lost country and will forever stay in the memory of his birth city as someone to be proud of and a work of the same value. On the back of the page we can see a wonderful explanatory article by Petru Comarnescu that will introduce you to my brother’s work and personality more amply. (The artist, as I saw from the following letters used to photocopy the press articles and write letters on the back of the same paper. She means Petru Comarnescu’s article „Sculptor Constantin Arămescu or rediscovering Romanian quality in contemporary context”, published in „Tribuna” Magazine Cluj, year

XII, no. 10(580) from the 7th of March 1968, n.n.).

Mr. Comarnescu will write a book on Arămescu whose work he has seen entirely in February 1968, when he visited us in Miami on the occasion of the opening of our exhibition in the Museum of Modern Art, where you addressed your letter (on the 11th of February, 1968, our addition). My brother, Ticu, as me and our friends call him, went to high school in Galați at „Vasile Alecsandri”, being one of the best students, extremely serious, hard working and sensitive. Then, in Bucharest he got his Ph. D in law and a bachelor degree in political economy at the Commercial Academy, where he studied with our uncle, my mother’s brother, Virgil N. Madgearu, my mother’s maiden name being Elena Madgearu, daughter of N. Madgearu, well known tradesman from Galați and former president of the Chamber of Commerce in Galați for a while, friend of George Fernic’s (who baptized me), who had a Naval Shipyards in Galați.

You, at your 27, weren’t even born when we left Galați, where we lived by the park opposite the Post Office at no. 3, Lahovary Street and had a vineyard by Filești, where the big house made of adobe or „Romanian enforced concrete” as father and Ticu called it, was built by their own hands (I wonder if it still stands).

Of course there are still many in Galați who still remember us, so our articles will be welcomed, especially now when I had the honor to be invited by the State Art and Culture Committee to have an exhibition in the Museum from Galați with my paintings and of course Ticu’s sculptures, who will also return to Galați to answer „Here!” to the native city’s call.

I believe the exhibition will take place in September. I am in full mail exchange with the Romanian authorities to whom I sent a lot of materials for catalogues, posters, etc. So, Mr. Stoica, your letter was welcomed and your articles will welcome to announce this exhibition and



Constantin (Ticu) Arămescu

my arrival in Galați for two weeks on this occasion. I attach here Mr. Comarnescu's article on me and some other materials.

Best wishes,
Georgeta Arămescu

PS: On the occasion of my visit to Galați I will donate two of my brother's sculptures to the Museum from Galați. One of them is marked on the catalogue and on the back, that he cared for dearly, he called it *Mystic for a while* and Romanian column later, it has a cross in the middle, like a crucifix, maybe that's why he called it *Mystic for a while*. Also, another column that he cherished and his last sculpture exhibited in Lowe Museum, in Miami, three weeks before his death, where, as always, we went together at the opening night and he said when he saw the exhibit in a central place: „How lovely is the princess!”, who represents the old kings traditions of the Romanian Countries. These are truly torn out of his heart and are the most representative Romanian works. I will also donate one or two of my paintings to Galați, one of which is called „The brother and the sister”, which says it all.

I am sure you will be able to gather other information on Ticu from the so many people who met him in Galați. Precious information for the future and myself, of course. If you publish anything, please send it to me. I extend a warm salute to Galați that I didn't see in 30 years”.

As a consequence of the documentary material I received, I introduced the two brothers to the local newspaper called „New Life” (no. 7330, 7th of July, 1968; no. 7360, 11th of August, 1968), I published a long interview with Georgeta Arămescu in the „Tomis” Magazine (Constanța, no. 7, July 1968) where I used to write freelance at that time, and after the exhibition of 1968, organized in Galați, Bucharest, Iași and Cluj-Napoca, I had a long mail exchange with the painter being the one who made that the donation called „The Arămescu Brothers” to belong to the Museum of Galați, as the hereby published letters show, and, after 1990, the donation was completed with other works and following the artist's death in 1994 by will, all the works left in the US belonging to both artists to arrive forever in Galați.

Even since 1968, Mrs. Georgeta Arămescu donated several works to Art Museums in Bucharest, Galați and Cluj-Napoca, publicly expressing her wish that, after her death, all of their works be sent to Romania making this way their integration in the culture of the origin country.

Ticu Arămescu's „Princess”, „Confrontation” and „Romanian column” were introduced in the collections of the Museum in Galați as well as Georgeta Arămescu's „Moldavia”, „Monastery wall”, „The brother and the sister” and „Romanian Fantasy”. I wrote about them the article called „The Arămescu brothers” in the Galați museum”. (in „New Life”, no. 7796, the 8th of January, 1970).

At the end of 1971, after they had celebrated 25 years of marriage, Mrs. Gigi Arămescu's husband, Pierson Anthony Anderson got ill. The painter was worried and started thinking about the fate of her and her late brother's works. On the 2nd of January, 1972, she was writing about Miami. „My husband is now 83



Georgeta Arămescu-Anderson

and very ill and I worry about his life which makes me consider very seriously the future of The Arămescu Collection that Mr. Comarnescu in his last letter (October 1970) wants to see near Brâncuși, Tuculescu, etc. in a future Museum of Modern Art in Romania. As I read in „Art” an article by Olga Busmag, encouraging the creation of museums in villages and cities of the country, I thought the best place for this collection would be Galați, our native city, in our very house, in the back at no. 3, on former Lahovary Street, opposite the Post Office. I know the house in front is a general store and the one in the back, with Romanian style architecture would be perfect for this. I would like to hereby ask you what is the current address for that place and information regarding its owner (private or state) and what enterprise

should I begin in this respect. I wrote to the Romanian ambassador to Washington but I would like to know the exact address and what your advice would be you being the only person I exchanged mail with, from Galați, except for Mrs. Itu from the Museum. Keep this information confidential until we'll have some concrete data. Write me what your opinion in the matter is and if Galați would benefit from it”.

I started to work as a main inspector in the County Council for Culture and Art starting with the 1st of December, 1971, and I was in charge of museums, monuments and fine art. Writing to her about my new position, Mrs. Arămescu got high hopes in the help I could provide in fulfilling her dream, telling me now for the first time about her request to Bucharest, in order to place a memorial plaque dedicated to Constantin Ticu Arămescu on the building he was born in (the building of the „Vasile Alecsandri” High School headmaster). This is the letter from 24th of February, 1972:

Dear Mr. Stoica,

It is only today that I can answer to your kind letter and the congratulations of January, 1972, because now I

am calmer after my successful surgery and the fact that he is feeling better. I also would like to send you greetings and a late „Happy New Year” to you and your family. I would like to congratulate you for the new position in the Culture and Art County Committee and I think in this capacity you will be able to help me in my endeavor to place the plaque for Constantin Arănescu on the former house of „Vasile Alecsandri” High School headmaster, house where the sculptor was born on the 6th of May, 1914. This request was approved on 1968 by the Direction for Museums and Monuments and the request from the County can facilitate its making. I have recent news from Bucharest regarding Petru Comarnescu’s monograph „The Arănescu brothers” that can already be bought in bookshops. I didn’t get a copy yet but many people tell me they will buy it. I would be grateful to you if you wrote an article on it so that the public from Galați would be warned about it and buy in time. Mr. Comarnescu’s wish, manifested in the last letter, to organize a Modern Art Museum, where our works would be exhibited together with works by Brâncuși, Tuculescu, Victor Brauner and others. Of course, in Bucharest, the audience will be larger but sentimentally speaking, I would be happy if my native town would shelter this collection that me and my brother, both wanted to become a part of the artistic patrimony of Romania.

If you don’t think it’s appropriate to use the house on Alexandru Sahia street, or the High School house, where my brother was born and we lived a great part of our childhood I leave it to you to find a better place for this Museum (...).

Please keep me informed with all of the above and the Galați Book distribution or any notes, articles, etc. published in Galați or the rest of the country.

Warmest greetings and salutes,
Georgeta Arănescu Anderson

As at the time it was pretty difficult to start a Museum which is perfectly true even today, I suggested Mrs. Arănescu that she should donate her works in her collection to the Art Museum in Galați, especially since it is the only Contemporary Art Museum in the country. Being so close to Galați, she embraced my idea. In the letter from the 19th of April, 1972, she sadly tells me about her husband’s death and more than ever, she asks for my help and Mrs. Ruxandra Simionică’s,

then president of the County Committee for Culture in solving her problem. We transcribed here her letter:

Miami, April 19, 1972

Dear Mr. Stoica,

With deep sorrow I announce you the death of my husband on the 2nd of April, 1972, after surgery and an illness of four months.

The void in my house and in my soul is beyond description after 25 years of marriage with this noble soul and enlightened mind. On the back of this paper you’ll find articles about him and the electronic and military activity that brought him in Romania in 1945-7 where he was respected and loved, his great contribution led the creation of two Romanian artists, me and my brother whose protector and guide he was.

The house is full of artworks and now, more than

ever, it is my responsibility to care of his works left by my elder brother. Being alone, I am afraid to move because I’m afraid they will be stolen etc. On your recommendations I wrote Mrs. Ruxandra Simionică even since February. A few days ago I wrote President Dumitru Popescu at the State Committee for Culture and Art about Mr. Comarnescu’s

wish, my brother’s and

mine, to leave the collection to Romania for a museum in Galați or a department in Bucharest. I ask Mrs. Simionică, as well as yourself, to help me follow this through, taking off my shoulders the responsibility and care that all these works would be wasted among strangers at my death and there will be nobody to care for this collection. Awaiting a favorable answer,

Best wishes from,
Georgeta Arănescu Anderson.

Confronted with this situation I also insisted and Mrs. Ruxandra Simionică did the same to the First Secretary of the Party’s County Committee and the President of the County Folk Council at that time, Constantin Dăscălescu, to convince him to accept that „Arănescu brothers” donation should be made not to Bucharest, but to the Galați Art Museum, which happened. Personally informing Mrs. Arănescu about this decision she was very happy. (to be continued)



Georgeta Arănescu - New York, 1949

The Children and Pupils' Palace, Galați



Camelia Nenu

One of the most elegant buildings in Galați is Robescu House, built in traditional Romanian style on the plans of architect Ion Mincu in 1896-1897. The house is 460 square meters; has heightened basement, two floors and two balcony-turrets on the upper floor and another balcony on the ground floor, towards the street, all elements taken from the traditional

Romanian architecture.

We have noticed the rich ornaments in colorful enameled ceramics, with floral and vegetal motifs, all stylized. The outside decorations are holes with buttons, Brancoveanu style belt with braided robe and polished ceramic tiles. Polished ceramic is used at the floral decoration at the upper ranch.

After discussions with representatives of the Armenian Community of Galați we concluded that the Brancoveanu belt is very similar to the symbol of life for them which proves once more that art is universal.

Today, Robescu House is the place where the students attending the Children and Pupils' Palace find their way in life.

It is a warm and hospitable place even though the old walls seem wrinkled by time. The child smile can turn a cracked building in a Palace of joy.

Today they sing, paint, speak foreign languages and most importantly live in the palace.

The 15 clubs (sculpture-graphics, painting, model ships, pop music, folk ensemble, horticulture-ecology, aquariums, IT, logical games, French, English, literary circle, rhythmic gymnastics, table tennis) are meant to educate in the spirit of promoting democratic values in a dynamic world. Objectives:

- to assure a level of general knowledge that would ensure the ability to think about the world, to create and solve problems, to make connections;
- to perfect the native inclinations of students of Galați;
- to prepare young people in order to lead them to a higher education;
- the creation of a positive self image and self trust and personal achievements;
- to prove flexibility and adaptability and integration into different environments;
- to understand the sense of belonging to different types of communities (local national European)



Projects approved on a national level in 2009-2010

- „Having fun with English” contest;
- „Let's discover cultural values of Dorogea”;
- Folk music contest – Festival, „Danubius Folk”;
- Contest Festival „Children-Ambassadors of the European Union”;
- „Technique, Art, Creativity in the context of protecting the environment” ;
- Let's give Danube back its color;
- Let's discover the magic of Christmas.

A great number of teachers attended professional training courses at a

local and national level through the following programs: PHARE, TVET, CCD, COMENIUS, „Eugen Ionesco” French Library.

The interest for professional training is reflected in the great number of teachers who attend post-graduate courses, a second collage or master's and Ph. D courses.

Curricular offer

THE CULTURAL ARTISTIC FIELD

I. LETTERS DEPARTMENT

- literary club;
- French culture and civilization

- History

II. ARTS DEPARTMENT

- folk ensemble
- pop music
- piano
- painting: the Fantasy workshop
- sculpture-graphics

THE TECHNICAL-SCIENTIFIC FIELD:

- aquariums;
- logical games;
- horticulture-ecology;
- IT
- model ships

THE SPORTS AND TOURISM FIELDS

- Rhythmic gymnastics;
- table tennis.

The intellectual abilities and availabilities of the teachers from a professional point of view allowed exceptional performances of the students all the years since the institution was founded; that is participations in contests between The Children Palaces in the country, Olympiads, etc. An important objective of our institution is to build as many partnerships with the local community as possible. For example, in 1-6th of June, at the invitation of our partner, the „V.A Urechia” Library, we will attend at the inauguration of the second edition of Axis libri National Book Fair with a series of cultural-artistic activities that will definitely prove the value of our common work.

The Apostolic Armenian Orthodox Church



Dan Kirkorian

ARMENIA is one of the oldest countries in the world. As the Holy Scripture says, the Arat Mountain that dominates the relief of this country, is the place where Noah's Ark stopped (Genesis, 8, 4.). Related to this, there still are today names in this country, like ERIVAT- „APPEARANCE” – that is the place where Noah saw land for the first time („It appeared to him when the flood began to lower down”) (Genesis, 8, 7-13).

The Armenian Capital is YEREVAN city, with a documented existence of over 2500 years, being considered one of the oldest settlements in the history of human kind.

The Armenian people is an Indo-European one. The name of the country – inhabited by Armenians, is mentioned for the first time on Persian War inscriptions, 500 years bc. The Armenians called their country HAISTAN, and they called themselves HAIS, considering themselves descendents of Noah, forefather of HAIK (Genesis – 10, 3). Being in the way of many great conquerors they were taken over one after the other by the Romans, Persians, Byzantines, Arabs, Mongols, Turks and so on.

After an old tradition of the Armenian Church, Christianity was preached in Oriental Armenia by St. Apostles Tadeu and Bartholomew, who died as martyrs.

Over their graves, churches were erected. On St. Tadeus' grave there still stands the famous St. Tadeus Monastery, one of the most important architecture monuments in Armenia. This monastery had an important role in the spiritual life of the Armenian people.

St. Apostle Bartholomew, also a preacher in Armenia, was martyred in Aghpag where there also is a monastery on his grave.

According to the Assy, Greek and Latin traditions and sources, Christianity was permanently introduced in Armenia in 301 by St. Gregory the Illuminator, who received the Christian faith from Archbishop Firmilian of Caesareea. According to a Law, signed by King Tiridat III, in 301, Christianity

becomes the official state religion in Armenia.

St. Gregory the Illuminator, founding the Armenian Church, ruled it for a quarter of a century providing it with everything necessary to consolidate its existence. So, in 303, St. Gregory laid the basis of the Great Cathedral at ECIMIADZIN that still stands today. It is West of YEREVAN, at the base of MOUNTAIN ARARAT.

According to some Armenian historians, St. Gregory saw in a dream the born SON OF GOD, who descended from Heaven and showed him the place where the cathedral was to be built. This is where the name „ECIMIADZIN” comes from, that is the place where the Born One descended. After the Armenian alphabet appear, the main concern of the Armenian Church's servants was to translate the Old Testament after the Greek text (Septuaginta) and the Assyr one (Persito). After the translation of the Holy Scripture, ritual books appeared. Among them: „The Holy Liturgy made by St. Gregory the Illuminator and revised in 430 by Saak and Mesrob”.

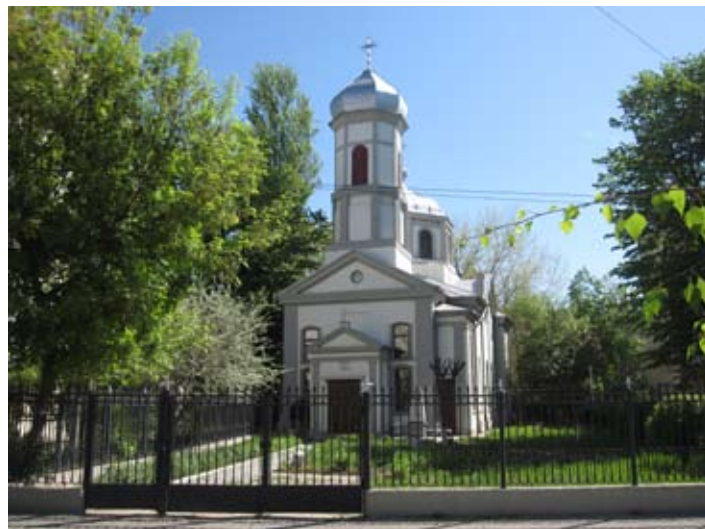
The prayers in this Liturgy are partly taken from the Greek Masses of St. Jacob of Jerusalem, Basil the Great and Ioan the Chrysoston and some

are originals of the Armenian Church. Then they developed the liturgies of Baptism and Marriage, the Liturgy of Church Sanctification, Funeral, and the Song in daily or Sunday masses.

The IVth Ecumenic Synod, held in Calcedon in 451 is the land mark between the Orthodox Church and the Armenian Church.

The Armenians attacked by the Persians could not

attend the synod. After the synod was over, the Acts and Decisions taken there were also sent to the Armenian Church. When these Acts and Decisions were translated into Armenian „unfortunately” there were mistakes made, like: kind nature mistakenly translated as person. More than that, when analyzing the Synod's Decisions they saw they were a resurrection of Nestorianism, something they were fighting against with all their power. Apart from this, Armenians were unhappy with emperor Marcianus, because he didn't grant them the help they asked against the Persians. The Armenians wanted strongly that any relation with the Byzantines was broken and organized their own National Church. Although the Synod from CALCEDON gave 30



cannons and is a Synod recognized in the whole Orthodox Church, it cannot be an obstacle against the relations of friendship and understanding between the sister Orthodox Churches.

Monophysitism is an ugly stain given by old empires on some of the Oriental churches as the Armenian Church. There are monophyte churches but the Armenian Church is not one of them.

The five greatest celebration days for the Armenian Church are: the Birth and Baptism of Our Lord (celebrated together on the 6th of January), the Resurrection, the Transfiguration, The Assumption and the Ascension of the Holy Cross.

The Holy Sacraments is the Armenian Church are the same as in the Orthodox Church.

1. Baptism is administered by the threefold emersion by priest followed by the anointing with the sacred chrism. The anointment is done all body parts with the specific formulae and at the end „peace to the One that was redeemed by God”. The Eucharist is done with unleavened bread and wine.

2. The confession is done only in front of priest, especially at the five celebrations of the year. The ordination, with all its levels, is done just as in the first Christian century. The marriage sacrament is similar to the one in the Orthodox Church.

Any order, no matter if it is the one of the Eastern liturgies or

of the Western liturgies, has a certain developing path. Such a way was crossed by the Armenian Church Liturgy. In its development, there are three stages.

1. From the foundation of the Armenian Church to the Synod at Vagarsabad (491)

2. From this Synod to the 12th century.

3. From the 12th century to the present day.

The present day Armenian Liturgy is the closest to the three orthodox liturgies (of St. Jacob's, St. Basil the Great and St. John the Chrysostom).

This proves the common origin of these liturgies because there

are many prayers in the Armenian liturgy, similar in content to those in

St. Basil's Mass and St. John the Chrysostom's and is a proof that the Armenian liturgy was first influenced by St. Basil the Great and then by St. John the Chrysostom.

The Armenian Liturgy is longer with many Psalms and more prayers and Litanies.

In this Liturgy there are prayers like: The Prayer to cover the holy gifts: „Oh, God, Our Lord, The One as Holy Bread...”, the Prayer for Blessing the

Incense: „We bring to You Incense...”, the Hymn: „The Born One, Son and Word of God...”. Beginning with Saturday evening on Easter and during the 40 days and on every Sunday they say „the one who came back from the dead” in Lent and the other days in the year „the one who crucified yourself for us”, at Ascension „the one who ascended to Heaven...”, at Birth and Baptism „the one who are born and showed yourself to us”, at Palm Sunday „the one who came and will come again”, on great Thursday „the one who got betrayed”, on the Holy Saturday of Easter „the one who are buried”. Then there is the Prayer of Insistent Request from the threefold Litany „Oh, God, Our Lord, receive our insistent prayers from us, your servants”, the Cherubian Song „Us, who the Cherubs...” and the prayer „none of those tied with lust is worthy to come...”, the Holy Prayer Our Father who art in Heaven, the Blessing: „Redeem, oh, God, your people...”, the Pulpit Prayer: „The One who bless those who bless you...”.

In the small Litany we say: „Again for Peace...” the reason being that those gathered are at peace and love each other, but pray that the Peace from above would pour on those who do not attempt the specific Liturgy.

The Armenian Liturgy has five parts. The Order of Covering Garments, The Anaphora Confession, The Liturgy of Catechumens and the Liturgy of the Faithful. The Armenian Liturgy is done in Old Armenian, almost unknown by the people. Requests

were made and decisions were taken so that at least the Gospels, the Credo

and the other Biblical Readings to be made in the spoken language of the believers. It is something to praise a step forward towards the renewal of the church.

The Armenian Liturgy is one of the most beautiful ones. The fact that it is full of prayers proves the Armenian believers preference for prayer.

More than ever the words of ST. MAXIMUS the Confessor, are to take of a special value for the Armenian believers: „And again, after another spiritual meaning, the Holy Church of God is human, with Ieration as a soul, Holy Altar as mind and the Nave as a body. So it is in man's image. It shows through the Nave, the practical wisdom as through the body, through Ieration, as through the soul, reveals the natural knowledge and through the Altar, as through the mind, reaches the sacramental knowledge of God to the Mystical Theology. But the other way around, Man is a Sacramental Church”.



Armenian Bible
Venice, 1816

Vovidenia Church

The Vovidenia Church, a historic monument of an inestimable value, on the list of monuments and historic sites in the city of Galați, situated near the mayor's office at 24 Logofăt Tăutu street. Its name comes from the Old Slavonic word „vovideni” („who makes itself”) and signifies the historical-Church monument of Entrance in the Church of the Lord's Mother”, which took place at the age of three of Virgin Mary, the Lord's Mother. Until the secularization of the monastery's fortunes (17/29th of December, 1863) Vovidenia Church served as a cathedral of the city. Neighboring parishes: St. Apostles Peter and Paul, St. Hierarch Nicholas, The Transfiguration, Holy Martyr Panteleimon, The Birth of Virgin Mary, Holy Emperor Constantine and Helen.

Architecture

From an architectural point of view, Vovidenia Church has the shape of a ship and it's made of porch, pro-nave, nave and Holy Altar. It has three semi-circular apses, two on the laterals and one at the altar. The walls are made of thin brick, are 1.25 meters thick and on the inside are divided in two registers by a belt formed of two layers of bricks placed in an angle (saw teeth), bordered by three bands of rectangular profile (platbands). On the superior sides, under the profiled cornice, there is a row of niches and under them a row of moldings (relief ornaments). On the nave, the cupola is placed on a system of arches disposed in a cross as in the old Moldavian style. The doors and windows have centered arches in their upper part. The front entrance door, under the profiled cornice is protected by a canopy of wood and glass above which there is a painting of „The Entering in Church of our Lady, Lord's Mother”. The roof of the church is made of galvanized metal, initially, it had two towers in the shape of a bell; a small one above the altar and the Pantocrator above the nave. The bell-tower was later closed above the porch and it was a hemisphere differing in style and proportion from the others. After its deterioration in the 1977 earthquake, it was rebuilt in the same style as the other two.

Every tower is placed on a base in rectangular shape with a square base ended in the upper side in decorative elements in the shape of a triangle.

The bell-tower is octagonal in shape, it has two floors separated on the inside through an enforced concrete and a row of juxtapose moldings. On the upper floor the windows are placed all around the eight side of the tower and on the lower floor there are only four. The empty parts of the tower are arched, as are those of the windows and the doors of the church. The tower over the nave, smaller than the one over the porch, is octagonal on the outside and cylindrical on the inside, its tambour being pierced by the empty places of four narrow rectangular windows. Apart from that, it has the same architectural line as the tower on the altar. In the middle of each side of the octagon there is as a decorative element, a brick on a corner, the pro-nave has a cupola in the shape of a cross, a cap dominated by the image of the Holy Trinity and the hoards of Angels. On the inside there is the lookout on the nave, The Pantocrator cupola is supported by a system of arches placed on square pillars (on the nave side) and directly on the walls (on the altar side).

The Iconostasis is 5.30 meters wide and covers entirely the space between the nave and the altar, is sculpted in cherry wood, covered in gold and on the pillars up to the upper parts destined

to icons of prophets and Apostles, is especially valuable from an artistic point of view.

The icons that frame the royal doors, representing Jesus Christ and Virgin Mary are silver plated. In the altar, behind the Holy Table, there is a triptych depicting the crucifixion, donated to this church by painter Edward Kelly.

The offertory and the deaconate are arched, decorated with three rows of moldings, variable in thickness. This is also the place where there are two niches for depositing sacramental clothing.

The history of the church

1790 - Built under the Metropolitan Ambrosie of Ecaterinoslav at the insistence of Ban Ioan Carje, on the place of an older one, made of wicker and rolls by tradesman Stavrică (his portrait used to be painted in the porch). It was sanctified in the same year, in the 21st of November under the name of „Entrance in Church of Virgin Mary” by the Dean of Covurlui County, priest Gheorghe Avram, also parishioner of this church, as delegate of Bishop Antonie (Gherman) Punteanul of Roman.

1821 - it was set on fire by the Turks during the conflicts caused by Eteria movement as most of the churches in Galați.

1823 - After being repaired at the insistence of Dean Gheorghe Avram, the Church is sanctified again by Bishop Gherasim of Roman.

1851 - the 7th of July, on the occasion of a more ample repair, the „Painting and the Plating of the Iconostasis” (sculpted and covered in gold dust), job began in the spring of the following year by donation of Aga Gheorghe Constantin and his wife Elena. That is the time of origin of the present temple covered in cherry tree wood with neo-classical elements, particularly valuable as decorations.

1857 - the 5th of September – Alexandru Ioan Cuza and Costache Negri were elected deputies of the city for the ad-hoc Assembly. After election, the two, surrounded by the enthusiast mob, went to Vovidenia Church where they were sworn in as to be „faithful to the demands of the believers”. They were chosen for the Union (note by prof. Paul Plătănea).

1863 - Ruler Alexandru Ioan Cuza, ex-governor of Galați, chosen King of Moldavia and Wallachia, on the 24th of January, 1859) with his wife, Elena, came to Galați to spend the Holy Ester with the King's mother, Sultana Cuza. The three of them entered then the church attending the Resurrection Service. That was also the time when Lady Elena visited the Orphanage in Galați, founded in 1860 by Lady Ana Ghica.

1864 - The 17th of November, King Alexandru Ioan Cuza funds the Lower Danube Eparchy based at Ismail.

1865 - The 2nd of May – Sultana Cuza dies. King Alexandru Ioan Cuza enters again Vovidenia Church on the occasion of his mother's funeral service, buried in the church yard, on the right side by the altar. After the death of the King (on the 15th of May, 1873) her remains were moved to the family repository at Ruginoasa. The funeral monument is still there and can be seen in the Church yard of Vovidenia.

1886 - The 21st of November, the third great sanctification of the church on the occasion of the „Entrance in the Church of our Lord's Mother” consequent to some repairs (date inscribed on the Holy Table) from the altar). The plaque was donated in



2003 to the church, under the name of Ascension in Tichilesti, Brăila County.

1901 - The bell-tower on the porch is built, a hemisphere different as proportions and style from the other two, the once on the nave and altar.

1927 - June-November – services are discontinued due to repairs.

*On august the 1st to raise the necessary funds for these works, parishioner priest economist Gheorghe Costin and trustee cashier lawyer A. Veniamin, appealed to the members of the parish, sending them letters with the following text:

„Good Christian,

We have the honor to announce you that the Metropolitan and this Holy Church took this year the difficult task to improve the church in all it needed, needs that you yourself saw were absolutely necessary.

Because of the fact that the new law of reorganizing churches left to the care of the parishes the maintenance and improvement of the churches; because consequently the Metropolitan is the representatives of all Christians in the parish and has to fulfill everything necessary for the wellbeing of the church and then knowing that the Metropolitan started to execute the repairs to the exterior of the church that is : masonry with iron grill on both facades of the church, painted the whole interior of the church, made a side walk of lava-stone, linking both entrances of the church in Cuza Vodă street and Logofătul Taut street; and only inside everything was washed bringing into light the old painting that was no longer visible.

As right now works are done on the bell-tower and the oiling of the whole interior – works that require significant expenses and contracted over for seen budget from the Metropolitan, those who signed below appeal to your generosity as Christians asking you insistently to give something, more or less as you can afford, to reach the goal we have, to see as soon as possible this house of God re-opened to service, to please all well intended Christians.

The Holy Metropolitan gave us the task to gather the offerings from our parishes and we would ask you to know after receiving the present appeal we will come to your homes to receive this help, unless you chose to send it to the Metropolitan Chancellor Lawyer A. Veniamin at no. 17 Logofat Taut street who will write the appropriate receipt.” (letter now in the church archive addressed to „Mr. Petru Ghitescu, mechanic at the Docs, no. 54 V. Lupu street loco”)

*November 20 – under the glass protecting the portrait of Elena Constantin, the founder’s wife, they also preserved a document signed by parishioner priest economist Gheorghe Costin and the trustee cashier lawyer A. Veniamin with the Vovidenia Church stamp, dated 1894: „It is noted that in the summer of 1927, beginning with the month of June and until the 21st of the month of November, the services in church were discontinued due to washing the interior of the church for revealing the painted icons, the walls were oiled and Iconostasis was gold plated and everything else necessary was renewed; on the outside the roof was repaired, the walls were painted in lime, fences and gates of iron were made to Logofatul Taut and Domneasca streets. All of these, with the help of the mayor office and the offerings from the members of the parish were noted in a ledger by His Holiness Bishop Cosma. On the 21st of November, the name-day of this Holy Church, after the service held by His Holiness the Bishop, accompanied by a group of priests, the church was returned to religious service”.

1930 - Repair works. At this time, Vovidenia Parish had 310 families and a priest.

1944 – was bombed by the German Aviation and suffered damage on the Northern wall of the altar.

1945 - Repaired, was returned to service.

1951 - Capital repairs on the outside, at the insistence of the parishioner priest Teodor Trandafir.

1957-1964. The inside was painted in tempera, in neo-classical style, the Iconostasis was plated in schlagmetal by famous painter Ion Musculeanu from Bucharest.

1967. The interior walls of the porch were painted. For a better endurance in case of earthquakes, the walls were bound in long transversal iron bars.

1989. The tower above the nave was painted by the care of the present parishioner priest Octavian Pelin (named on the 1st of December 1987)

1990. The 31st of May an earthquake destroyed the towers above the nave and the Holy altar and they fell inside the church. By the care of the Holiness Bishop dr. Casian Crăciun then auxiliary Bishop of the Lower Danube and parishioner priest Octavian Pelin but especially the good members of the parish who helped the works to take the debris out of the church started immediately (about 100 tons), which damaged the floor made of Carara marble) as well as the repair and the consolidation

works. The reconstruction was done after the existing photographs and the church entered a long consolidation process. Safety belts were applied vertically and horizontally on the inside an on the outside. Tiles of enforced concrete were planted in the walls and the foundation endurance were strengthened by concrete pillars planted in the soil, all around. The works lasted till 1994, time when the church was closed.

1991 new pews were made.

1995-1997 the consulted specialists from the Monuments of Architecture and Historical Sites Department from the Ministry of Culture and these found that the

painting damaged by water and mould can no longer be redone and measures were taken to re-do it completely. All the plaster was removed up to the bricks. The present painting was done by painters Cristian Condurache, Petru Tulei and Dan Bălan, as a fresco on gold foil base.

1996 - A central heating device was installed. The front fence was redone and the church park also. The parish house was redone and the funeral monument of Sultana Cuza was restored.

2001-2002 works were done on the exterior of the church.

In 1990, after the earthquake, the tower were damaged extensively and needed restoration. In 1995-1997 the church was repainted by painters Petru Tulei, Dan Balan, Gigi Hriscu under the close supervision of prof. Cristian Condurache.

116 years later, in 2002, on the 21st of November, another great sanctification of Vovidenia Church took place. In 2006, on November, the 21st, the new parishioner priest Gabriel Ioan Pelin was transferred from Tichilesti II parish, Brăila Deanery.

2006 - The began the works to build the parish canteen under the name of „Virgin Mary’s cover”, sanctified on the 21st of November, 2009, by His Holiness Priest dr. Casian Crăciun, Archbishop of the Lower Danube.

Cultural calendar

The 24th of January, a day marked by prayer and the cultural manifestation by the students of the „Dimitrie Cuclin” Art High School, „Mihai Eminescu” School, „Lady Elena” kindergarten, **the orthodox Sunday Concert** by Dimitrie Cuclin Art High School at the beginning of Lent.

The Sunday before the birth of Our Lord, the Dimitrie Cuclin Art High School receives blessings from the two priests to start caroling, not before singing for the believers attending church.



Vovidenia Church- inside

Doctor Aristide Serphioti Houses



Valentin Bodea

Aristide Serphioti was born on the 20th of July, 1828 (1) in Hydra, Greece (2). He attended Grammar School and the High School in Greece (3). He graduated in May, 1851, the „Ludwig – Maximilian” Medical University in Munich, becoming a medical doctor. He got his license to practice in June, 1853, in Moldavia and settled in Galați, the same year. (4)

He joined the army as a battalion doctor, 1st Class in Galați Garrison on the 15th of January, 1854. (5) On the 22nd of January, 1854 is an M.D. at the Galați Branch Hospital of the St. Spiridon General Guardianship (6). He was promoted to Regiment Doctor 1st Class (7). He was made chief physician – of the Galați Military Hospital (1857-1870). Promoted to the colonel physician rank on the 2nd of October 1858 and chief physician 1st Class on the 16th of October, 1862. He was named member of the Hygiene and Sanitation Council of Galați in December, 1862 (8). After the 20th of August, 1863, he was named guardian of St. Spiridon Hospital to replace Iancu Fotea, position that he will have until the 16th of August 1867. On the 11th of November 1864, he requests „naturalization” being in service of the Romanian State for 11 years. (9) He resigned the army in 1870 and worked as a civil physician at „Lady Elizabeth – the Galați Charity” Hospital until 1899 when he retired. M.D. of „St. Spiridon” Hospital, in Galați (1900-1901) (10).

The doctors in Galați, formed on the 24th on November, 1863, „Medical Society of Galați” among whose founders also was dr. Aristide Serphioti (11) who was to be the president of the society until 1881. (12) The society had 25 members in 1895 and since it had no own location, dr. Aristide Serphioti requested approval to establish the location and library in „V.A Urechia” Library’s space (13). He was the main initiator of building the „Lady Elizabeth – Galați Charity” Hospital in Galați. He was a member of the administration board of the hospital as a vice-president (14). At the recommendation of the French Consul, Henri Boyard, the French government decorates him for special merits on the 16th of July 1869 with „The Legion of Honor” and „The French Charity Society” in Galați gives him, on the 1st of January a tribute medal. (15) He also received decorations as „The Romanian Crown” with a rank of Commandor, „The Romanian Star” Order as an Officer (1878), the Russian „Stanislav” Order with a rank of Commandor, „The Prussian Crown” Order, 2nd Class, offered by the Prussian King, the Turkish Order „Medgidie” with a rank of a Commandor (1892) (16).

In an archive file there is him on the definitive list of electors of the First College Board in Covurlui County in 1893 under the name of Aristide Serfioti, profession: doctor, address: M. Bravu street, IV quartal, with a 820 lei census (17) and, in another file, he is on the definitive list of electors of the Communal College Board in Galați, in 1897 as Aristide Serfioti, profession: doctor, address: M. Bravu street the 4th quartal with a census of 270 lei (18).

In his last will and testament from the 23rd of August, 1903 he appears as living at 24, M. Bravu street. He left in his testament the Calica Estate to the „Lady Elizabeth the Galați Charity” Hospital who will inherit it at the death of his two sisters Sckevo Vedova Ioan Vrachno and Elena Vedova Ioan Giorgandopulo (19). With the income from the estate,

leased at that time to Paraschiv Vasiliu for 53,000 lei a year, the Hospital board will build a children hospital on its land or other land, named Aristide Serphioti, and will be maintained from the annual incomes of Calica Estate. The hospital board was supposed to care for the church on the estate. His sisters were supposed to deposit at the Deposit and Economy House of the National Bank in Bucharest, in the name of Bucharest Medical School 40,000 in vouchers of the Rural Land Property Credit of 5% whose income will be used for a once in two years prize awarded by a jury from the School (20).

For those living at the Calica Estate he left dowry for two girls a year from Tilesti village, preferably from Calica in order to let them marry plowmen and receive a pair of oxen, a cow and the good plow.

As far as the medical instruments and the library were concerned he left the first to be shared by his colleagues by ballod and he medical library to the Medical Society of Galați and the literary library to „V. Alecsandri” High School in Galați.(21)

Aristide Serphioti passed away on the 24th of July, 1905(22). In an archive file we find the initiative of some prominent men in Galați to erect in the memory of this great doctor and philanthropist a bust in bronze, made by Sculptor Oscar Spathe, in 1933(23). Today it stands on an artificial stone base, 3m tall in the yard of „Lady Elena” Hospital, 290, Traian Street (24).

As far as his houses in Galați are concerned, we must show that one of them was at 24, M. Bravu street, that he bought in 1862 from dr. Abegg for 1130 gold coins(25). On the 18th of April, 1885, he was applying to the Technical Service of the Mayor’s Office in Galați for the building permit on the 27th of April (26). The house appears in an archive file from 1898-1913 as owned by Aristide Serphioti’s sister, Elena Iorgandopol, at 24, M. Bravu street with Iani Gioti at 22 and H. Zamphiratos at 26 as neighbors (27). Today, unfortunately we can only see it in archive photos.

Another house, belonging to dr. Aristide Serphioti was built at 80, Domnească street, according to the application from the 7th of June 1867 addressed to the Technical Service of the Mayor’s Office in Galați, with Oscar Swab as architect (CED architect). The Mayor’s Office consequently signed the building permit (28). The building was to have 2 floors, with Sacomanu as a neighbor and was going to be built with ..., sand and bricks (29). The ground floor had the kitchen, the servants’ room, a corridor, the entrance, a waiting room, a room, a bedroom, a dining room, and a guest room. The first floor had 3 rooms, a hall, a bedroom, a study and a salon. The link between the first floor and the ground floor was made through an interior flight of stairs. With these there were a stable, a shelter, a room for the cooking machine and the washroom (30).

The house has a special architecture with a balcony towards Domnească street, supported by winged girls, similar to the Greek caryatids and laterally, the two niches two stone sculptures.

In an archive file from 1898-1913, the house is registered at old number 134 and new number 84 Domnească street, owner N.N. Dariu. The neighbors are at old number 132, new number 82 Heir H, Rascovici and old number 136/146, new number 86, Heir C. Sacomano (Court House) (31). This is also the house where The Culture County Committee and the Population Office functioned in the communist period and after 1990 the Democratic Party headquarters. Today, the

house is owned by Mr. Marcel Capriș, who put it up for sale in the meantime. The 52 Domnească street, next to the Prefect's Office is unfortunately not worked as a historic monument and it may soon be lost because of degradation.

Notes:

1. The County Service of National Archives in Galați, the „Dr. Aristide Serfioti Fund”, vol II, 1828-1928, p. 9.
2. ILIE, ZANFIR; TOPORAȘ, CAMELIA; IRIMIA, ROCSANA; BADEA, OTILIA; BUTE, MIHAELA. *People in the memory of Galați*, Axis Libri Publishing House, Galați, 2009, p. 272.
3. Ibidem
4. PĂLTĂNEA, PAUL. *The History of Galați from origins to 1918*, vol II, second edition; Partener Publishing House, Galați, 2008, p. 380.
5. ILIE, ZANFIR; TOPORAȘ, CAMELIA; IRIMIA, ROCSANA; BADEA, OTILIA; BUTE, MIHAELA. quoted works, p. 272.
6. PLĂTĂNEA, PAUL. quoted works, p.380
7. ILIE, ZANFIR; TOPORAȘ, CAMELIA; IRIMIA, ROCSANA; BADEA, OTILIA, BUTE, MIHAELA. quoted works, p. 272;
8. Dr. BARANEȚCHI, CHIRIL. *The first Civil Hospital in Galați*, Logos Publishing House, Glati, 1998, p.35
9. PLĂTĂNEA, PAUL. quoted works, p. 380
10. ILIE, ZANFIR; TOPORAȘ, CAMELIA; IRIMIA, ROCSANA; BADEA, OTILIA, BUTE, MIHAELA. quoted works, p.272-3,
11. *The Regulations of the Medical Society in Galați*, Ion G. Nebuneli Printing Shop, Galați, 1887, p. 7 The first fundamental stone of the Medici Society in Galați was laid even since the 24th of November, 1863 by doctors Ellbogen, Serfioti, Lieberls, Sacoraphos, Graçowsky, Stavrides, Litzcas, Sakellarios and Stathato with the unique purpose of having an understanding with each other on all matters of local or general scientific interest to communicate to each other their ideas and practical appreciations of the progress medicine and attached sciences make, to fortify the co-fraternity relations in periodical meetings.
12. ILIE, ZANFIR; TOPORAȘ, CAMELIA; IRIMIA, ROCSANA; BADEA, OTILIA, BUTE, MIHAELA. quoted works, p.273
13. PLĂTĂNEA, PAUL. quoted works, p.331
14. PACU, MOISE N. *The Book of Covurlui County*, volumes I and II, I.V. Socecu Printing Establishment 1891, p. 205. The names of the founders: econom I. Severin, dr. A. Serfioti, G. Rășcanu, E.A. Lambrinidi, N. Hagi Nicola, C.G. Valsamachi, St.V. Ninițescu, O. Agemoglu, I. Deciu, C. Pagoni, M. Bohociu, A. Radu, dr. N. Tăcheanu, dr. A.C. Hepites, G.P. Mantu, S. Rottemberg, Gr. Ventura, L.I. Herter and V. Zaharia. The first board was formed of econ. I. Severin, president, dr. Serfioti, vice-president G. Reșcanu, L. Mendl, G.P. Mantu and dr.s A.C. Hepites and Vitzu, members.
15. PĂLTĂNEA, PAUL. quoted works, p. 380,
16. ILIE, ZANFIR; TOPORAȘ, CAMELIA; IRIMIA, ROCSANA; BADEA, OTILIA, BUTE, MIHAELA. quoted

- works, p.273,
17. THE COUNTY SERVICE OF THE NATIONAL ARCHIVES GALAȚI. *The Mayor's Office Fund*, file 139/1894, f.1,
18. THE COUNTY SERVICE OF THE NATIONAL ARCHIVES GALAȚI, *The Mayor's Office Fund*, file 223/897, f. 16,
19. THE COUNTY SERVICE OF THE NATIONAL ARCHIVES GALAȚI, *Personal fund „Dr. Aristide Serfioti”* vol II, 1828-1928, f. 7 and the following;
20. Ibidem
21. Ibidem
22. ILIE, ZANFIR; TOPORAȘ, CAMELIA; IRIMIA, ROCSANA; BADEA, OTILIA, BUTE, MIHAELA. quoted works, p. 272,
23. THE COUNTY SERVICE OF THE NATIONAL ARCHIVES GALAȚI. *The Mayor's Office Fund*, file 8/1993, f.1 and the following. The board of „Lady Elizabeth the Galați Charity” Hospital in Galați even since 1905, at the proposal of His Holiness Bishop Pimen and lately at the proposal of Dr. A. Carnabel, decided to erect a bust as a symbol, not only for the name, reputation and philanthropy of the great Dr. A. Serphioty but also to highlight the gratitude to the institution and the population of the city and the county indebt, who prove through their acts, a superior education of their charitable soul. The president of the board of „Lady Elizabeth-the Galați Charity” Hospital, Cosma, The Bishop of Lower Danube, asks for a sum of money to the Mayor's Office, Glati, to erect this bust. On the 13th of June, 1933, the City Council, approves in a meeting, the sum of 10,000 lei (extraordinary credit) to erect a bust to Dr. A. Serfioti.
24. *The list if historical monuments*, 2004. Galați County, under the signature of Ministry of Culture and Cults. The National Institute of Historical Monuments, p.22. position 257, code: GL-III-m-B-03139.
25. THE COUNTY SERVICE OF THE NATIONAL ARCHIVES IN GALAȚI. *Personal Fund „Dr. Aristide Serfioti”*, vol. Xxi/1929, f4 and following. Act of sale, undersigned here Glaise, Udeche and Maracine, tutors of minor heirs of dr. Abegg as a consequence of this act done in the Chancellery of the Prussian Consulate in the 22nd of July, this year we announce hereby that the place with houses, owned by the minors in this city on Mihai Vodă street, for the needs they currently have sold them for ever to his Excellency dr. Aristide Serphioti for one thousand three hundred gold coins... Galați, 1862, September, the 20th, number 790.
26. THE COUNTY SERVICE OF THE NATIONAL ARCHIVES GALAȚI, *The Mayor's Office Fund*, file 26/1885, f. 13 and the following.
27. THE COUNTY SERVICE OF THE NATIONAL ARCHIVES GALAȚI. *The Mayor's Office Fund*, file 15/1898-1913, f. 258.
28. THE COUNTY SERVICE OF THE NATIONAL ARCHIVES GALAȚI. *The Mayor's Office Fund*, file 24/1867, f. 101.
29. Ibidem, f 101, verso-102.
30. Ibidem, f 104.
31. Ibidem, fire 15/1898-1913, f. 161.



dr. A. Serphioti House, M. Bravu street, no. 24

Documentary

The press from Galați in the 19th century (I)

Leonica Roman

The first half of the 19th century was an agitated period, rich in transformations characterized by a rigorous cultural activity whose main instrument was writing. Culture had an important role in the people's emancipation, the maintaining and development of the national consciousness.

In this intense context, with a strong cultural development and ample journalistic activity developed. This is when the first newspapers appeared: *Curierul Românesc* (Bucharest, 1829), *Albina Românească* (Iași, 1829), *Gazeta de Transilvania* (Brașov, 1838).

This cultural movement manifested itself in all several cities among which Galați, too, even if the first newspaper appears here much later than in Iași and Bucharest.

Preoccupations for printing the first newspaper in Galați existed since 1843, an important part being held by Marios Cugino from Piemont. He asked the Sardegnia Council at Galați to intervene to the Iași Chacellory to get approved the issue of a printed sheet in Galați with a commercial specific. This request was motivated because „.... The part of Galați that receives p to 600 ships per year is requested to serve as guide not only for the Moldavian trade but also Wallachia's (1).

The first newspaper in Galați was *Dunărea* – *Il Danubio*. This periodical publication saw the light of print on the **29th of December 1846**, as a bilingual journal (Romanian and Italian)

of navigation and trading, weekly till 1850 when it started appearing twice a week. Up to the **27th of August 1850**, when it stops appearing it changed not only its name in *Jurnalul Dunărean* (1849), *Danubio Journal* (1850) but also its thematic. Along with articles on trade and navigation, there also are articles on „... politics, literature”. (2)

After the first daily appears there are also periodical publication about trade and not only. Starting with the **6th of October, 1849** other periodicals also appear, like: *Jurnalul de Galați*, politically oriented, also interested in trade and literature (3).

Since March 1851 it changes its name into *Patria*, same articles being published in two languages:

Romanian and French. 1851 is also the year when a „supplement” to this newspaper called *Muzeu literar*. The newspaper continues to appear until **February 1852**. From this year to **1856** we have no mention on the existence of any other publication in Galați. Some newspapers from Bucharest signal the publication of new things in Galați. One of them is Bukarester Deutche Zeitung in the issue 10/22nd of September, **1856** notes the publication in Galați, in **1858** of the periodical *Corriere italiano*, in Italian, and Dimineata, from the 4th of April, 1926 quoted the publication *Libertatea Dunării*, a democratic union organ (4).

The new beginning of a new newspaper is marked by **1861**. Le Courier de Galatz is printed, a trade, industrial literary weekly that will cease to appear in March, 1863 (5).

On the **21th of October 1864**, there is a new title, *Mercuriu. Communal daily, for trade and industry*. From December 1864 it writes about science and literature. Two months after ceasing to appear (on June, 1866) it's published in Romanian and French. (6) This weekly publication was supposed to be called *Danubiulu, communal daily, for trade and industry* and was supposed to appear on the 1st of October, 1864 (7).

1865 brings two titles in Galați: *Jurnalul de Galați*, a weekly with articles in Romanian and German and since August 1866 lithographed with articles in French, as *L'Echo Danubien*, bilingual newspaper (in Romanian and French) that provided information on trade, agriculture, industry but also literature and art, ceasing its publication in Galați in 1867 when it moved to Bucharest.

A new periodical that adds its existence to the others is *Timpulu*, published in **February, 1866** and ceased to be published on the 26th of January 1868. This weekly was a „political, literary and trade daily newspaper” (8). Also in 1866, *Ancora* was published, communal daily. Probably the newspaper was published in the period 1st of February 1866- 1st of July 1867 and was supposed to contain in its pages the trade magazine from Galați market, princely decisions, articles on trade and industry as well as of the Communal Council, the Council of Public Hygiene and also the Chamber of Commerce (9).

In **1867** *Revue de Roumanie*, weekly, is published in September-December where there are pages with political information, commercial ones but



also a „Musical page” signed by Prokesch (10). Other weekly publications published this year are Plebeulu, a political newspaper (June – October) and Observatoriul, the 10 issues being published up to 1869.

1868 brings new publications in the citizens' attention among which: *Dunărea*, weekly (February-April), the bi-weekly **Anunțatorul de Galați** (10th of February – the 6th of March), *Dacia literară* magazine (the 10th of October, 1868 – the 1st of March 1869) edited by Romulus Scriban who intended to make a literature a national political instrument, pleading for a literature inspired by „the Romanian spirit”. (11) The publication *Il Commercio del Basso Danubio* is signaled by the Bucharest newspaper Terra (12). The last periodical published this year (in December, 1874) was *Gardianulu civicu* that is actually the Galați edition of the *Informațiuni Bucureștene* magazine (from Bucharest). From 1870 till 1871 they published it under the title *Informațiunile din Galați-Gardistulu civicu*, so that later returns to the initial title. Its articles refer to the political, commercial, literary, artistic, professional and bibliographical facts (13).

The seventh decade of the 19th century is also abundant in publications. We must mention here the long lasting periodical from Galați, of over 15 years long, *Vocea Covurluiului* (1873 - 1888).

As other publications, it changed its title in time but what is significant is the fact that it was the most important periodical through the ample information, managing to cover various facts both from inside and outside the country. Other relatively long life periodicals are *Curierul de Galați* (1876 - 1880) with 2 or 3 issues a week, as *Posta*, with the specification it appeared on every workday (uninterruptedly, it was published in three series between 1880 and 1899). Other titles published at this time are: *Imparțialulu* (1870 - 1873), *Brîulu roșiu* (1870), *Journal de Galatz* (1871-1872) (14), *Revista Dunării* (December, 1871-April, 1872) where we can find not only various scientific, political articles but also adds for the „Nebuneli and Sons” Bookshop or others. Apart from these, the magazine also publishes mundane verses in rustic style:

„..... As a smooth flower perfume
I want my life to absorb,
If from the both of us
You were a sweet dew
And I the ray that drinks it up” (p.3-4)
(The Bramble) (15)

A significant number of periodicals from Galați are added to those who already existed and this is signaled by some other newspapers in the country that mention: *Gazeta mica* (1872), *Gazeta solonelu* (June, 1872 – February 1873), *Buletin*

commercial (1874), *Orientulu* (June-September, 1874), *Libertatea Publică* (1875), *Nuvelistul de Galați* (1877), *Dakia* (1877), magazine in Greek (16). In November-December, 1878, twice a week *Anunțatorul Danubian* is published. *Organ for reciprocal public unity*, in serial, N. Savin „Blue Beared” (17), *Delfinul* (the 5th of October – the 2nd of November, 1878), *Libertatea* (1878), *Infernul*, humoristic paper (1879) is a novelty in the press from Galați because it is the first publication of this kind in the city.

Even if these periodicals were mainly dedicated to providing general interest data for the community and trade, in their short existence did not ignore the cultural factor and managed to take the place of a real cultural magazine. In the last decades of the 19th century there is a shift of the interest from trade to literature. At this time most of the published things are the magazines that appear in great number and are an important category of publications. Regardless of their specific: literary, scientific, historical, religious or law, magazines along with calendars, almanachs contributed to the formation of the Romanian language and culture.



Notes:

- GURUIANU, VIRGIL. *Galați press from a long time ago (I)*, in number 698, Viața Liberă, page 3, the 9th of April, 1992, apud the Romanian Academy Annals, Second Series, Volume XXIX, Bucharest, 1907, p. 353-354.
- GURUIANU, VIRGIL. *Galați press from a long time ago (II)* in number 701, Viața Liberă, the 13th of April, 1992, p7, apud The general Department of State Archives. „The archive inventory”, the State Secretary of Moldova, Bucharest, 1960, p. 296.
- GURUIANU, VIRGIL. *Galați press from a long time ago (III)* in nr. 701 of Viața Liberă, the 13th of April 1992, p.7
- Ibidem
- Ibidem
- HÂNCU, GHEORGHE. *Galați press* [196?], owner: „V.A. Urechia” County Library, Galați, „manuscript”.
- HÂNCU, GHEORGHE. *Quoted works*, apud A.S.G. Galați Mayor's Office Fond, file 54/1864.
- GURUIANU, VIRGIL. *Galați press from a long time ago (III)*, in no. 708, Viața Liberă, 21st of April 1992, p. 5.
- HÂNCU, GHEORGHE, *quoted works*.
- Ibidem, page 5.
- HANGIU, I. *The Dictionary of the literary Romanian press (1790-2000)*, third edition, The Romanian Cultural Institute, Bucharest, 2004, p. 218
- GURUIANU, VIRGIL. *Galați press from a long time ago (III)* in no. 708 Viața Liberă the 21st of April, 1992, p. 5.
- Ibidem.
- Ibidem.
- HÂNCU, GHEORGHE. *quoted works*, p. 8.
- GURUIANU, VIRGIL. *Galați press from a long time ago (IV)* in no 713, Viața Liberă, the 29th of April, 1992, p. 4.

(to be continued)

Project

„Galați – City of consulates”

- Documentary film -

**Cătălin Negoită**

The movie intends to draw the public attention to a history less known of Galați: the period when Galați was the headquarters of the Danube European Commission, period of maximum development, when the city became one of the most cosmopolite parts of the country.

Because the interests related on the navigation on the Danube were very big and mouths of the Danube represented, including geo-strategic objectives, in Galați every great political or economic power was represented by a consulate.

The documentary will follow the lead of these consulates, the identification of buildings that sheltered them and their destiny.

The novelty is the subject itself because the consulates at Galați is not something they talked much about, the history of these diplomatic representations on the Danube shore being unknown to the public even to the specialized one. In the making of this film we will use shooting combined with archive footage and an attentive documentation done at the State Archive, Galați Branch, Central Branch in Bucharest and not in the last „V.A Urechia” Library Galați, the headquarters of the first international institution in Romania (the European Commission of Danube), today headquarters of our prestigious cultural institution „V.A Urechia” Library Galați.

The estimate cost of this production is about 10 thousands euros, given the complexity of the action, including trips to Bucharest to do research and scan of the documents necessary to this production.

The estimate duration of the film is 40 minutes but according to the extensiveness of the video data, found in the archives can extend to 50 minutes.

The maker of this documentary will be Cătălin Negoită, manager of Express TV Station, Galați-Brăila and lecturer doctor at the Journalism Faculty of „Lower Danube” University Galați.

We are convinced that this project will raise the interest covering this way a less known page in the history of our city, Galați.

The movie, of a flawless documentary and artistic quality will be printed on DVDs to be sold.

We thank in advance for financing our project both to the cultural institutions where we will do our research but also to the local authorities for understanding and support and making our cultural enterprise.



*Commission of the Danube Palace in Galați,
today - „V.A Urechia” Library Galați.*

I.D. Sârbu, the pupil about Constantin Brâncuși



Tudor Nedelcea

Rediscovered and considered by Eugen Simion as one of the most authentic dissident writers in the post December, ex-Soviet space, Ion Dezideriu Sârbu continues to impress us and get revalued.

Born on the 28th of June, 1919 in the „Mosaic Poly-ethnic Minor Colony” Petrila, I.D. Sârbu attends Grammar School in his native city (here, he later confesses: „I managed to be admitted in Romanian”) and High School with his baccalaureate at

Deva, in 1939. He benefited of an elite of professors (Lucian Blaga, Liviu Rusu, D.D. Roșca, Onisifor Ghibu, D. Popovici, N. Mărgineanu, etc.) at the Faculty of Letters and Philosophy of the University of Cluj, 1940-1945. Lucian Blaga was definitely the one who impressed him the most („Blaga is for me and my Transylvanian generation, that I am a part of, the ‘master-beam’ of our scholarly conscience [...] He’s the protector God of my solitude.”).

After the forced move of the University to Sibiu, I.D. Sârbu founded the Literary Circle at Sibiu with Radu Stanca, I. Negoitescu, Șt. Aug. Doinaș, Ovidiu Cotruș, E. Todoran, Cornel Regman, N. Balotă, etc. Associating himself to the communist movement (who was actually the proletarian left) is sent on the front, in 1941-1944 („I was the only student in the whole faculty, who as a political punishment [...] was sent again and again on the front.”)

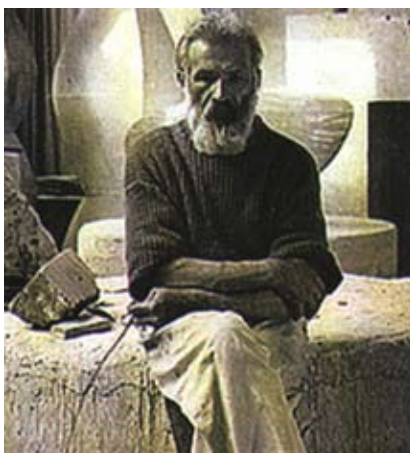
After getting, in 1945, the diploma of the bachelor’s degree in the Philosophy of Culture, Aesthetics and Psychology with a thesis called: „From C.G. Jung’s archetypes to Blaga’s abyssal categories” and the Ph.D with „The Epysthemological function of the metaphor” he wins by contest in 1946, the professor-assistant position for Liviu Rusu, is quickly promoted to University lecturer in 1947 („I was the youngest lecturer in all universities in Romania”) is cut off: is expelled in 1949 from university teaching together with his idols: L. Blaga, L. Rusu, D.D. Roșca, makes a living working in different editing rooms until the 15th of September 1957 when he is arrested for „failure to denounce”, the one he failed to denounce being his colleague from the „Teatru” Magazine, Șt. Aug. Doinaș who was telling political jokes. I.D. Sârbu is sentenced to seven years in prison in 1958 and was pardoned in February 1963, while Doinaș was only subjected to an inquiry.

After the political prison and a stage as a wagon handler in Petrila mine, he is brought to the National Theatre in Craiova in August 1964, as a literary secretary where he imposed himself professionally speaking but also as a writer although his environment was not too appropriate. He died at Craiova, on the 17th of September 1989, on the day of his opening night with **The ark of good hope**. By destiny and vocation (he had the cult of friendship) I.D. Sârbu had warm relationships with the great intellectuals of his generation, Romanian or foreigners, being one of the great letter writers with numerous and objective correspondence, having real aesthetic qualities.

But I.D. Sârbu was a fine observer of reality and people even as a schoolboy. Beginning with 1943, after graduating the 4th grade, his father, who he had a real cult for, transfers him, for financial reasons to the Central Workshops in Petroșani, for a year as a „paid apprentice”. Here, at the Central Workshop, led by chief-engineer Ștefan Gerogescu-Gorjan, the idea of making the genius idea of Brâncuși: **The Infinite Column** where Sârbu, the pupil, was polishing some trapeze shapes

(they were endless, bigger and bigger, heavier and heavier)” under the eyes of „a small evil priest”. Well, that priest was no other than genius Constantin Brâncuși.

This crucial moments that I.D. Sârbu witnessed are evoked in a letter from the 21st of August, 1983, to his friend, critic and essay writer, Virgil Nemoianu (born on the 12th of March, 1940). But let’s let the fragment flow, the one in I.D. Sârbu’s letter referring to that difficult work where „the little priest was coming and cursed us mumbling in an un-understandable Oltenia dialect, really fast”. „At the Central Workshop where I was an apprentice I go back now. I finished the 4th High School grade and my father, a dedicated worker, said: „that’s enough! It’s not lie you’re becoming a gentleman!?” and put me in these workshops to learn a trade (instead of working in a mine, like him). A year later I ran, the headmaster Giurchescu and my Romanian teachers understood me (I was crying madly, I was ready to commit suicide; at the Workshops I was clumsy, dumb; absolutely everybody, journey man, apprentices, masters didn’t pass by me without smacking me a fist or a foot in the ass: „That’s for you to understand this is not High School!”). I was admitted in the 5th grade, I got a scholarship, I couldn’t go back home. My father thought about me as a deserter... I was earning



a living during summer tutoring pupils who failed classes... One summer, of 1937 or 1938, I don’t remember exactly, one of my apprentice colleagues called me at the workshops, there was good pay for special work. I went, we worked as in classroom, we laughed... there were some trapeze shaped objects coming in (it seemed like they were never ending, bigger and bigger, and heavier and heavier). They had to be cleaned of the foundry dust to be coppered (galvanoplastics I believe it’s called). They were supposed to be totally clean of dust otherwise the cooper wouldn’t stick. The manager of P.C.W. (Petroșani Central Workshops) was an very enlightened engineer married to a cousin of Radu Stanca’s; he was from Gorj and his name was Georgescu Gorjan (he later founded a publishing house). He came accompanied by a little mean priest, they were controlling, threatening; they made us stay till late at night. Under a shelter, the wire brushes were wearing off quickly, Mr. Lampe (who looked just like the former king Ferdinand) was a beast, stingy about the brushes and the three types of sandpaper. My fingers were smashed, I would have left but I couldn’t; those trapezes were never ending, the little priest was always there, cursing us in a mumbled incredibly fast Oltenia dialect, I was even dreaming at night those rough surfaces (many years after that, especially when I had a fever) that we were supposed to clean, to make them shine...

Nobody knew what they were, nor did they care... In 1966, having to guide a group of comrades from the East German Theaters in Tg. Jiu, showing and explaining to them (I am an educated man, I can talk about I didn’t see) what is and what the Infinite Column wants to be – I suddenly heard a thunder in my sub-consciousness these are my trapezes, fuck them, these destroyed my youth, why didn’t they tell us? Why didn’t they explain to us? And the priest that cursed us in Oltenia dialect was Brâncuși, make him go the Oltenian way up his mother’s infinity...

That’s it, Pilu,... maybe our generation not knowingly shines absurdly some absurd trapeze shapes that become bigger and bigger, meaner and meaner but... idiotic comparison. It is a personal matter – lately it’s not even on the matches that I can stand seeing that damn column without my blood flowing to my head...

So, there he is, Constantin Brâncuși, as seen by a pupil, also famous now, as the „little mean priest”. Let’s not forget that the inauguration of the Brâncuși ensemble at Tg. Jiu happened on the 27th of October, 1938.

Neculai I. Staicu – Buciumeni - a life, a work, a model –



Ion Manea

The pride to have in the spiritual life of Galați, among men of culture, artists, lovers of beauty in all its forms, every place where something worthy to enter the history of the moment happens, there he is, majestic and trustworthy firm and convincing a patriarch called Neculai... Neculai Staicu and, added, Buciumeni worn as a literary signature sign of respect to the Moldavian place where he was born, is indeed, the age dean of writers in Galați, getting ready to celebrate, at the end of this year, nine decades of fulfilled life that made his multiple personality a model of keeping and diligence as rarely can be seen anywhere else and Galați showed expressly at every occasion the pride, -and this is the word- to have him.

The fortune tellers in Moldavian forests

Neculai I. Staicu – Buciumeni war born in 1920, on the 14th of November, as his parents told him, the 1st of December, as the notary will write on his birth certificate, in Buciumeni village, at the basis of the legendary forests of Moldavia in a peasant family who cared for their son to go to school in the hope of a future that would go out of the limits of the village at that time, first years after the Great Union. And if at his birth the fortune tellers would have been there, if they had any respect for themselves, they would have talked about the deeds of a future officer, doctor of political-economical sciences and at last but not least, a writer. Did they know, back then, at the beginning of winter, in 1920 what would baby Nicolae become? In 1927-1932 he learned the secrets of writing and counting at the village Grammar School but destiny hardly began to get shaped in the first grades. At only twelve, he began courses at „Nicolae Filipescu” High School in Manastirea Dealu, Targoviste. He will be a colleague of the future king Michael, there for studies since the age of nine... Neculai will be

here for eight years, in the old royal city and maybe not by chance, beyond the clean patriotism in his soul, the passion for the people history will mark all his professional career but especially his writing, fiction or documentary that he will sign in time.

Brigade general, writer for all his life

In 1940, when the world was involved in a new global conflagration, aged 20, Neculai I. Staicu – Buciumeni will enter the Artillery Active Duty Officers School in Pitești. At the beginning of 1943, for several months, he will specialize at the German Army instruction center and later, on the 7th of August, same year, the young officer who left from Buciumenii Corvuiului will meet the trenches and battlefields of the Romanian Army. He fully participated in the battle of Crimea, in April 1944.



The war took him in its rush directly from the desks of the Military School... No war in the world could have kept him away from study though, it was a constant passion, a vocation and a fulfillment. Between 1943 and 1947 he attended the Law School in Bucharest, specialized in Political-Economical Sciences and he'll get his Ph. D in this field. At the end of his studies, in 1947, aged 27, he retired from the army and worked in several places as an economist, a teacher till 1982 when

he retired. He is now a superior retired officer with a rank of Brigade General since the 9th of May, 2006, but at the same time he's a writer with an impressive bibliography with remarkable preoccupations in historical sciences, fiction, memoirs, continuing the line of talent and passion inherited and cultivated arduously and very ambitiously.

An impressive bibliography

He started writing even since he was in school, wrote some stories with a strong historical-patriotic nuance, in 1942-43, but there was not yet the time to print. Only one book from these times of the beginning will be published: „The Hawk's Nest”. The life, professions not without conflicts with the political rulers of the time will be priority and it was exactly a „purification” of the Romanian army after the first years of Soviet occupation that would

keep him away from a military career. He was too well prepared and too nationalist to be a part of a new army subdued by Moscow. None of his works was printed before 1989 and not even immediately afterwards. In all this period he read and ceaselessly his notes, abstracts and notes being a great use in editing the over 60 volumes he published.

The debut arrived late, at 77, with the volume „Colonel Ilie Dumitrescu” published at Cârlova Publishing House, Bucharest. But what followed was a real editorial boom that turned Neculai I. Staicu-Buciumeni in an over 60 books author, practically the most prolific in the area, remarkable for the multitude of subjects he approached that harmoniously vary between the scientifically developed documents and the fiction of short stories and novels, many of them based on real facts, historical or autobiographical. We must add the over 100 articles published in the newspapers and magazines in Galați and Tecuci, and we have the godly creative dimension of a creator with an impressive creative force and a social-cultural implication extremely profound.

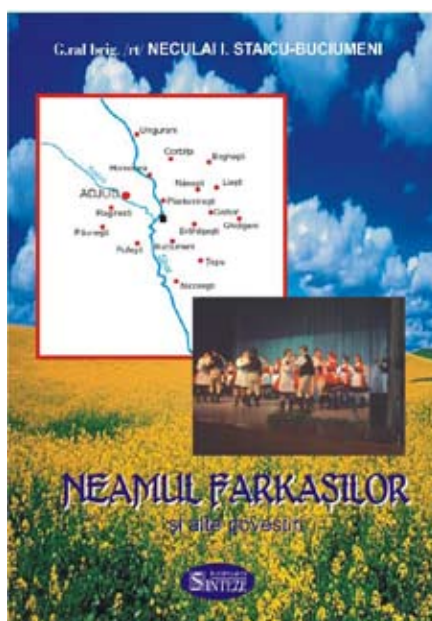
Document and fiction in thousands of pages

The historical inspiration volumes bare the print of the real patriotism, a sentiment that predominates the whole work of Neculai I. Staicu-Buciumeni. We could mention „Basarabia, Bucovina and Herta area, old Romanian Land”, 1999, but also „The History of Buciumeni village”, 2000. A constant interest was manifested in editing monographs about some of the most important monasteries and churches in the area and the country. „The Buciumeni Monastery historical monument”, „The Assumption Church, Râmnicu Sărat”, „Dălhăuți Monastery through centuries”, „The Sihastru Monastery, historical monument”, „The Buciumeni village and Holy Kings’ Church” and others. He also wrote war books, combining reality with fiction as „Memoirs of an army horseback rider”, „From the rotten sea to Czechia”, „road to the West, road of blood and victory”, „The Deva patriot”. All these are the fruits of personal experiences from his military life, being at war, combined with a vast culture of the brigade general but also writer Nicolae I. Staicu-Buciumeni. A special place in the

documentary literature of the author is taken by his co-villagers, the famous Smaranda Brăescu to whom he dedicated several books among which „The Queen of the Air”. From the same area, Natalia Negru is also present in several of his writings. Setting his imagination free but not in a gratuitous way but profoundly rooted in the reality, he lived-the writer from Buciumeni put his name on the cover of some novels among which: „Come back to your father!”, „Mamaia”, „Passion and infidelity”, „On the hill of Smardan”, „Flight among men” and others.

A great book donor.

Neculai I. Staicu-Buciumeni’s writings were already given to time and now it will be the judge of them together with his readers. There is an exhaustive presentation of „V.A Urechia” Library’s of this writer, accompanied by copies of his novels. Beyond the pages of the tens of volumes published, above times, there is a man, Neculai I. Staicu-Buciumeni, one of the most impressive cultural personalities of Galați. In spite of his age, the officer and writer attends almost all the cultural manifestations of the county. There, in the native Buciumeni, he founded a museum about „the sons of this village” but also a „memorial corner” with Natalia Negru and Șt. O. Iosif and



Dimitrie Negru, creator of the Romanian School of Radiology. In the parents’ house he made a museum about the story of the village. At Tecuci, he took care of making the first monument of hero paratroopers and the organization of the Smarand Braescu centenary. He’s one of the most generous, faithful and important book donors of the „V.A Urechia” Library, he recently was awarded by the library’s management „the best donor” diploma. At a book launch, a seminar at Axis Libri Literary Salon of the „V.A Urechia” Library, at the writers meetings at the military and historical meetings, anywhere something remarkable for the Galați spirituality takes place with his patriarch aura participates in happily baring on his shoulders, not the wait but the happiness of the almost nine decades of life. And he’s not giving up. He prepares other books that will complete his work given as a present to his peers and his destiny of a patriot.

Bishop Iosif Gheorghian and his cultural preoccupations



Eugen Drăgoi

„Today, the people of Galați know that on Saturday, the 22nd (1886, our note) the Great Congress of the Romanian Nation composed of the Chamber of Representatives, Senate and Holy Synod, chose with 190 votes for the high position of Metropolitan Primate, His Holiness former Bishop of the Lower Danube, Iosif...”. This piece of news (1) brought in the attention of the whole city the end of activity as a shepherd of the Lower Danube of Bishop Iosif Gheorghian, the second title holder of this eparchy since its foundation in 1864. On the 6th of December, 1886, the former bishop, now a metropolitan (he was anointed in function on the 30th of November, 1886, in Bucharest) performed in St. Nicholas Church, in Galați, the farewell service, thanking to the clerics and believers for the obedience and work for the same purpose(2).

For over 7 years, 24th of March, 1879, 22nd of November, 1886) he led the Lower Danube Metropolitan, who had canonical jurisdiction over the following counties: Covurlui, Brăila, Tulcea and Constanța (3). Bishop Iosif did extraordinary pastoral missionary and administrative efforts to make the church life in Dobrogea, a Romanian province placed up until 1879 under Turkish occupation (4). Born on the 29th of August, 1829 at Botosani, Ioan Gheorghian (the layman name of the future hierarch) studied at the St. Three Hierarchs Monastery School in Iași as well as the famous Mihăileanu Academy in the same city. In 1846 (aged only 17!) he was made monk in Mogoseni monastery being given the name Iosif and anointed archdeacon. In 1857-1858 he was an archdeacon at the Romanian Chapel in Paris (5) on which occasion he attended courses at Sorbonne, Paris. Among the professors

at that time there were philosopher Victor Cousin (1792-1867), politician and historian François Guizot (1787-1874) and so on (6).

After returning home he was named teacher and headmaster of the Seminary School in Neamț Monastery, was anointed arch-monk (1863) and Father Superior at Todireni (Burdujeni, Suceava) and Popăuți (Botosani) Monasteries. He was elected bishop at Huși (19th of June), 1865 and he had his old eparchy till the 24th of March 1879 when he was moved to the Lower Danube. In November 1886 – March 1893 he leads the Self Controlled Orthodox Romanian Church as a Metropolitan Primate. After a long retreat at Căldărușani Monastery (Bucharest) at the 5th of December, 1896, he's called back on the first ecclesiastic throne of the country where he remained till his death on the 24th of January, 1909. He was buried at St. George Church in Cernica Monastery (Bucharest).



Episcopul IOSIF GHEORGHIAN
1879 – 1886.

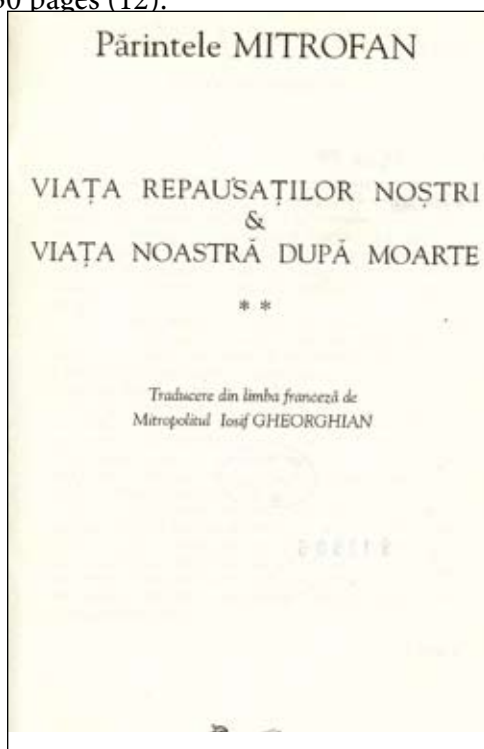
He spoke several modern languages; he enriched the Romanian theological literature, especially by translating some of the fundamental theology and church history books. His pastoral and journalistic activity determined the highest cultural and scientific forum in the country, the Romanian Academy, the chose Metropolitan Iosif Gheorghian as a member of honor (on the 24th of March/the 6th of April, 1901) (7). Proposing the election as an honorary member of the high priest historian and academician Grigore Tocilescu

said: „His Holiness Metropolitan Primate, by his spiritual position as well as his literary and historical activity, in the period of many years did special services to the Romanian nation.” (8) The history of the Romanian Orthodox Church also records the contribution of Iosif Gheorghian to the theological literature with translations from French restarting the flow interrupted for a while (9). So, in 1857-1858, the novel called “The wondering Jew”, in eight volumes, by French author Eugén Sue

(1804-1857) is published in Bucharest, translated by the archdeacon Iosif. In 1875, as a bishop in Huși he was printing French theologian Vladimir Guettee's work called "The Expose on the Orthodox Christian Church with the differences met in the other Christian churches" (328 pages) (10).

During the leadership as a bishop at the Lower Danube, he prints the work of the same French theologian called "The schismatic Papacy - seu (sic!) Rome in its relationship to the Oriental Church", Bucharest, 1880 (429 pages+XX+XII) (11).

He prints another very valuable work some years later that is "The lives of our dead and life after death" by father Mitrophan in four parts, Bucharest, 1890, 330 pages (12).



The first Romanian version of Bishop Eusebiu of Caesareea (the 4th century) that is The Church History and Life of Constantine the Great is also ode to Iosif Gheorghian, published in Bucharest, in 1896. With all modern faults found in this translation (13), it still is the only one in over a century. The following year he printed the Church History of Sozomeni from the primary period of Christianity (Bucharest, 1897, 384 pages) and two years later the work with the same name by Socratis the Scholar and Evranghie (Bucharest, 1899, 368 pages).

Living aside other works published by Iosif Gheorghian of secondary importance we note at the end of this short presentation two valuable books from the space of orthodox and Western spirituality. We are talking about the volume St. Basil, archbishop of Kesaria Kapadokia, Bucharest, 1899, 472 pages,

translated by Thomas of Kempis (approximately 1380-1471) called "The Inheritance of Christ", published in Bucharest in 1901 (572 pages with illustrations); at the end of it he adds "reflections" translated by himself after the French writer and thinker F. de Lamennais (1782-1854) (15).

These few examples offer the image of the important contribution of the Lower Danube bishop Iosif Gheorghian to the Romanian theological and cultural thesaurus at the moment between the 19th century and 20th century.

Notes:

1. *Covurlui's Voice*, nr 3209, the 25th of November, 1886, p. 2.
2. *Covurlui's Voice*, nr 3215, the 2nd of December, 1886, p.1; nr. 3220, the 9th-12th of December, 1886, p.1, nr. 3221, the 10th of December, 1886, p. 1.
3. DRĂGOI, EUGEN Priest. *The Missionary Space of the Lower Danube Eparchy* in "Axis libri" (cultural magazine published by "V.A. Urechia" Library, 2nd year, nr. 5, Galați, 2009, p. 32.
4. See the details on the initiatives And church accomplishments of Bishop Iosif in Dobrogea in priest Eugen Drăgoi, Aspects of the church life in the Lower Danube Metropolitan in 1864-1886 in "Historical monuments and Christian sources", Galați, 1987, p. 284-300.
5. BESSE, JEAN-PAUL. *L'église orthodoxe roumaine de Paris*, Paris, 1998, p. 153
6. VULPESCU, SOFRONIE Protos. *Orthodox Calendar on 1899*, Bucharest, 1899, p.51.
7. RUSU, DORINA N. *The History of the Romanian Academy in dates (1866-1996)*, Bucharest, 1997, p. 126, Idem, the members of the Romanian Academy, 1866-1999, Dictionary, Bucharest, 1999, p. 209-210.
8. *The annals of the Romanian Academic Society*; second series, tome XXIII, Debates, Bucharest, 1901, p. 200; priest Eugen Drăgoi, *Hierarchs and remarkable priests at the Lower Danube, 1864-1989*, Galați, 1990, p. 216.
9. PĂCURARIU, MIRCEA Prof. dr. priest The History of the Romanian Orthodox Church, vol.3, Bucharest 1981, p.140, 276-277.
10. The work had another two editions (Bucharest 1877 and Bucharest, 1901). Priest Vladimir Guettee, catholic converted to the Orthodox religion was a good friend of hierarch Iosif Gheorghian. Vladimir Guettee, in BOR, nr. 712, 1944, p.263-313 (and extract).
11. The second edition, Bucharest, 1906, the third edition, Bucharest, 2001, 288 p.
12. The second edition, Bucharest, 1899, the third edition, Anastasia Publishing House, Bucharest, 2003, 2 volumes.
13. BODOAGE, TEODOR Priest prof. *Introductory Study at Eusebiu de Caesareea, writings*, part I in the collections "Fathers and church writers", volume 13, Bucharest, 1987, p. 25.
14. POPESCU, TEODOR M. Prof. The Three Hierarchs as a pastoral ideal, in BOR, nr. 2, 1926, p. 99.
15. Nicolae, Banat Metropolitan, Foreword in Toma of Kempis, „The inheritance of Christ”, Timișoara, 1982, p. 11.

Grigore Vieru in Great Romania Galați, 15th of February 2010



Celozena Diaconu

„V.A Urechia” Library together with the Students League from Basarabia in Galați, organized at Grigore Vieru no. 4 Branch in the Railway Station – passengers first floor, the cultural activity entitled: „Grigore Vieru from Great Romania” that celebrated 75 years since the poet was born. At the same time a book exhibition was open under the title: „The tear of the Romanian soul from Basarabia”. Grigore

Vieru was born in 1935 at Pererita, the former Hotin County from Basarabia, Romanian province, taken over by USSR on the 28th of June 1940 according to the Molotov – Ribbentrop pact. Even thou in the over 70 years of occupation, in any relation with authorities the Romanians from Basarabia used Russian, in the villages, Romanian continuing to be used and was transmitted to the next generations as an expensive gift. As a good continuator of the national traditions, Vieru was the first writer from Basarabia, who after the Second World War, wrote using the Latin alphabet, in the weekly magazine „Literature and Art”, Chișinău, 1988.

It is a special occasion to remember that you were a contemporary of Grigore Vieru’s, a man of a particular sensitivity, the one who caused the rebirth in our consciousness of the idea to be proud of being Romanians, the one who used the verse to fight for the reunion of our nation, the one who liked to say „I’m going to my country, Romania”, the one who sang in the middle of the Prut river with his brothers from the bridge of flowers. The Romanian had found each other again after such a long time, when not even birds dared to fly over the river, not letters to travel...

Grigore Vieru wrote children’s books „Poems of your kind” (1996 - Chișinău), „The Spelling Book”, „Three Billy Goats” (1970 – Chișinău), where he included „The Tricolor”, „The Little Bee” (1979 – Chișinău). In 1988 he was awarded the most prestigious international distinction in the field of children’s literature: „The Andersen Honorary Diploma”. He is the author of many poetry volumes, anthologies, art of literature critic, political and social articles, many of them published by publishing houses in Romania: „The Water Spring and The Moment” (Bucharest, Albatros Publishing House, 1981), „The Friday Star” (Iași, Junimea Publishing House, 1978), „Fire Roots” (Bucharest, Univers Publishing House, 1988), „Hristos has no blame” (Bucharest, Orient/Occident Publishing House, 1988), „Cleaning the well” (Galați, Porto-Franco Publishing House, 1993), „Prayer for my Mother” (Craiova, Scrisul Romanesc Publishing House, 1994), „I see and I confess verses, aphorisms and confessions” (Bucharest, Litera International Publishing House, 1999), „Deliverance” (Galați, Edit. Press Publishing House, 1999), „How beautiful you are” (Bucharest – Craiova, Litera International Publishing House, 2004), „The Secret that protects me” (Iași, Princeps Edit. Publishing House, 2008).

Grigore Vieru never retracted his dream – all Romanians living together in Great Romania – he had the innocence to say as a child „A green one sees us”, the maturity of an grown man to send „A Letter to Basarabia” – the spiritual transcendence – „Let Christ gather us together”. Here were invited: poets Viorel

Dinescu, Angela Baciu, Speranța Miron and engineer Radu Motoc from Pro-Basarabia Association, Galați, prof. Adriana Nicoleta Ilie, from the Navy Industrial School Group, prof. Nenu Camelia, manager of the Children and Students’ Palace Galați.

Prof. Zanfir Ilie, manager of the „V.A Urechia” Library opened the celebrations naming the part his library place in relation with the cultural links with Basarabia through the opportunities it creates for young people from Basarabia who study in Galați, through the Romanian book donations made after the ‘90s to libraries from Basarabia and the participation of librarians from Galați to activities organized in Chișinău, Cahul, Balti and also the Romanian communities from Ukraine.

Poet Viorel Dinescu painfully remembered that he parted from Grigore Vieru on the night of the 15th towards the 16th of January 2009, after a poetry and song show that they attended together with other Romanian artists in Cahul, in the memory of national poet Mihai Eminescu. In the morning he was told by his friend Valeriu Matei that the car the poet was in, was involved in serious accident near Chișinău. On the 18th of January, Grigore Vieru left to meet *The Lord Gorgeus Bird, / The Lord into Our Immortality, / Eminescu...* but his heart will continue to beat with the hearts of all our Romanian brothers.

Poet Speranța Miron from the Speranța Miron Creation Workshop highlighted the fact that Grigore Vieru is *a crucified spirit, beauty on pyre, a cry towards light with his verses, verses that enter our souls as the ray of sun enters our windows and warms our souls*. He guided his life after: *we live under the same roof, we love the same light. What is that separates us? The poet from Basarabia is the patriarch of the Romanian language; he loved the Romanian language as he loved his own mother and his mother as the Romanian language*. Mrs. Speranța Miron concluded her speech reciting with the trembling voice „The Bird” by Grigore Vieru:

*The Bird
When it returned
To her baby birds with food
It found an empty nest
and got silenced.
It looked for them
Until its feather turned white
And the seed sprouted.*

The students from Basarabia had a touching artistic – literary show reciting Grigore Vieru’s poems and singing emotional songs on his lyrics. In the end of the show Miss Valentina Sfeclă and Elena Guțanu delighted the audience with the lyrics of the poem „Rise” on the music by Ion-Aldea Teodorovici.

The „V.A Urechia” Library gave the students from Basarabia diplomas to show their attendance in this show dedicated to Grigore Vieru. Poet Angela Baciu was amazed by the sensitivity of the students of the Students League from Basarabia in Galați, their involvement in activities meant to promote the Romanian culture from Basarabia and proposed for them to participate into projects that she coordinates.

Here, in Railway Station, at „Grigore Vieru” Branch, there are travelers from all the corners of the city, pleasantly impressed to find Grigore Vieru left to tell poems to the angels, who personally met or attended his shows in Romania, listened to song on his lyrics, sung by artists like: Tudor Gheorghe, Anastasia Lazariuc, Mihai Constantinescu, Ion Suruceanu, Olga Ciolacu, Dida Drăgan, Fuego and the late Doina and Ion-Aldea Teodorovici. They are all happy that Galați didn’t forget him and they can read his poems in the library that now bears his name.



Closer to Basarabia



Mihai Crețu

„A people who worries about its cardinal problem, the Union, is a mob lost in history...”

Many wrongs can be done to a people, but the greatest of them all is to divide it. This is exactly what our „friends” did and most

of the times they came from the East. They „freed” us only it so happened that each time they had a bayonette pointed straight at us after liberation.

On the 27th of March, 1918, the Country’s Council, the Law Maker of Basarabia voted the Union with Romania, the motherland. The fact that

the territory from between the Prut and Nistru was the first province to unite with Romania proves the thirst for Romanian freedom nation and culture of the people from Basarabia.

The young people from Basarabia who study in Galați, because they want to bring homage to our ancestors who did the Union celebrate every year the „Days of Basarabia” cultural activities meant to bring back that event in their memories. At the same time these manifestations are meant to create a cohesion between the Romanians from both sides of the Prut and especially between Romanian young people in the country and Basarabia.

This year, on the 25th of March, The Basarabia Students League from Galați (LSBG) organized with the „V.A Urechia” Library and „Pro Basarabia and Bucovina” cultural associations represented by Radu Motoc, the book launch of „The Life of a Night or Totentants” by Claudia



Partole, writer from Basarabia and on the 26th of March organized at Cahul, with the history department of the „B.P. Hașdeu” University, Cahul, and „Pro Europa” Center, a debate on the subject: „The Union of Basarabia with Romania. Importance and actuality”. Also, several members of the LSBG participated in several cities in Romania (Brașov, Cluj, Ploiești) in activities dedicated to the Union. 70 years passed since the ruthless ultimatum that brought us deportation organized famine, ethnocide, a stone tied to the neck (Trans Nistria) where the 14th Army is stationed and finally an identity crisis that we face today.

Today, the Bucharest-Chișinău relationship seems to be warmer as compared to the last eight years all kinds of accusations rained over Romania

from people who, unfortunately, represented the Republic of Moldova. This change was done by the young man of the 7th of April, 2009. The young people who wouldn’t accept their future be taken away, a Romanian and European future. Because of them, today, Prut river doesn’t have anymore the barbwire that was installed there in 1940 and

because of that, in Chișinău, Grigore Vieru has a bust on the Classics’ Alley and a street named after him and the she-wolf in front of the History Museum in Chișinău stands as a present from

Bucharest (1990) put back after Voronin had taken it down.

The young people proved that they have a word to say and believe strongly that the great act, Dan in 1918, will be reiterated by us in the near future.

World Poetry Day • International Day of Francophonie



Florina Diaconeasa

„V.A. Urechia” Library is not a dead storage house, a frozen treasure of unexpected values comprised thematically exhibited provided to the local community but a cultural center that attracts highly valuable cultural events and activities as: educational projects, contests, book launches,

meetings of cultural events, book or art exhibitions, etc.

This is where in March, 2010, „V.A Urechia” County Library hosted to exceptional cultural events called: „The World Day of Poetry” and „The International Day of the French Language”.

At the same time, with the beginning of spring, on the 21st of March, we celebrate The World Day of Poetry. Thus, a beautiful association is made between spring and poetry... The rebirth of nature is balanced with the rebirth of the spirit. The day and night equilibrium is reflected in the World Day of Poetry. Till not long ago, dedicated following a decision of the U.N. to only be the day of racial discrimination, the 21st of March is also proclaimed now the World Day of Poetry.

The beginning was done during the 30th session held in Paris, in October-November, 1999 and the main purpose of this UNESCO enterprise was to help the linguistic diversity using poetry. This day is an occasion to celebrate poetry, poets and poetry lovers and the promotion of reading, writing, application and teaching poetry in the world.

To celebrate this beautiful celebration on the 19th of March, 2010 in „Mihai Eminescu” room of the „V.A Urechia” Library in Galați, beauty lovers met several poets, members of the „Costache Negri” Writers’ Society and Brăila Branch of the Writers’ Union from Romania who read and recited their own literary creation.

The following attended and held inspiring speeches on poetry: Angela Baci, Speranța Miron, Mihai Ganea, Nicolae Colceriu, Neculai I. Staicu-Buciumeni, Sterian Vicol. The surprise of the event was the recital performed by young

creators from no. 28 „Mihai Eminescu” School, „Mihail Kogalniceanu” National College and „Emil Racoviță” Theoretical High School whose creation did not match the level of the consecrated writers but gave us hope that poetry will last for a long time in Galați from now on.

In the same spirit of this celebration, in 19th-21st of March, the „V.A Urechia” County Library organized the exhibition entitled „Spring with verse and poetry scent” that included Romanian and Universal Poetry Anthologies from the Libraries Collections.

Since 1990, francophone people all over the world celebrate on the 20th of March the International Day of Francophony. This event represents every year the occasion to state, all along the month of March, the true cultural and linguistic vitality of the French language as well as the diversity of its manifestations and modernity. This vitality is, on its turn, active in the most varied cultural manifestation. (poetry, song, theatre, literature, film) to stimulate creation, play, invention but also to state its specific values: care for the other and the respect for the differences. To celebrate this great day, „V.A Urechia” Library Galați organized two special cultural events. The first event made in collaboration with several educational institutions from Galați, was a series of cultural activities (mini shows, songs and dancing) reunited under the title „La fete de la Francophonie”. Participants were students from: no. 5 General School, led by professor Ionelia Calin; no. 18 General School from Umbrărești, led by professor Ileana Bulboacă.

The second event that marked the international day of the French language was the book exhibition entitled „Romanian culture man in French speaking areas” organized by „V.A Urechia” Library in the foyer of „Mihai Eminescu” room on the 20-29th of March, 2010. The exhibition included some of the works of the most famous people who contributed to the creation of the French Patrimony as Emil Cioran, Eugen Ionescu, Martha Bibescu, Elena Văcărescu, Constantin Brâncuși, George Enescu, Panait Istrati and others. The works exhibited are in the libraries collections and can be used by all book and literature lovers.

The week of the French language

Galați, „Eugene Ionesco” French Library, 20-27th of March 2010



On the 20-27th of March, „Eugene Ionesco” French Library organized the week of the French language which started with the photo exhibition beginning with the ten words proposed by the General Delegation of the French Language and Languages in France. On

Anamaria Michaud Saturday, the 20th of March, the library hosted over 150 people, students in competition their parents and teachers. Starting with these 10 words the library proposed an essay contest with 20 students participating. Tudorie Ioana Andrada, student at „Vasile Alecsandri” High School won the photo competition and Constin Georgiana, a student at „Racovița” High School won the essay contest.

The activities continued on Monday with the competition meant to enrich the students’ vocabulary. It’s Taboo: the participants were divided in groups and, one by one, were up in making their colleagues from their own teams to guess the word written on their card, the taboo word they weren’t allowed to utter. Great winners in this contest were the students from „Emil Racovița” High School led by professor Irina Șerban. Our readers appreciated this playful way of learning new things and are anxious to come back for similar games. The French language celebrated at the library reached peak on Tuesday and Wednesday, the 23rd and respectively the 24th of March when it brought homage to the great play-write Eugen Ionesco.

On the 23rd of March three high schools (Metal Work, Pedagogical and Alecsandri) played a fragment from a play by Ionesco trying to win the first prize. The fragments were taken from: „The New Tenant”, „The Bald Singer”, „The Rhinoceros”.

The next day, 19 of students from Racovița, Cuza, Alecsandri and Pedagogical Schools proved they read the five plays by Ionesco: „The Chairs”, „The Rhinoceros”, „The lesson”, „The Bald Singer”, „The King Dies”. A contest host, Mr. Laurent Michaud



read several lines extracted from the five plays and the participants were supposed to recognize the play in question and a character who said it. The winners were the students from „Vasile Alecsandri”



High School led by professor Carmen Marcu. The Friday cooking contest allowed the meeting in the library of students from Racovița, Cuza and Alecsandri High Schools. The teams presented in a funny way two meals with one thing in common: one specific to the Romanian cuisine, another to the French one. The winners of the great prize, students at Racovița High School presented

a ballad of the boeuf salad and one of the boeuf bourguignon. The end of the week of the French language was marked by a literary Masquerade organized for students of the general schools. More than 100 people participated in this event. We must say that this year this celebration was a real success and taking into consideration that all activities reunited more than 350 people and we offered presents to all winners we must thank to our sponsor BRD.

Librarians from Galați in the national symposium „Modern means of attracting the Public in Libraries”

Brăila, 15 - 16th of April 2010



Geta Eftimie

„Panait Istrati” County Library hosted the National Symposium „Modern Means of Attracting the Public in Libraries”. The symposium, organized by Brăila County Council and „Panait Istrati” County Library was attended by representatives of the whole library system in Romania. So, „V.A.Urechia” County Library was joined by the Romanian Academy Library, Bucharest Metropolitan

Library, Iași Central University Library as well as libraries from

Brașov, Buzău, Constanța, Neamț and Vrancea with interesting presentations meant to diversify, specialize and increase the quality of services towards the users.

On invitation, „V.A. Urechia” participated with two Power Point presentations that is: „The information centre and occupational therapy for people with disabilities” made and presented by **Florina Diaconeasa**, „The formation of users in „V.A.Urechia” County Library, a new service” by **Titina Maricica Dediu**, „New library services for the users in our institution during the summer holidays” by **Maricica Târlă-Sava** and „The promotion of local values at V.A. Urechia County Library, Galați”, **Otilia Bodea** and **Rocsana Irimia**. Also, the library from Galați participated with some of the most representative library posters made by **Adina Vasilică** that joined posters from other libraries in the country in an exhibition.

Moderators in the meeting that took place two days were **Dragoș Adrian Neagu** - manager of „Panait Istrati” County Library, **Claudiu Brăileanu** - head of the public relations department of the same library and **Monica Grecu**, specialist in Public Relations at *IREX Romania*.

The theme of this symposium was ample enough and tried to cover a whole spectre of problems that appear on the librarian-user relationship. So the discussions and the presented works were grouped in four great groups: „The library and the challenged groups of the public”, „The active public on the work market versus inactive users of the library”, „Attracting to the library of the pre-school kids and pupils” and „Guide of good practices in attracting and keeping the public”.

Monica Grecu, a specialist in „public relations at IREX, underlined the importance and need of an experience exchange between libraries in order to attract the public to the library, as well as keeping it close to the diversity of the offered services and programs, in

the present day context of informational boom and development of new technologies of information.

The symposium started on Thursday, the 15th of April, with two general presentations, one by Mrs. **Carmen Dobre** from the Romanian Academy Library, „The public image of the library – determining factor in institutional promotion” and „The Public Library, a fifth wheel to the wagon”, by Mr. Sergiu Găburleac from the Metropolitan Library in Bucharest that regarded more the role and importance of the library and its services in this crisis situation. At the opening of the symposium, together with the authors of the papers there were **Zanfir Ilie**, manager of the library and one of the two representatives, **Letiția Buruiană** and **Geta Eftimie**.

On the afternoon of the same day, there was an award ceremony of the laureates of the National Library Poster Competition. The contest, at its first edition, was judged by a team of artists from Brăila who used as a main criterion the separation of the graphic presentation of the poster. As well as their chromatics and, at last but not least, its adaptation to the contents of the event. All the materials participating in this contest were arranged in an exhibition in the great hallway at Calea Călarșilor headquarters of „Panait Istrati” Library.



The scientific papers continued to be presented the next day with papers from other departments that were more workshops, actually, the discussions having a more practical approach going from „Non conformist methods of attracting the public in the library” by **Anamaria Cătăroiu** from „G.T. Kirileanu” County Library, Vrancea and its Foreign Cultural Centre, and the theatre club from „G. I Kirileanu” County Library, Neamț with a paper entitled „Reading, theatre and loisir”, „Attracting to reading the disabled people” by **Dan Iacob**. Actually, Piatra Neamț even

intends to organize a festival of theatre clubs in public libraries. Good luck to them!

On the whole period of the symposium, the participants, the lecturers presented materials regarding attracting to the library disabled groups, preschool kids and some good practices in attracting and keeping the public. Every participant received a folder containing a diploma, the program of the symposium and a CD with all the papers. So, the participants can share with their colleagues the rich experience accumulated professionally speaking.

The interest of the librarians give to the public will be definitely found in the attention the later will receive. As a matter of fact, it is enough to look at the way librarians behave in Galați towards the users to see it is true, because everyone who enters the library is received as a friend, a passionate for reading ... and it would be so well if more people realized the benefits of reading...books!

The librarian's day at „V.A Urechia” Library Galați, 19 - 23rd of April 2010



Spiridon Dafinoiu

After 1995, at the initiative of UNESCO on the 23rd of April they celebrate the „*World day of the book and the copyright*” aiming to promote the right to and the freedom of reading and has as a tagline „Reading for everybody”. Since 1998, the National Association of Librarians and Public Libraries in Romania complete this international celebration with the „*Librarian's day in Romania*”, appreciating that reading and books cannot be thought of outside the space of the library and its servants.

A year later, since 1999, Romanian librarians celebrate the Librarian's Day with an ample program of manifestations, in development this week, program that includes paper sessions, book launches, documentation visits, excursions, reunions etc. some libraries established that the *Librarian's Day* is a bank holiday for all employees.

This celebration is made official by the Government's Decision number 293/14.04.2005 stating that the local and central public authorities as well as the profitable organizations will award support for the organization and development of the manifestations organized on this occasion. It is a coincidence the fact that on the 23rd of April, the Orthodox Church celebrates St. George, the spiritual patron of the army, saint of victory.

This year, 2010, the *Librarian's Day in „V.A Urechia” Library* scheduled activities that developed in 19-23rd of April, the start being done by the *Librarians Yearly Conference in Galați County* its program including a short evaluation of the activity of 2009, a projection of the ongoing activities but also heartedly activities of prizes and socialization. In his speech, the general manager of the Library,

professor Ilie Zanfir, underlined the need to achieve the performance indices and awarded diplomas to some of the colleagues and flowers and cards to everybody present. The meeting ended with a beautiful socialization activity where the management did all they could for the well being of librarians and auxiliary personnel.

The program of manifestations dedicated to the Librarian's Day included many activities among which:

- **Information sources in libraries history and contemporary** dictionary exhibition, encyclopedias and other sources;
- **Monuments and historical places in Galați at a day of celebration: the 18th of April, International Day of Preserving Documents**, document exhibition (books, periodicals, photographs);
- **Librarians, famous people**; document exhibition;
- **People in the memory of Galați city- anniversary in April, 2010 – Ovid S. Crohmalniceanu, Alexandru Lascarov – Moldovan**, document exhibiton;
- **The librarian and library in time**, documents and picture exhibition;
- **Librarian for a day, second edition**, campaign developed all along the manifestation to promote the librarian profession;
- **About books with a cup of coffee**, socialization activity to introduce the services offered by „Grigore Vieru” number 4 branch;
- **Volunteer for the community**, a seminar organized with the support of the Galați County Council, of the Pro Vobis National Volunteering Center that marks the national day of volunteering.

The above mentioned manifestations, but also all the others, enjoyed a real success, the participants had praising speeches addressed to the institution regarding its efforts to ensure the best conditions for the citizens' rights to information, documentation, research and reading generally speaking.



The general ANBPR Conference : *e-Aptitudes through the public library* Gura Humorului-Suceva, 22-24th of april, 2010



Letiția Buruiană

Along with the 150 librarians, at this year's Conference of the National Association of Librarians and Public Libraries (ANBPR). There were present, at the opening on the 22nd of April, as well as at all works, representatives of the local administration, specialists in IREX Foundation, of the National Library. Of the Association of producers

and Distributors of Equipments in the Information technology and Communication (A.P.D.E.T.I.C.), The Standardization Association of Romania (ASRO) and the State Office for Inventions and Registered Marks (OSIM).

After the opening speeches, **Doina Popa, president ANBPR** presented the ANPBR activity report on 2009, highlighting the IREX Grant with its three departments: the administration and human resources, services for the ANPBR members, public education and public politics presentation.

Monica Grecu, responsible with communication in IREX Foudation, Romania, with her intervention, **One Year of Biblionet**, presented the results of the poll realized in December, 2009-January, 2010 and of the questionnaire done on computers in Biblionet

network in the period of the 17th of January-the 16th of April, 2010. Then, Bogdan Boreschievici, manager OSIM, presented the good collaboration project.

In the second part of the day, there was the first edition of **the Libraries' Promotion Fair, PROMOLIB**, where VAUL got 86 votes with one of the most professional and expressive stands of presentation. Then, Valentin Negoită, president of the APDETIC, with his presentation of the **European e-skills Project, 2010 – the week of**

the digital competences in Romania described an ample campaign of awareness of the citizens regarding the rising of the role of the use of the information technology and communication gains in the whole society both in the career and personal life.

Paula Aprentesei, from Strategy Business Manager Microsoft Romania presented the paper: **Educational resources for IT skills formation**, insisting on the more and more present IT component in all areas of activity, the relationship between the users and the technology that require a management of a greater responsibility, in a coherent way, the e-aptitudes portal was created as an, especially, in an organized environment. Starting with this reality, the e-aptitudes portal was created as an interactive instrument, open and flexible, with options adapted to the e-learning environment.

Dragoș Neagu, first vice-president of ANBPR presented the paper called: **Public Libraries in e-skills program**, insisted on the necessity of learning IT & C for the library staff and the ability of public libraries to contribute to acquiring electronic abilities by the users.

By the intervention entitled „**Communication through the computer. Windows Live**” presented by Victor Chiriță, Microsoft Romania, a demonstration was made regarding communication through Windows Live, the main advantage being the possibility of having videoconferences with other members of



ANBPR.

At the end of the day, Bogdan Hrib, manager of **Tritonic Publishing House** presented his book offer.

The second day of the conference included the meeting with **Hermina Anghelescu**, Ph D Associate professor, School of Library & Information Science, Wayne State University, Detroit, Michigan, USA who presented the communication „**Libraries and Informational Culture**” insisting on developing the role of informational culture in Romania to support

the efforts of librarians and educational institutions to help students, pupils and the general public in Romania develop abilities in finding an evaluating effectively the relevant information resources using adequate techniques in using and presenting the results of own researches in a correct form ethically speaking and in accordance with the good of the research. Then, the presentation of several papers followed:

- **WEBPAC supporting e-communication between libraries and users: exemplifications from the real life on a red soft: the READ** presented by Liviu Dediu-ways of easy information search and list creation to help other users with the READ were introduced.
- **„Digital abilities facilitators of social inclusion”** by Daniel Nazare - presented the importance of digital competences to achieve the intended objectives that is the use of the Internet, broadband access and accessibility of public sites in „George Bariuțiu” County Library, Brașov.
- **The user education in using VAUL: support for the second alphabetization,** presented by Tititna Dediu – the importance in using the computer and surfing the net was underlined by the library users through courses started in using the PC and, implicitly, the creation of library services desired to use.
- **Aspects regarding the unification of the Romanian library science with the imperatives of the informational society** presented by Tamara Petrova, university lecturer dr at West University, Timișoara, the realities of the library science education in Romania were presented regarding the requirements of the informational society. Biblionet training was presented by Bogdan Grigore, trainer, IREX Romania, underlined the activity performed by IREX regarding trainers’ training programs in the library science field.
- **New requirements for the librarians in Suceava,** presented by Lăcrimioara Cocuz, „I.G.Gherea” County Library, Suceava was presented by the inauguration of the Information Centre, the Biblionet program in the village libraries, the HAI PE NET

Company, the Common Romania-Ukraine-Moldova operational program, 2007-2013 to develop collaborations and the creation of some links between the communities and the local authorities in the North East trans-border area and Cernăuți.

- **Biblionet Maramureș. Accomplishments and perspectives,** presented by Alina Lemneanu, president of the ANBPR Maramureș branch, chief of the department, „Petru Dulfu” County Library, Baia Mare presented the Biblionet activity in libraries in Maramureș, the official openings of this program and the presentation of some pictures from the Internet courses for grandparents.
- **First step at third age is using the computer and internet** presented by Gabriela Popovici, librarian, „G. T. Kirileanu” County Library, Neamț, showed with many pictures the interest these people have for computers and Internet to communicate with their loved ones.
- **The HAI PE NET/Come ONLINE campaign in the Galați public**



libraries, presented by Geta Eftimie, depute manager, „V.A Urechia” Library, Galați and Mihaela Buțurcă, librarian, Măstăcani village library, Galați, stirred real emotions among those who attended with their natural and original presence.

The afternoon of the second day of the conference ended with **workshops (Flexible thought; Spontaneity; Communication; Online technologies, The Community Participation Contest)** - simultaneous sessions by IREX Foundation, interactive and instructive. The last day of the conference offered the participants an ample cultural circuit starting with „I. Gh. Sbierea” Library in Suceava and continuing with other cultural and spiritual objectives of the palces. The delegation from Galați: Letiția Buruiană, Titina Dediu, Lidia Ignat, Cătălina Șoltuz from „V.A Urechia” Library, Silvia Stegaru from Corod Library and Mihaela Buțurcă from the Măstăcani Library came home with the advantage of having attended one of the most interactive and instructive of the ANBRP and a diploma for the editorial activity of the Galați branch.

The national book salon for children and young people Chişinău, 21 - 25th of April 2010



Maricica Târâlă-Sava

„... Isn't it a sin towards God to see each other so rarely?”

(correspondence, Ion Creangă)

At Chişinău, in a beautiful green area in the Mills' Valley, Moldexpo, pavilion 3, the 14th edition of the Book Salon for children and young people

was held.

In the opening speech of the event, Mrs. Claudia Balaban, president of the National Department of the International Council of the Book for children and young People, general manager of the „Ion Creangă” National Children's Library and host of this celebration saluted the guests of the salon, publishers, writers, librarians from both the Republic of Moldova and other 7 countries, including Romania (Bucharest, Cluj, Galaţi, Iasi, Piatra Neamţ and Timişoara).

Mihai Ghimpu, President of the Parliament and Interim President of the Republic of Moldova spoke and „blessed” the event offering some surprises: he read the decree which announced the one who was awarded the **Honorary Order**, man of culture, publicist and writer Nicolae Busuioc and the one who were awarded the „Eminescu” Medal for activities in the field of the book: poet and editor Daniel Corbu and writer Claudia Partole.

The prestigious „**Ion Creangă**” prize for the

whole activity in the field of children's book was awarded by Marian Lupu, member of Parliament of the Republic of Moldova was awarded to poet Vasile **Romaniciuc**.

In sound of brass band song, with a few rays of sunshine that hardly pierced the clouds, the tricolor ribbon was cut and so it began. The much expected ball of the books – the 14th edition of the Book Salon. Children, teachers, writers, editors, librarians and visitors arrived to the event entered the Book Univers, receiving the book entitled „**Snails don't read the papers**” by Ianoş Țurcanu, the winner of the 13th edition of the Salon's „Book of year” Prize as an entrance permit. At the 14th edition of the Book Salon for children and young people in Chişinău there were over 100 publishing houses from 9 countries and more than 10,000 titles were exhibited all books for children and young people in an exceptional graphic presentation.



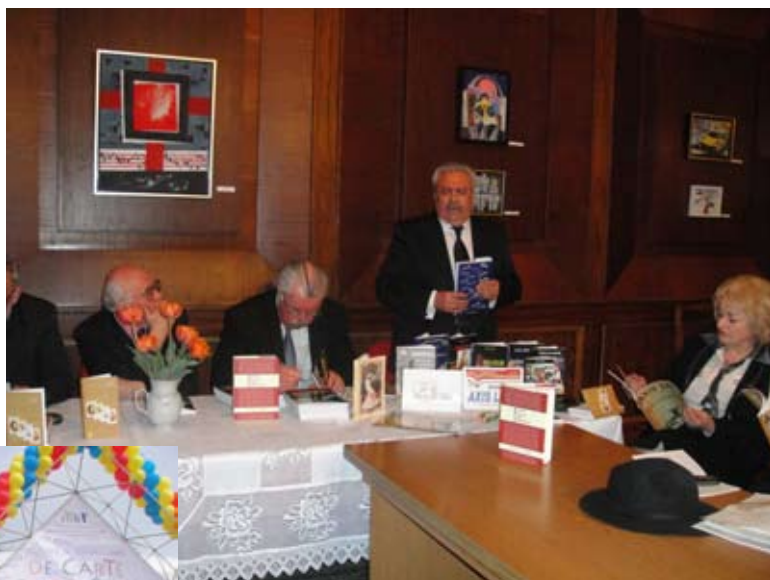
The program of the 5 days of the Salon presented the most important cultural activities: Exhibitions, book launches, medallion to commemorate poet Grigore Vieru, Round Table, Professional symposium of the librarians from Moldova and Romania, Professional Workshop, Videoconference

Moldova-US, Children's Forum with gathering of laureates of the „Discover the tale through theatre” drama contest and the Awards Ceremony of the Salon. A touching moment, right from the first day of the Salon was the commemoration of poet Grigore Vieru with the Medalion „I am this people's poet...” in the conference room at CIE Moldexpo,

Pavilion 3. The hosts of the event were Arcadie Suceveanu, vice-president of the Writers' Union in Modova and Claudia Balaban, general manager of the „Ion Creangă” Children National Library. In the opening, Ion Creangă's great great-granddaughter (niece of Father Caia) sang a song about Romanian writing and one of the hosts highlighted the spiritual presence of Grigore Vieru's intermediated by „his books – alive forever”. Also present at these manifestation was academician Mihai Cimpoi, President of the Writers' Union in Moldova and Raisa Vieru, the late poet's wife.

Volumes „Grigore Vieru – the poet”, coordinated by acad. Mihai Cimpoi, by Mihai Papuc („Stiinta Publishing House, Chişinău), „Grigore Vieru, poet of arch-

launched volumes: „Spent time” and „Writers and journalists from Iaşi, today; Dictionary 1945-2008” both by Nicolae Busuioc, Donaster Publishing House, Iaşi, „Scânteia” volume by Ion Muscalu and the last but not least, **AXIS LIBRI Publishing House, Galaţi** launched the monograph: „People in



Delegation „V.A. Urechia” Library types” by

Mihai Cimpoi („Princeps Edit. Publishing House, Iaşi), „A Disciple of Orpheus” by Raisa Vieru (Prut International Publishing House, Chişinău) were presented. In the end, writer Spiridon Vanghelie shared some memories of friendship with Grigore Vieru and concluded „it is a great deal to be a contemporary of Grigore Vieru's”.

Very interesting for and effective on were the book launches and publishing houses presentations from Romania that took place in the „Onisifor Ghibu” Public Library in Chişinău. Acad. Mihai Cimpoi, acquaintance and friend of many publishers and writers in Romania hosted the manifestation „Augusta” Publishing House, Timişoara presented volume „Eminescu after Eminescu” by Adrian Dinu Rachieru; „Vasiliana” Publishing House, Iaşi

the memory of Galaţi”, coordinated by Prof. Ilie Zanfir by: Camelia Toporaş, Rocsana Irimia, Otilia Badea, Mihaela Bute. Prof. Ilie Zanfir general manager of „V.A. Urechia” Library Galaţi presented *Axis libri cultural magazine* of V.A. Urechia” County Library, Galaţi, the Axis Libri Literary Salon, Axis Libry Bookshop and concluded that in Galaţi we can talk about an Axis libri cultural brand of the community.

An inspiring effect on the librarians was performed by the „Libraries in the modern cultural informational are of the child” Symposium, activity that proved to be a real experience exchange between participant libraries. „V.A. Urechia” Library presented the papers: „The library of the future as imagined by children (the B.V.A.U. Galaţi experience-multimedia presentations contest)” by Târâlă-Sava Maricica chief of the Children's Department and attracting children in the library by leisure activities by Găvănescu Camelia, librarian in the Children's Department. The whole program of the salon was interesting, well organized with many literary surprises, many book launches and just as many memorable manifestations where the place of honor was always held by its majesty, the BOOK.

The joy through the light of books



Camelia Găvănescu

„Childhood is a particular world, a weird, fantastic, unreal world for those who are a part of it and at the same time real and full of harmony”

E. Herovanu

The 1st of June, the Children's International Day, is a matter of joy for all children in the world but this year, for children

in Galați, it will not only be an ordinary celebration day but also a chance for every child to discover tales, to dream of them, to build an universe and the courage to express freely so that every child becomes a beautiful tale.

The days of the Children's Books in 1-6th of June, 2010 coincide with the **AXIS LIBRI National Book Fair**, the second edition and are addressed to lovers of books and reading, in an open space, on the pedestrian esplanade in the P's Area towards Propellers on the upper Danube shore cliffs.

The 30th edition of „*The Book Carnival*” is a beautiful character contest promoting the library, reading and books, highlighting the children's originality and fantasy, who will wear costumes as their favorite character in the world of tales and will have a parade in front of a jury who will determine the winners. But, on the first of June all children

will be winners because they'll all go home with a book at least. And because one of the participation rules requires the children to be subscribed to our library, during the whole manifestation the librarians from „V.A. Urechia” Library will provide subscription points where any child, under parent or grandparent supervision or teacher can become a user with the opportunity of attending the carnival. In the end, children will receive books, prizes and diplomas.

During the summer holidays, the Library through the *Children's Books Department* can not be put away in a closet just like the „schoolbag”, in continues to receive kids-boys and girls, those with „Experience” in learning because they will all need books for the

summer readings, a companion in their travels, a place to hang out, play, smile, dream, make new friends and discover a new world.

The summer attraction will be *the Children's Creativity Centre*, that comes as a challenge for the young artists, a summer program where fun alternates

with reading and will include a workshop and two clubs *The Smart Kids Workshop*, *The „Learn and Play” English club* and *Literary creation Club*.

So, all we have to say is „Happy birthday” dear children, on your day, and don't forget we are expecting you in an as great number as possible at *the children's Books Days* manifestations, *the Axis Libri National Book Fair* and the numerous cultural and leisure activities organized by our library.



The Press History Congress

Pitești, 23rd-24th of April, 2010

After the first edition of the National Congress of Press History took place in Arad, at „Vasile Goldiș” University and the second in Iași, at „Petre Andrei” University, the third edition took place in 23rd-24th of April, 2010, at Pitești, hosted by „Constantin Brâncoveanu” University. The event was attended by specialists from Romania, Moldova and Greece representatives of Universities, Institutes



of the Romanian Academy, editorials, museums, archives, publishing houses, public libraries, among which, „V.A. Urechia” Library, Galați. The theme of this edition was „Local and regional press in European context”. At the official opening that took place in Aula Magna of the University, the public watched the documentary entitled: „Pitești-cultural landmarks. A history of the place” by Cristina Munteanu and Remus Cârstea. This where Florin Tecău, vice-president of the County Council, Tudor Pendiuc, mayor of Pitești, Ilie Rad, president of A.R.I.P and Ovidiu Puiu, pro-rector of the „Constantin Brâncoveanu” University, Pitești, held speeches and the whole activity was hosted by Gabriela Rusu-Păsărin, chief of the Communication Sciences Department of Brâncoveanu University and vice-president of the Professional Journalists Union in Romania.

The inaugural conference, entitled „The

Romanian Journalism, the Eminescu model” was held by academician Eugen Simion, member of the Romanian Academy. The event continued with paper presentations in the 6 sections: Audiovisual (11 interventions), Written Press (11 interventions), Diaspora (12 interventions), Micro-monographs of newspapers and magazines (11 interventions), Theory and method in researching the press history. Specialized journalism (11 interventions), cultural journalism (9 interventions).

„V.A. Urechia” Library participated in the congress in the Cultural Journalism section with: „The literary matter as reflected in Galați publications in the period after 1990 till 2005”, by prof. Zanfir Ilie, general manager of the library and „The 19th century Galați press” by Leonica Roman, librarian.

The second day of the congress started with the general assembly of A.R.I.P and the launch in the new academic format of the „Romanian magazine of press history” (nr.1(7)/2010). In the case of other editions there were launches and book presentations of personalities in the field, in the presence of authors.

The manifestation ended with a visit to Curtea de Argeș, where the organizers offered an ecumenical meal. The costs were supported by

„Constantin Brâncoveanu” University from Pitești, the manifestation being supported by Argeș County Council and Argeș and Muscel Metropolitan.

The 4th edition of the congress will take place in „Ovidius” University, Constanța in March 2011.



AXIS LIBRI National Book Festival

Dear book lovers,

„V.A. Urechia” County Library invites you to the second edition of the AXIS LIBRI National Book Fair, in the Festival with the same name in Galați that will take place on the 1st-6th of June, 2010, on Domnească Road, the pedestrian esplanade (between P's) that leads to the cliffs. The success of the first edition was shared by everybody, including by the mass-media; even by the exhibitors who had the joy of meeting an audience willing to find new publications. We expect you dearly to enjoy with us this book celebration under the linden trees that will pour their scent once more over another, hopefully successful edition.

The second edition of the Axis Libri National Book Fair (part of the festival with the same name) means the confirmation of the fact that everywhere where there are books, there are readers and the other way round.

Galați, some other times „sentenced” by the wounded sensitivity of poet Barbu Nemțeanu: “Galați, terrible city of merchants/ you are the place where the poet lives as if in Sodom...” showed firstly to the exhibitors, publishing houses or book and additional related products distributors an interest and an acquisition potential no less than that of any other city of its size (geographically and demographically speaking) altădată Domnească Road- the pedestrian esplanade that leads to the cliffs, where they placed book huts from over 80 publishing houses was visited till late at night by thousands of visitors everyone of them in search for the favourite „possible worlds” from between two covers. This year, taking into consideration the public attendance from the previous edition, the huts will be open even after sundown, each of them being provided with electricity and illumination devices.

This time, too, the young and older ones will

entertain the audience with shows, book launches, meetings with writers, concerts and shows, contests and many other surprises.

The organizers would like to thank to the media, newspapers, magazines, radio and television stations for the support in promoting the first edition and rely on thier support this time, too.

The Axis Libri Book Fair and Festival inteds to restore the city with the cultural identity that it had in old times, the time of theatre tours a century ago of the artist found today on the front wall of the Fanny Tardini Dramatic Theatre, who found here an extraordinary public. Gaby Michailescu's memoirs, tells us that the city that gave the greatest show singer of the country as the French called him, was one of the best show cities in the country. His monograph, Leonard, the chocolate soldier will be launched in a bi-lingual French and Romanian version in this edition of the festival.

The literary contests for children will name the most talented , maybe future writers, of the city and the lottery will please

many winners with books that will completetheir personal book collections with volumes.

Gulliver Puppet Theatre will accompany the little ones in the fantastic world of fairy tales where all the daily cares are forgotten and there is always fun and happyness.

Axis Libri Publishing House, will introduce its 15 new titles published in less than a year and the trimestrial magazine that reached the seventh issue this year.

This year's Edition of the Axis Libri Festival will hoast the manifestations onthe occasion of writers gathered by Antares and Porto Franco magazines reuniting for a week the whole cultural population fromthe city on the Danube.

You are kindly expected the Festival!

The Organizers and the AXIS LIBRI staff



International Festival of Literature

Antares cultural evenings

Galați - Brăila - Brașov

The 29th of May-2nd of June, 2010



Corneliu Antoniu

The international literature festival „Literature Evenings of Antares Magazine” reached the 12th edition. A long time it had prestigious presences of literature from all continents – even though some find that unbelievable – to which consecrated writers from our country joined, famous locally

and internationally.

The festival is a project of the „Antares” Cultural Foundation with the Antares Cultural Magazine published by the Writers’ Union Romania.

Prizes were awarded each year for the most valuable literary creations along with honorary distinctions „The Order of Danubian knights” with the rank of knight and commandor, writers from the countries on the river banks of Danube, initiative belonging to us that became a recognized cultural brand in the meantime, as the festival itself. The names of the participants are listed in the yearly anthologies as well as in the illustrated pages of the Antares Cultural Magazine. Echoes, cultural impressions about this festival were published both in the Romanian press (TV Cultural, Cultural Radio, Evenimentul Zilei, Luceafărul, Literary Romania, etc.) but also the one from abroad specialized publications from England, Canada, Belgium, Sweden, our city becoming their familiar place.

Starting with this edition our project was improved with a tourist component in collaboration with County Council Buzău and a cultural root that will develop on two stages: the spring one and the autumn one entitled The Book Road on These Roots: Galați-Brăila-Ianca-Buzău and Galați – Cahul- Chișinău. These roots are the places where public reading will take place in unconventional spaces with all participants attending.

This year the manifestations will start on the 29th of May and will last till the 2nd of June. The opening will take place in the „Mihai Eminescu” room of the „V.A Urechia” Library at 11 o’clock. The program includes poetry recitals, Danube cruises, book launches that will take place, as always, in the „V.A Urechia” Library, the Visual Art Museum, „Panait Istrati” Library, „Nae Leonard” Theatre, Axis Libri National Book Fair.

We have to mention that all our initiatives were supported by Galați Mayor’s Office, APLER, Brăila County Council and the Mayor’s Office and sponsors who wished to remain anonymous. We thank all of them and expect them at the manifestations that have this year as a tag line „we don’t have to let words be hurt but deeds! Only small deeds need pompous words”.

Porto-Franco aged 20

Press release

Porto-Franco cultural magazine is now 20 years old! Much? Not much, time doesn’t forgive. Number 1 and the first editorial staff:



Sterian Vicol

Ion Chiriac, Radu Macovei, Teodor Parapiru, Constantin Vremuleț, Stelian Vicol –the Godfather being Macovei appeared in

Galați on the 5th of February 1990. Now, the magazine, member of the Literary Publications Associations and publishing houses in Romania (APLER) and the Association of Magazines and Publications in Europe (ARPE) – got (with some breaks) at no. 167. A long time it, the magazine, was awarded several distinction (from outside Galați) among which: the prize of „Convorbiri Literare” Seminars, APLER special Prize, the Galați-Chișinău Cultural Relations Prize offered by the Writers’ Union from the Republic of Moldova.

We have to mention that the Magazine a flag of the literature in Galați is not only the soul cultural publication in the area featured in DGLR (the General Dictionary of the Romanian Literature) vol. 5, published in 2006 by the Romanian Academy. In the last years (since 2000) its editor-in-chief was Sterian Vicol, member of USR and UZC) was / is financially supported by Galați Mayor’s Office and the Galați City Council.

In 20 years, Porto-Franco is, isn’t it? a young institution with visible results in the field of Romanian and European letters bearing the distinct sound of Danubian spirituality in the world. The Magazine did not let itself swept in the mortal flutter of party flags but also of some mercenaries /intruders in culture.

WE THANK GO WE EXIST.



PORTO FRANCO

Interview with Doru Răsmeriță, general inspector in ISJ Galați



Ghiță Nazare

I am born in Galați, here is where I studied and I built my career. I was born in Galați, in 1967. I attended nr. 24 General School, the oldest institution teaching in Romanian in Galați County, today „St. Archangels Michael and Gabriel” General School. I attended then the „Vasile Alecsandri” High School completing my professional career with the Science and Food Engineering Faculty.

What are the landmarks of your professional career?

After graduation, in 1992, and a short phase as an engineer, 6 months long, I came back to the high education system as a professor at the science and Food Engineering Faculty. I started working in the private field since 2002 but also continued teaching having tenure at the Biotechnologies department at the Science and Food Engineering Faculty.

The most important achievements, professionally speaking, up to now are my contributions as an author or co-author to over 10 books in food engineering and seven research contracts. I also developed over 30 scientific works and I got an invention patent.

You have the honor to coordinate the pre-university educational system from Galați, as a

general inspector. How do you appreciate the estate Galați School itself now?

Leading the Galați Education system, especially in this reform time is a great responsibility. If I appreciated the quality of Galați school, related to Romanian School I think we are above average. The performances we obtained in the national contests are very supportive in this respect. Yet, if we refer to graduation rate indicators at the national evaluations we have no reasons to be pleased. For example, last year, the graduation rate at the baccalaureate exam (maturity/SATs) was the lowest. I do believe, though that those results were not as much the consequence of a poor quality of education in Galați but the seriousness that contest was organized in Galați.

We are crossing a period of crisis. What does Galați educational system do at this time?

The theme of investments in school infrastructure is mayor. We can say that the investments done in the last year followed the strategy of a bottomless sack. The opened 600 mldr. old Lei building sites while the budget was proximately 100 mldr. old lei per year. As I said, important sums of money were wasted in schools that have no students. If we are still

to look at the half full part of the glass we would appreciate the investments done in the rural part of the county. If I were asked, I would invest this year to insure the quality in education, the human resource, financial aid of students (money for high school especially). I believe we can only develop as a country with a strong education. Education



is not necessarily a tall and beautiful building but also a teaching body that believes in what it does, a family that trusts school.

Unfortunately, at least in our country, the relationship between pre-university and university education is and never was a serious one. You come from the university system and lead the pre-university one. How do you command upon this: how do you see this relationship in perspective?

Since I am a general inspector I also noticed this break. It seems there is a similar situation between high school education and general education. I noticed an attitude of superiority of the high school teachers

towards the teachers in general schools. This is unfortunately a damaging mentality. The simple fact that someone works in a superior level doesn't mean that he or she insures a superior quality of activity, especially since working on the inferior level is

most of the time more difficult than on the superior levels. Of course there should be a stronger collaboration between pre-university education and university education. Personally, I hope to achieve that. The universities in Galați enjoy all the support of the County School Inspectors' office in developing educational projects. I will give you an example in this respect: During a symposium on ecological topics organized by the Metal Work School Group there were participants from the Metal Work Faculty. I also have information on a good collaboration between the mathematics teachers from high school and those from universities. I am sure that the schools from the pre-high school educational system are opened to these collaborations and attitude to be praised by faculties too.



It is considered, not by few, that reformed education is a permanent state and yet, can you give us „arguments” able to give solidity and stability to education for a longer period of time?

In a continuously transforming society education is a life system. The appearance of a perpetual change in education comes from the fact that it modified, I believe too often the structure of national evaluation. I expected that by applying the new national education law would solve this problem in a sense that every student will know from the beginning what the structure of the national evaluation is. The opinion of an educational reform is general. It's been too long

since we intended this reform and we didn't do profound changes in the system. Education must be a step ahead the changes in society if we wish that the beneficiaries of the system, students, to be integrated with no problems on the work market.

Education is undoubtedly the most important component of a culture. What would, general inspector be the values the Romanian education should promote in the next period?

The period we cross is not at all an easy one. The reform of the pre-university educational system by school union, personnel cuts, financing on students, teachers pay, the promotion and, maybe, shortly, the application of a new law of education make this period of very consistent full period. In such circumstances I wish that the institution I had would become an open structure favorable to change, to a contrast collaboration between the people in the system. The position of a leader of the School Inspectors' Office in Galați County would probably be essential.

Thank you!

Interview with Fănuș Neagu



Viorel Dinescu

„I believe poetry will remain inscribed in the human joy another few hundreds of years...”

Viorel Dinescu: Where can the readers find your signature?

Fănuș Neagu: I sometimes put some phrases together through *Adrian Păunescu's* „*Flacăra*” or „*Liberatorul*” who's front cover I am on but it belongs entirely to Mircea

Micu, he makes it, he runs it and gets famous signatures on the cover, mine being totally by chance there as a manager. I have no longer ideas of being a publicist. Those were stages of chaos and youth.

VD: Are we in a moment of cultural collapse?

FN: God willing, culture turned over and over about 16 times- from back onto the belly, from the belly onto the back as projectiles from cannons or good guns. There is a war with old and ancient weapons, there are some better fights prepared that is real man destroyers and everywhere. I don't say that in a terrible struggle that I don't even do special efforts to understand but it means losing the little mind I have left because nobody lets us understand a thing. So, in this great trouble, in this terrible whirlpool when everything is arranged according to the heaps of money or heavenly manna, I don't know if the wheels turn only because projectiles and planes. When everything is subordinated to money people should be silent because they have no idea what they are getting into. Too few are known, wanted and not wanted, to be able to say if these are the last moments.

VD: How can we go back to normal?

FN: You can never go back to normal First of all you can not return to the previous state, you have to wait for the memories to fade. Any smart man believes in the idea that he could turn to a somewhat calmer period but everything leads to Apocalypse. Only we rush it! Regardless the fact it should come at its time, people rush it. I don't believe in any help, from anywhere because, first of all I don't believe humanity deserves it. We did everything so that nobody would help.

VD: What was won and what was lost in culture in the last years?

FN: A lot is lost, the classical clarity is lost and the reign of insult is „gained”, the loudmouth of money and lack of communication among people. We are so far one from the other especially when rubbing elbows that it's a good idea to have your hatchet handy when hugging.

VD: Why is the reader audience oriented to pulp literature?

FN: Because is a product of television! It introduced a Gutenberg galaxy that allowed it to think now it takes everything good, everything that suits it. People swallow without chewing what they get from it whether as a truffle or modern food because they don't think they should think. I believe this new culture, which television used to bother us with years and years has now the aim to debate alone; it turned world upside down and only left the impression of easiness. He has always something colorful in front of his eyes as the Indians from other times. Let's not trade in gold for beads! We won't give Roșia Montana as the heads the Government wears around us neck to dance as the girls from Căpâlna? Or maybe... God forbid!

VD: Is the reader still satisfied by good quality poetry or prose?

FN: I have no idea how the reader operates because after three years in hospital I can't tell anymore. What I am though amazed of are the conquests young people have in mathematics and science. The can still give birth to scholars capable to enrich schools which makes me happy. I have to say, though that great science is on fresh good hands. I might be wrong about many things and future might still turn its back to these children of genius.

VD: After they train as mathematicians or physicists or chemists, they have abroad...

FN: Well yes, the world is now open to them and the leave where they can make a sure loaf of bread and free thinking because you can only think freely when above needs or, here, where all the country's fortune are in the hands of some greedy scum there is nothing left to be done! I believe young people know better than us to redirect towards where new horizons are.

VD: Except for freedom, did Romanian literature gain anything as values after 1989?

FN: No, nothing; it lost!

VD: What else did we lose?

FN: We lost classical dignity and the honor of responsibility.

VD: From an aesthetic point of view, what would the gain in literature be?

FN: Nothing. Absolutely nothing.

VD: Except for what was already said, what else was lost?

FN: I think everywhere I said is true, things are real. Losing your dignity is the lowest thing in the world. And honor! It seems too much to me! I won, indeed, the right to the freedom of expression that we lose everyday because parties united one with

the other but also borrowed the censorship of the unique party, and all governments, where right or left wing bring out great ogres. Consequently I don't see any salvation but for those who can run fast.

VD: **Can a writer live on writing alone?**

FN: I don't know if any writer can live on writing alone. I don't know any. It's true I am not one of those who praise the governments or one of its speakers or one trying to reveal the fulminatory ideas of contemporaneousness. So, I'm not giving an answer that could be contested at all. I know that writers, at least this I know are already at Past Tense. „The dead don't come back to life, it's useless, my child!...”

VD: **And yet, there are writers who live on writing....**

FN: I don't know any, I have no idea, but probably those around Humanitas Publishing House, the only one that publishes the repeat literary production live somewhat better, I don't know how much better, but unlike others, they live better because that us how it's done in the west – those who find rich owners for themselves live well. And the idea is adapted to the occidental idea that great Publishing Houses protect their writers. Except for Humanitas I don't know what publishing house can afford to pay well. Maybe Polirom, at Iași....

VD: Is there a necessity report between literature and society?

FN: Now?

VD: **Yes.**

FN: NO, there isn't.

VD: **Does modern man and present society need poetry and art generally speaking?**

FN: I don't know anymore. I believe young people need poetry for young people from everywhere and from all times.

VD: **Is the State required, through his official authorities, to promote and distribute valuable works and ensure a decent living to the authors?**

FN: The State? The state doesn't play around. Literature is a toy, is a of inspirations, visions, is not related to anything capable to make villas, fighter planes against people we never met or never will. I don't see, in any case, doors opened towards the high, great powers. What does literature make? Dream factory? That's Hollywood, what do we need a dream factory for? I do believe though, in the power of young love, at 12 lately, I believe poetry will remain inscribed in the human joy another several hundreds of years. We can not accept for the young people to not write love lines, almost daily and in almost every home. This is the salvation for

poetry, nobody needs prose anymore, it's all a dumb journalism- badabing badabang badaboom.

VD: **There are objective and competent factor capable to establish the value of some creations bordering firmly the partisan influences and sympathies and conflicts with a third?**

FN: No, there are not. We are slaves to the tastes their environment springs and there is no way are the most beautiful unless you are passionate, sure on your tastes and ideas, in case you've got any. I like dialogues of ideas. Still, young men are the only salvation, in all fields.

VD: **They say artists are born in the outskirts and die in the capital.**

FN: What capital? What, do you really believe we still have a capital? It transformed itself in a pie

centre and garbage collection site. Well, I believe that nowadays, Bucharest was a more pleasant capital. At least you knew where pub singers played, there were shadowy gardens, there were coaches and ladies, now that was beauty!.... Now, everybody makes love in their car and get out of it nervous and kill people on crosswalks as they did in Craiova, Galați, Bucharest and every city in the world that deserve the title of a city just because they inherited it, not for any other reason!...

VD: **You came rarely to Galați although it is very close to Brăila.**

FN: if these two poor households unite, too, it will be a

great hit against the better state on the riverbanks of Danube.

VD: **Somebody said the work if some writers from Basarabia is just... noticeable. What does that mean?**

FN: Not at all, but it sometimes happens because of a parochial judgment because Romania, a province itself need to find a sub-province of her own. Why are we worth more than writers from Basarabia? They are our writers and I see no reason for any of us to look around us. We are indeed, luckier to not have been under Russian occupation for 200 years, we only have been there for about 50 years. That's the difference but we compensate with being occupied by the Turks.

VD: If you ever had the chance to arrange things with those who our state and culture?

FN: I always tried but I always gave up because I realized that I stretch out my hands more they will cut my fingers off, not only my nails. You can't beat them all.

VD: **Thank you very much for the interview.**





AURA CHRISTI

There is somebody....

There is somebody.... There can't be nobody
Who tells the snowflakes to fall,
The sky seems high and tall
As the craziest most alive snow.

That fell in snowfalls from seraphims's wings
Lost in the middle of the world, in the sky
Or in the strong air around the sphinx
O, heretical season, iron age!

There is somebody who makes the rain fall,
The panther hunt, the dolphin grow
Out of thoughts and whirly waters
The actor to die in every mask,

And the summer to rush out from roses and night
And the winter to fall over in a pile
When you die in your second of vapors
And time gets used to waiting, and seeing...

Definition

O, my black season-
Sphere never thought before
But by angels and birds,
Is almost God
While the nature of things
Learns again to say „me”
And all we have is one step
Until the evening slips out
From the rib of a god.

Oh, great season hunted,
Oh, black season,
That I hold on to,
As I often hold on to
The axis of the being found again
In trees, stones, grass, birds
You are the face of a forgotten god,
Is that why you show yourself from time to time,
From the other century?

Falling down

I fall. Faster and faster, I fall.
I twist from the past.
Everything is but a magma
Or something maybe less than
A breath of someone nameless.
Children of the abyss
We tear out from us
Towards an undefined thing
Matrix of the living thing, Domine
We grow into something else
Like a never seen before mountain river,
Like a hungry scent
Biting – again and again from – you,
As the beginning of the night erupted
From the most tyrannical of gods
From the naïve meat of the roses
Or maybe that black second
That black second
Like a deserted, terrible abyss
When everything looks foreign and ended
Or not even that, not even that
And you shiver in the rays of the great cold,
You are alive and nobody's at your side.

Alone

Alone, alone, alone
Domine, I fall and fall again
Towards the hot afternoons
The barren wind smells me,
Sculpts my face and brings
Black songs as from hell.

Empty. And the desert is too light,
As the soldiers grab their arms.
The sky is a shelter over my shoulders
And thrown away – with
The venom in the blood-
Heavy as the milk darkness, the curse.

Alone . And the sky on the shoulders
Knowing how the end smells
Sunset colors give you water.
And night throw you
As the sea her children
Through the forests of algae and water.



VADIM BACINSCHI

(Odesa)

The ten o'clock train

The ten o'clock train
 Comes out, unexpectedly, from the fog
 To take me, cold blooded,
 Back, to half of my life
 To the prettier half
 Where the wormwood and the bristle grass
 Home,
 Home,
 Home,
 Where I don't want to die anymore.
 I get on without a ticket, with no luggage
 In the wagon filled with.....
 If I had enough
 Strength and courage
 To reach the....
 Because from there to our house
 It's enough to get uphill
 Tired,
 And say
 Half voiced:
 „Mom, I'm home!”
 The ten o'clock train
 Takes me to the middle point.
 On another world, it seems it takes me
 As if, it makes the sign of cross on me....

Scenery

On the hill, the forest stands along
 As crucifixes on border
 Dry leaves
 Break mirrors
 Of springs
 Baptizing their end.
 Bells toll
 The branches of old trees
 And the night light the fireflies
 In the rich grass
 Lying on the ground.

Walnut

The walnut
 This weird brain
 Placed
 Between two silences
 Thinking,
 Has an amazing memory
 He has a mind
 In details
 When and where,
 From which bones
 Were born,
 The color green
 The one who (as the poet said)
 Sees us
 believes us
 and doesn't lose us
 He knows for sure
 The tear
 From which came,
 Slowly,
 This Majesty, the Poet.
 He knows for sure
 The origins of the word
 „Alone”
 And other words
 Just as lonely.
 This brain, indeed,
 Has an astonishing memory,
 But poor him, forgets
 All the wonders
 When he feels two jaws
 Devouring its convolutions.

A morning impression

Over the mirror of slow waters
 The osiers unveil their silence,
 East announces resurrection
 Of so many old and yellow
 Sonnets.
 The lights
 Drip out of your head
 A gesture
 Sculpted a lot of years one after the other;
 You sat on a thought's edge
 Are left to believe
 In this dry sky.

Short stories

Up the river



Dimitrie Lupu

There's a hiatus somewhere you always felt it. You always felt it, and being able to define it you can't name the receiving organ either; it's somewhere in you and that's it, like a nostalgia or something else, something whose definition you can't know, streets paved with rocks, different buildings from those with a rustic look to the two floors

villas, wagons with well-kept horses, with bolted leather harnesses, reminding of the natural discreet vigor, tended gardens or with an accepted beginning of wilderness and people who agree to their jobs as to a given fact, oozing together clear, quiet air: the barely noticeable ascension of the spiral.

On this other side: asphalt was like a geometrically solidified ash with the ruler and the compass of some linear, square buildings, lined up in an army-like order, exposing, horizontally and vertically the all conquering concrete, trying to give it a shade of looks using paintings and just as children artifacts, improvised fences made of unidentifiable mixtures, funny improvisations made unwillingly; a perpetual search of identity, on the need to have basis approximations. The fun, the haste or even the rush of the horizontal line.

You could accept things as they are, you don't see them anymore, at least not in their suddenly hilarious objectivity, yet you escape anytime time allows you to. You are used to it: running. This running starts this way: men in blue jeans, leather shirt under the blue open anorak, coming from ahead, stepping heavily, blind beyond the mechanical advancement. Faded women with their jacket on her shoulders crosses the street from the greengrocer's made of tin walls, cardboard and wire nets, all covered in brightless green; three men in grey overalls fun around a sewer entrance point. Further away, some kids, very close one to the other, light up the scene immediately going to the three shifts school; they are followed by two teenagers, one in a blue jeans suit, the other in stalking pants and a too short sweater, naked belly buttons, there is a housewife coming back from the market stumbling because of

the weight that press sharply or round through her huge bags. The effort turned her into a hunchback the internal tension congested her face, the eye balls at the limit of her orbits, as in the case of Basedow patients. She should take something off her load but she can't afford.

Then, distracted, you find yourself face to face with Bujoreanu He's between you and the world. You were school mates but not classmates, in childhood. Is there anywhere a city, as small as it could be called Bujor? Even if it is, why would it give its name to such specimens?! Wide, greasy with the cheeks and nose invaded by an unhealthy redness he immobilized you against the wall of shop; a disrespectful shed of wood actually. You would like to get free quickly, but that's not how it works with thistle, he knows your brother, the lost wanderer or met him once and he is a big fan of his; he gulps the knows all about his roads and happenings and all the talk and the worked hands and the eyes whitened by horizons never visited.... You don't know about them. You don't know anything about anybody. You stop too often, whenever you are to ask who are you, what are you, where you go and even if you exists.

And while he keeps blabbing, you scrutinize the miraculous color range of the autumn that blows its yellowness, in infinite nuances about everything and everybody, opening a whole range of strategies of our senses and minds. Why would it hide it so carefully? It's not like we could do it. The really good owns got close up to the point when imitation allows the specialized viewer to pre-feel the truth beyond the pretext-object, but not more than that; a thousandth part beyond this gradient the scale falls down beyond madness and death. The color range of autumn is beyond the most subtle of realities; it's a secret beyond matter. Your brother runs to find exactly that, he hopes to catch a glimpse of it, at least, to capture it in words, at least the fugitive joy of the feeling caused by the certainty that the thing you searched exists, and the search, futile logically speaking, has a purpose. It's a good thing that the greasy smack misses that at the X-ray. The only important thing. As long as his secret is not known, he will never stop searching because secrets attract one another; look for each other in the white cloth of shrouds, and beyond that, in the Non-created light of the only Beginning, where everything reveals to

everything. Three men in their last youth, derailed as a fast train off the road of their own maturity, are drinking on a bench in front of the new wave shop; a row of cars parked on the right side narrowing visibly the street and the already too narrow sidewalk; in the bus stop – two used-up buses, a colorful group of potential travelers waiting, for what? around them. The mechanism that responds to the coin or the note slipped through the semicircular slit gives out the travel ticket. And yet, it looks human, you believe (judging after the eyes wearing mascara, the lips wearing lipstick, and the purple nails); it could look even better if it were a bit alive. True, you don't know where from it could buy a little bit of life in the world full of long bipedal automatons. Maybe from the grass that springs new sprouts on frozen dew and cold; even from the undecided autumn mind. But you doubt that these and many others get through in the mind of mechanism. They don't even exist fully for you; they are just research subjects that you will never willfully want to dedicate yourself to the necessary will of knowledge. It's enough that, by chance they leave inside you sensations and wonderers that shall remain nameless.

Number one bus starts to fill. An occult sign was revealed, probably you get one of the last, and make your way sideways. Rumor, circumstantially polite voices, mixed with sour face instantly and ugly looks. Then, until you find a good position, they start to make room. Maybe another sign, a brother of the first, some of the travelers take refuge in bus number two. Where does this bus go? Somebody asks all who stayed and nobody in particular. Several directions and destinations are given to him instantly: words knock one onto another in hearing, they crash, mix up. You are not interested in the route or the final destination; you get off and walk slowly down the street. At the curve you notice; passing by, that none of the buses left the stop. So what? You pass through autumn, as in childhood you passed through river water, up, always upwards, to the springs, barefoot and trousers up to the knees.

Sometimes, other children of your age got on, boys girls, some other times it was just your brother, the wonderer... Anyway, you never got to the springs. Now, you smile nostalgically at the memory of that escape; they got the shade of time, the bitter-sweet scent of places far away. Back then though, they were courageous acts; the step outside the community's habits was severely punished. But

regardless of how much bruises and cramps scared you, you never gave up. There was only one time when you didn't get punished; when you went upriver alone, for three days and three nights to the beginning of the river. Some good people brought you back, lying down in an oxen pulled wagon. They found you in the grass on the riverbank, in full field. Yours received them properly, with a roasted hen with garlic sauce, a pot of wine handy and steaming polenta. They washed you in the big tub they tended to you and put you to bed in the guests' room, between white sheets. Even white sheets can replace the „white sheets“; since then you were never condemned for leaving for the springs. And nobody else did ever reproach that somebody who left for the springs, something so risky but also so important to him. They still talk about your adventure in the village as the adventure of a pioneer. But you only left a few times since and you never went outside the village. With the knowledge and the permission of everybody else, the search had lost its charm; and lost it was for everybody who followed. Not an opener but someone who closes doors you were, and you know it. Anywhere you went, anything you got involved into or just intended to was something closed behind you.

There is the line, as your heart separates you into two equal parts, it divides the city into two ways of being. To the West, till the barrier, to the East to the Danube. You can chose: stone paved streets, various buildings still oozing a settled time air, horse pulled wagons, trees reminding the natural discreet vigor in gardens; or places like those who brought you here on the long street, improperly called boulevard, in a square with a concrete monument and benches not look like hot cast iron, about 100 people gathered. In the meantime, they wave improvised signs and yell something, un-understandable, just presence and noise are in the spotlight. Behind this aborted circus there is a human being. Alive as this state is still understood, of course. The alive state of the new times that pulls the strings of the world, under the pretence that they represent the amorphous mass. There are two new style shops, rectangles of pressed sawdust, with iron bars and semicircular slot, strategically placed at the two gates of the park.

Go to sleep, boy. And if you ever get another river, although those who speak of predestination talk about on shot per man prepare solidly for your trip to the springs.

„The Black Dog”



Marius Chelaru

To the people from Galați tied to my heart by many beautiful memories with the regret that many places and beautiful places that gave it a particular look, lost their personality, wasted their charm in the waters of the past.

Everyone believes what they want about art, it means for some of them everything, sometimes. Really everything. It is a strange memory, maybe mixed with the dream, the present one, but also very simple in its own way. A man I met in the pub in the city on the Danube, Galați, maybe one of the last who were panting in front of the standardization and „progress” somewhere in the port area took me one late night to a sort of a pub...

In a way, I am a dinosaur, a witness to a world that is mourned by nobody, as it seems, although it means much more than any of us would care to admit. First of all, it maybe means a personalized land with streets that you can recognize, different from anywhere else, then the houses. The houses! Even disorganized architecture is better than a „well thought” one, „harmonious”, but it’s the same in Iași or Bucharest. Many a times I wonder if I faded little by little with such a patch of time that faded in the season of tipization. Pubs with a tall tale atmosphere, workshops where people stubbornly continued making something less and less demanded, paved streets margined by wagon style houses where souls that left their last looks upon the wall died.

So was this pub.

I had left Constanța with my travel bag and some money on it’s bottom, as usually. I was looking for something to work to get food. The summer was almost over by now, the streets of the city had a tired air about them, chasing the way the footsteps towards the walls of the houses.

„The Black Dog”

The sign seemed to lean above the door as if it stopped to rest and was lingering around. Untroubled by the noises of the market, a kind of dog was watching me, full of dust, from the cardboard sign. I liked it instantly.

I entered full of curiosity. It was just as I expected. A few people with looks of well traveled hard worked men, were quietly drinking their stuff with nothing to rush them. The bartender behind the counter was painting. I came closer. He was painting the room, the clients: he didn’t pay any attention to me for a while. Then, when I changed my place to see better, I began to exist for him:

„Move over! You are in my light!”

„Dad, leave the man alone, you don’t want him to think you’ve lost your marbles!”

It was a beautiful, counter-alto voice, and she was beautiful herself. A beauty of a strange asymmetry.

I smiled moving out of his light.

In ten minutes I was hired by the beauty called

Pasadena.

„My father was a sailor. So was my grandfather. They had a boat and for some very unclear reasons, they told me something about it but never too clearly to understand something, they called it Pasadena. They called me the same. Why are you smiling, you don’t like it?”

„It’s a kind of strange but I like it”

„Good, because I like you”

In the evening we went out for a walk.

„Would you like to know why my father keeps painting the bar room? To ‘catch’ what happens there every day. For my mom. She died at my birth and dad paints everything that happens here every day. He paints me from time to time. He has a room where he keeps my mother’s things. That’s where he puts them. They can hardly fit in there anymore. But he doesn’t care. He says my mother sees them anyway. This is what grandpa did for grandma. He painted everything that happened after her death. Grandpa leaved a long time, a very long time. Now he’s gone. He put all of his paintings in two big wagons and he was gone. My father doesn’t know where he is either. Grandma is the only one who knows. I know I live longer than the one who won’t be afraid to die with me so that I can tell him with my paintings what’s with the world after him.”

I saw the paintings, it’s a unique favor that Pasadena did for me after a whole night when she cried because we had to part. They were really beautiful. It was not the beauty in canons but one that came from the soul. There, on canvas, there were painted the souls of people passing through a world that faded more and more. Maybe he was actually painting the time passing through people.

I stayed at „The Black Dog” for a week, a beautiful week. When the rain came, I left. I was in love. I was sad, I had to go.

I had to.

Pasadena said so.

I had to because she loved me a lot. The one she would marry had to love her alone. She wasn’t supposed to love him, she was only supposed to have him close to raise the child. But I knew Pasadena will always have me close in her father’s paintings. And I will always have her in my heart, with her stories, the moving smile and her look always for telling on an imminent ending.

Over the years, I passed by with Camelia, my wife, and Nutu Pivniceru, a friend of our. „The Black Dog” has been demolished to extend the market. Nobody knew anything about the barkeep and his paintings. Or about Pasadena. Some of them had heard, it seems, of „The Black Dog” as far for the barkeep or his daughter... no, nothing about them. Not even those as old as the market, as some said. Only one remembered Pasadena (if that was really her name), that she was very beautiful and nobody was interested in anything more but looking at her, it seemed she gave birth to a boy. Then she married maybe a sailor. Maybe.

Another piece of the world I have to keep in my heart, so that it doesn’t die for ever.

Famous expressions

„Count Bois-Jourdain’s Collection”



Th. Parapiru

Illustrious mathematician and scientist Michel Charles, academic personality re-known in the world (member of L’Académie des Science, correspondent or honorific member of top scientific institutions from London, Madrid, Petersburg, Berlin, Brussels, Stockholm) acquires in 1861-1869 letters of famous people presented by the seller with an attractive legend and the tactics of infallible tergiversation: „not a dozen, two, not hundred, two but a total of 27,345 that is twenty seven thousand three hundred forty five pieces in eight years... In the years, as long as the scam lasted, he paid to the forger 140,000, that is one hundred forty thousand francs” (Roth-Vegh Istvan, the Cultural History of human stupidity).

Scammer Vrain-Lucas, a grammar school copist, with a considerable number of books read, transplants on his famous client’s gullibility A story that turns Chasles into a fanatic: the cont of Bois-Jourdain left for the United States, the savior land away from the Jacobine terror; the noble royalist disappears in the shipwreck of the boat that just left the land of freedom; they recover the chest with the famous manuscript collection of the worthy count and, by an amazing chance it reaches the heirs, in dire financial straights these accept very reluctantly to separate from the precious values for some consistent sums scientist Chasles delivers enthusiastically, sure that he does a great favor to the country, sciences and the whole world.

The signs of forgery are obvious beyond the old paper, wet in salt water and a series of other details that are a part of elementary forgery business.

Vrain-Lucas has a story ready for the collection:

the letters are translations dating from the 16th century validated by Louis XIV and included in the royal patrimony until Louis XVI gives this treasure to the faithful count Bois-Ourdain to save it from the disruptive force of the 1789 revolution from France. The inadvertences are right at home: Newton and Pascal talk to each other in French, in the same language being also, the messages between Alexander the Great and Aristotle or the letter of Cleopatra to Julius Caesar; Pascal writes to a 12 year old Newton and Galilei is blind at the date of writing the letter etc.

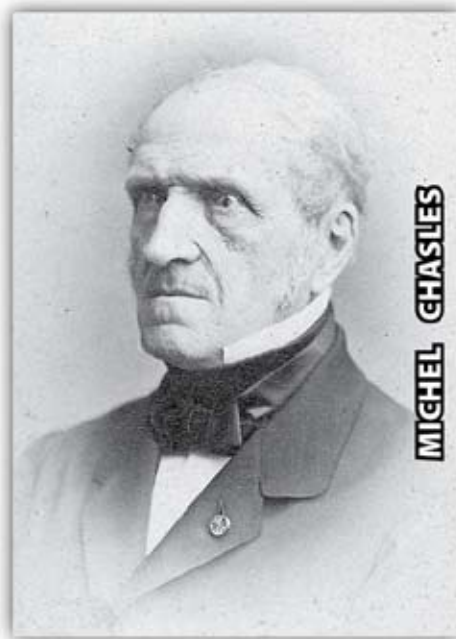
When Chasles presents himself to the Academy (the 15th of July, 1867) the Newton-Pascal correspondence, wishing to make up to the French genius about the contribution to the gravity theory, the scandal blows up, but it’s only two years later after the terrible confrontations in the public space that the scientist agrees to an examination of the letters.

The surprise is huge revealing the enormity of its naivety, but also offering the picture of an industrious scam: „There were 27 letters by Shakespeare, 28 by Plinius, 10 from Plato and 10 from Seneca, 6 from Alexander the Great, 5 from Alciliadis and more than 100 from Rabelais...

and when you though the line of curiosities ends..., with a thin smile on his lips the old academician produced a letter by Attila and then one by Pontius Pillatus to Emperor Tiberius and, the most outrageous one the letter from Mary Magdalene to Lazarus, the resurrected one!” (idem).

It’s only the testimony of Vrain-Lucas that made Michel Chasles come out from the ridicule of his credulity admitting in front of Academy that he was deceived (the 13th of September, 1869)

„Count Bois-Jourdain’s collection symbolizes the object of an extraordinary mystification, skillfully engineered based on the stupid gullibility of a single person.



The woman dreams larger than nature

(Additions to three... princess diaries)



Vasile Andru

1. The queen diary of Iulia Hașdeu's

Iulia Hașdeu dreamt to marry Prince Ferdinand, the future King of Romania. We don't know when she thought of this for the first time but it was probably at puberty, at the time of nubile dreams.

I discovered, at the State Archives in Bucharest, some diaries, secret ones of the poetesses. They were and still are a novelty. I called them the „queen” diaries.

Recently the layman diary of Iulia Hașdeu's was published at Eminescu Publishing House, a 568 pages book edition made by Crina Decusara-Bocsan. This volume does not include the „princess” pages that I am talking about here. I don't know of any other researcher noticed them before. So I signal their existence here.

The Queen diary of Iulia Hașdeu's is well masked, well hidden, pulverized in many different notebooks, written between home works, between abstracts or poems. So, to read it, you gave to collect it from unexpected places, from her school notebooks or her manuscripts.

In great part this journal is personalized fiction. The author wrote is years, days, hours, possible grand episodes, from here „princess” life that was to follow. It is fiction, a filiation delirium, grandeur delirium, an utopian destiny project.

She, so, writes in anticipation but uses the verbs in the past tense as if everything was real: she married Prince Ferdinand, he is King of Romania and she was the Queen of Romania. Then, she writes about her life with the King at Sinaia and Suceava. Through here heirs, through their marriages, Iulia becomes gradually a relative of all great royal families of Europe. Queen Iulia wrote the detailed chronicle of her evenings and one chronicle of her literary apotheosis.

In Iulia Hașdeu's Romania, for 100 years, there is peace and prosperity, there are no Balcan wars, no world wars, no mutinies and, obviously, not dictatorship that we know of. There is only well being and culture, elegant diplomacy and symphonic concerts. And this goes till 1971.

Finally, she wrote herself in French: „Queen Iulia died on the 21st of May, 1971, 11:20 AM, aged 101, 6 months and 6 days...”

The amazing coincidence made that I discovered this particular page of hidden diary exactly on the 21st of May, 1971, at 11:20 AM. I was shocked by this perfect coincidence and it seemed as Iulia Hașdeu addressed to me, with amazing precision.

At that time I was a young student and I was studying the Hașdeu fund developing a monograph which I never finished. The last note, about here living 101 years, was probably written shortly. She was dying at 19 and making royal plans for 100 years. Considering life with fiction by the reality of the text.

The astonishing metaphysical meaning of the note made me see the page exactly on the prescribed by the poet day and I noted in my book these words from Heraclitus the Obscure: „The mortals are immortal on living on the other's death and ending the other's life”.

Returning to the layman, not-fictional diary published by Eminescu Publishing House. It is a book that surpasses the poet's legend, becomes bigger than here myth. A book that's alive, a novel and a social-psychological document. Iulia Hașdeu doesn't want to accept death, not even in the non fictional diary. As in Miorița, she leaves a message to here mother saying she leaves for a secret place to be independent and make her glory.

The text dates from September, 1888, is written in French and says: „Mom, I am leaving you forever. I will never see you again. Under an unknown name I will get my existence. I will reach the fame helped by no one, the fame I always dreamed of”.

The symbolic transformation of death in a happy end reminds of „Miorita” and If we take into account that she didn't know the ballad, that was not yet popular back then, we will understand that she was speaking about a redemption archetype accessible only by the predestined ones.

2. The „tsarina” diary of Maria Bashkirtzeva

In October, 1884 when painter and writer Maria Bashkirtzeva died of TB (in French she signed Marie Bashkirtseff) Iulia Hașdeu was 15 years old. Iulia attended Maria's funeral in Paris. She was impressed by the early death of the painter who died aged 24. Maria Bashkirtzeva left significant artistic treasures: paintings, drawings, but especially a two volume diary: the novel of a lifetime. The story of a Russian girl transplanted into France. A journal full





of life, French and Russian Girl with introspections, the power of the tragic that gives depth to the pages and the Romantic hope of a genius survival.

An amazing fact is analogy with Iulia's dreams: Maria Bashkirtzeva also dreamed of an imperial dream, by marrying the tsar.

She first dreams of artistic fulfillment, by painting and sculpture. Then she foresees herself as an excellent harpsichord player. She will electrify mobs with her speech.

Finally, she wrote: „The tsar of Russia will marry me to keep his throne”/

But Maria Bashkirtzeva makes up from her dream and says: „J'ai reve plus grand que nature”, „I made bigger dreams than natural...”

Then: „And still, will end up in a coffin. And I didn't even meet love!” she writes when death signs become clear and always, till the last moment, she has hope and faith. She is even close to a Russian mystic, revealing another joy of salvation. Her last painting, „The Virgins at our Lord's Grave” was placed, unfinished, in her crypt.

3. The void diary of Kathrine Manfeld's

In 1888 precisely, a month after Iulia Haşdeu's death, in New Zealand, Katherine Mansfield was born.

There are amazing parallels between Katherine and the above mentioned artists. Katherine is also exiled, a being „Torn out of her native land (as one of Iulia's verses says). Katherine left New Zealand at 13 to come to Europe at his father's relatives from France. She has a remarkable, discreetly elitist writing evolution. She writes prose and literary magazine articles. Her lungs get sick. She dies in France, near Paris at Gurdjeff Monastery-Institute.

She left a few prose volumes and an amazing diary-one of the best written ever, at a Kirkegaard level, of course. When I lived in Wellington (New Zealand), I often went to the house where Katherine Mansfield was born, an Karori Road, a very beautiful place. When I was nostalgic, when I felt isolated the Polynesian corner I entered Katherine Mansfield's realm I think of her as a relative of mine, I don't even feel there is a century between us. I was brought close to her by a destiny of a traveler between Europe and Antipodes. As her, I did this route twice as a pilgrimage to the secret of wedding. It's as if were contemporaries, as if we were completely free. Between Bucovina and New Zealand the distances are as big as then in 1900. She

did 30 days by ship in 2000, I did 30 hours by plane.

I wonder if Katherine Mansfield dreamed higher than nature. It's different for her: she lives bigger than real.

Actually she dreams as the common frustrated people do, like all those un-rooted that travel around in the sun of their country in their souls. The closer to death she was, the more often she dreamt she was in New Zealand. She regressed beautifully to the native island, Aotearoa, the Wellington she found as a w young teenager just rustic and pastoral as it is even now, in the computer age.

But, I was saying, she lives bigger, sees bigger. The closer to nothingness she is that greatness feeling reach a metaphysical dimensions. She says: „I begin reliving hallucinatory... scene; miraculously alive. I turn on my right side and lift my hand to the temple as for prayer. This position seems to start my visions”.

She sometimes had flashes when everything she read or wrote seems small, futile, un-significant. She knows the „second that resumes the whole life of the soul” more precious than writing. She discovers that sincerity is a type of illumination. Honesty as illumination, I believe, is a mystical feminine experience or so well named by a woman. And it was only when disease attacked me - what shall I call it - consolation prize was given to me. God, that's a wonderful thing.”

She lives the outer-body experience „thrown out of life”. After such an experience of leaving its own body a mutation takes place: fear of death is gone.

I also write this, on the doorsteps of passing: „what is my life?” Thank God he gave me writing. „I want to be what I can become... a child of the sun. We are all afraid while in the waiting room but we still have to cross over. Somewhere, deep inside of me I feel happy. Everything is all right.”

Confluences. These three writer diaries as one continuing the other. Parallels lives, sometimes crossing each other.

I also look at the three artists' portraits, their faces. All three have bangles, oval faces, similar features, they look like relatives, sisters.

Also related by their inner energy, the experience of void closeness, Iulia Haşdeu died at 19, Maria Bashkirtzeva at 24, Katherine Mansfield at 34. Compensating every great dream through burning - augmentative perception, bigger than reality, the shortness of life. Receiving this „consolation prize” from God; the enlightening second, the moment everything is „much more real, richer” than reality as seen and earthly fact.



Literary chronicle: Viorel Dinescu - Walls with Nightingales

In his youth



Theodor Codreanu

Viorel Dinescu surprises us with taking out of the drawer for publication of his first volume of poetry given to Eminescu Publishing House, in 1977, book rejected by censors, from which he capitalized, in his future works, isolated poems, as *The Deserted village* commented by Marian Popa in *The History of the Romanian Literature from Today till Tomorrow*. It is probable that neither the title, nor the transparent symbolism weren't acceptable in 1977. The book was published by „Scrisul Românesc” Foundation Publishing House in Craiova, in 2009 with a forward entitled *The walls of revoluted times* by Nicolae Paul Mihail. On the last cover, Fănuș Neagu, with his unmistakable style comments the title and the volume of this author's youth: „The walls... what a fortunate title! This is why ... young authors: they know where to climb. Me, as a water nightingale, I remained stuck in trees and reeds while, my good friend Viorel Dinescu, guessed that his place as a poet is on the old wall, as close to the moon and the stars as possible, there where illusion takes shape, the dream imagines itself as a winner and night are full of the lucky lightning. Look for a good place between the ivy bushes, the let your thoughts leave holding the hand of the poet's syllables in a wonderful loss...” Bucharest, 29th of July, 2009.

Viorel Dinescu already has a poetic work fully shaped and we have to ask the question what place has the *Nightingale Wall* in this lyrical path. That is why, it becomes interesting to remark its circularity, a return to *The star archipelago* (2006), the books of the beginnings, marking three decades of creation: *Ideal Hour*, poems, Bucharest, 1982; *An another menace of the revolution*, verses, Bucharest, 1983, *Blue equations*, poems, Bucharest, 1984; *Stages*, poems, Galați, 1990; *Literary truces*, essays, Galați, 1992; *The ontology of Crystal*, poems, Galați, 1994; *Eros-Anteres*, poems, Galați, 1996; *The Hanging Gardens*, poems, Galați, 1998; *Poems*, Galați, 1999; *Archaic guides*, poems, Galați, 1999; *Defences*, pamphlets, Galați, 2000; *Earth Gods*, poems, Galați, 2001; *Confluences*, Essays, Galați, 2002; *The Asymptote*, poems, Craiova, 2004.

The focus here will surely go to the poet's development. Marian Popa includes Viorel Dinescu in a chapter entitled *Hartedly* with Ștefan Baciu, Mira Simian, Dan Verona, Ion Bănuța, Teodor Păcă, Dinu Ianculescu, Valeriu Bucurone, Dimitrie Rachici, Ion Bujor Pădureanu, Sebastian Costin, Constantin Ștefuriuc, Nicolae dan Fruntelată, Nicolae Grigore Mărășanu, George Iarin, Constantin Preda, Ion Baciu, George Lesnea among which, as value, he is placed in the immediate vicinity of Ștefan Baciu, master of all. In an European plan, the series of „heartedly” people would be formed by Esenin and Garcia Lorca and here, partially by Eminescu and Radu Gyr. Marian Popa sees these people as anti-metaphysical, anti-conceptual, anti-doctrinists, being able though to imitate conjecturally the metaphysics, the doctrines, and the concepts: „the hearted man addresses to another soul and between souls there must not be grids, fences, custom officers, inspectors, go between”. Paradoxically, the hearted man is not sentimental, but optimistic at an organic level: „Organic poet, imagistically advancing *per vias naturales*’ beyond fashions, that is always up to date, the hearted man is tied more to the spacial-temporal aspects mnemonically decided: it is obvious that he has different ages and defies the efforts to temporarily classify the literary history”. (*The History of the Romanian literature from today till tomorrow*, II, augmented and revised version, Semne Publishing House, Bucharest, 2009, p. 408).

Those who know well Viorel Dinescu know that, temperamentally, he is a pure-blood hearted man with a burning desire to establish a dialogue and friendships his passion coexisting, strikingly, with a sort of „cynicism” that usually overflows not only in conversation but in some of his journalistic activity. When it comes to the poetic creativity, thought, notices Marian Popa, the hearted man has as defining feature „his competence as a stylistic feature”. Indeed, Viorel Dinescu is a master of forms disciplined by his mathematical education which places him in Ion Barbu's area (who he wrote about a marvelous essay) but, most of the times, of the classical patterns of Dante's rhythm, with a ceremonious serenity, announced by its very first volume of poems: „I was advancing to the next century / As a double from a sounding future” (*Sounding time*). The ceremonial simplicity often comes on a rustic grid, as In the condensed 3 lines from where to? „O moment, where are you

taking me/Slipped through the fence/On the day that cradles me/ And mix me till/ My body become mind”.

The poems from „*Walls with Nightingales*” announces the main directions of the maturity volumes. They are fully aesthetically validated poems, detailed with a „stylistic competency” That’s already mature, others fragmented. The poet’s imaginary is haunted by fantastic snows, wonderful horses, obscure woods with larks, dream like hallucinated „cold birds”, barren lightning, but also plastically aestheticized geometric shapes that will spring their most original part of the maturity lyrics, as in the Blue equations, the Ontology of Crystal, Eros-Anteros or the Asymptote.

Compositionally speaking, the Nightingale Wall includes two cycles: *Nights with snow* and *In the heart of a soul*. The first title seems oxymoronic to me by chromatic suggestion creating an impressionistic space, while the second reminds me of the mysterious myth of Narcissus, echo, the semi-goddess of echoes and music. Otherwise, the intuition of this convergence is presented in *Evening fragment*: „A long echo breaks into a mirror and old sky/ To see how long sits the feast in smoke” The first nerve is totally remarkable, amplifying the persistence of the unhappy Echo in the flower born after Narcissus’ death, the careless one Exactly what, as a hearted man, Viorel Dinescu is not.

And from this observation you can notice the incipient presence of the most important obsessions of Viorel Dinescu’s poetic imaginary. The most fortunate aspect shown is, I believe, in this volume of youth the freshness and naturalness of certain images even when the poem is unfinished. There, the effort to show „Stylistic competency”, is less visible and that is why the lyrical emotion overflows from the subtext. In the selva obscura. Which is the labyrinth of the world, the poet feels hunted by people, as Nicolae Labiş in the Death of the Dear. „The heavy glove of the night is tight / A chase grows blind in the bush / I know I am going down at first drop of blood/ with the deer that runs in clearings / I stayed in the ranger’s house / And waited for the silence to fall down / Whirls with

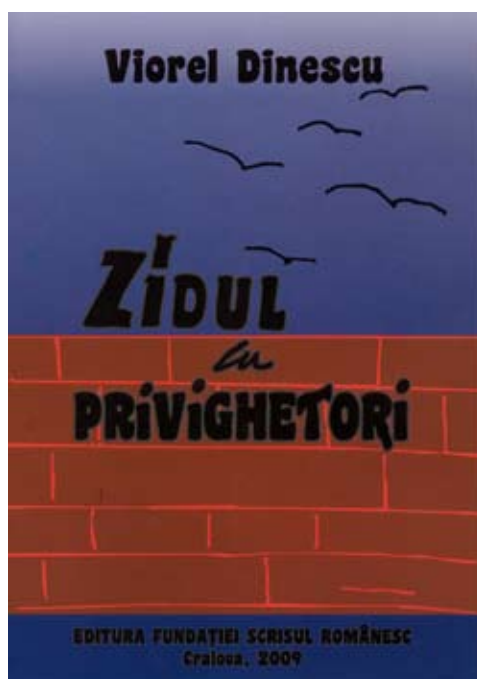
shadows mixed up/ the evening gets out of hedges / And scatters the warm leaves / From a wooden icon the silence falls / In wholes a shot beast struggles / And the chase is delayed cruelly / We don’t know if we’ll be here again ever” (Delay). Of course, the strongest shield against death in this poetic chase is love.

„Over your hair butterflies fall / the acacias lose their flowers when I call for you / Foxes come from autumns wearing on their shoulders / The gun charged with mud and cold/ The evening is lost at the edge of the village / And covers itself in silken dresses / Beasts around / And silently watch us with fake shadows / I hold the watch crookedly and cry for you again / The foxes hear me and grow

old / With my gun charged with mud and cold / My love, I travel in your eye.” („*Butterflies fall over your deep hair*”). As this Narcissus turned upside down his „ontological status” because he turned himself into Echo, the one who cries in the antique myth, the cry being the echo of the primordial pain, once again the aesthetic and existential „hearted man” quality of Viorel Dinescu’s. As if he tried to save himself from his own anthropological condition, the poet, without his selva obscura, retreats (like Blaga?) in an „immaculate” sleep interrupted by the flight of the birds alone: „I am left by

the forest and all I was.... Of it / Long bushes of birds that cross me every day/ And I hear as great stars are breaking slowly in my immaculate sleep”. (*Immaculate sleep*)

So, in the forest darkness the poet finds again, „oxymoronically” the starlight that will win, later, in his maturity works, getting complete in what he will later call „the anthology of crystal”. Passing through inferno, purgatory towards paradise. Now he is obsessed by the most innocent victim of the hunting – the Romanian village, now barren: „And the village sleeps as in a testament/ That forgetful masters left/ And the day flows barren through fences / As a curse or the indolent time” (*The Deserted Village*). That „curse” remains the happy dominant of the literary beginning of Viorel Dinescu’s. He insinuates himself, holistically, in the *crystal ontology*.



Caloianul, in the South East of Moldavia

Galion Călian Coloian and Coloiață



Eugen Holban

On the first Saturday after Easter, the group of friends met at the oldest one to make Caloianul. What they actually made was a sort of a clay doll – yellow, red or black, bees' wax or dough doll. In some places there were places where they found the most appropriate clay for this job used each time. I received vague information about a Caloian made of rags but that was only in Buciumeni village. About the day when the meeting took place and the shape of Caloian, the

information I got from the field, frequently indicated three days. That is Tuesdays, Wednesdays and Thursdays. It was always made on Fridays and Saturdays. In Suhurlui was only made on Wednesday and Fridays, that is on a fasting day. We must mention though that the option for one of the days or the other was part of each villages customs. Where they made it on Thursdays, they made it always on Thursdays every year.

As far as the household chosen for this is concerned, where Caloianul was to be made, there were differences from sub-area to sub-area and even from one place to another. In Șendreni, for example, it was made by the whole group of girls in one of their houses. The house where the ritual was to be performed was chosen by chance. Every girl from the group took one of her ear rings off and threw it a pot of water. Then, one of them, blindfolded with an handkerchief took one out. The girl whose ear ring was taken out of the water was the host of the ritual. This proceeding was used by most of the girls in the area when they chose their „big sister”. Other times the host was chosen with „boghi” (1).

In the greatest part of the villages, in Moldova (South East), the character, in fact the soil that mediated the link between people and divinity was called Coloian or Căluian and was molded from clay alone. In Liești and Șerbănești villages and particularly in Ivesti it was made of clean bees' wax.

In Cuca, Caloianul is called Galion, and in the South of the area – Călian. In some settlements of around Cuca, the name Galion is mixed up with that of Căluian. In some villages from the field of Brăila and Râmnicu-Sărat- villages close to the southern border of our area is called Coloian and sometimes used as the diminutive Coloiață. „Coloian and Coloiață” as the villagers say it is not another character, as a Coloian cub is just a diminutive to caress the same character and, as the text of the mourning says, as commented before in literature, it is some kind of a messenger sent by the villagers to God with a request for him „to open the gates for the rains to drop” (2).

In most of the villages, the date established by tradition was respected even though at that time was pouring rain and was not repeated all summer even though crops were parched. In some places Căluianul was made anytime the lack of precipitations required, also on the established days. In others it was made whenever required without respecting the established dates. It seems that in the past the fixed date was compulsory everywhere, the repetition of the ritual being allowed only in some places and only in case of prolonged draught. This is based on information gathered on the field but also information found in specialized literature. In this

respect George Nitu says: „up until not long ago, Păparuda and Caloianul were practiced on fixed dates” (3).

We can not be certain in stating that the ceremonial was repeated in other days than the one fixed by tradition or it's total disregard is a symptom of this solution. It is possible that the custom of making Caloianul-in some of the villages-anytime the draught got worse to also be very old.

Caloianul was also made at a fixed date in most of the villages in the field area of Râmnicu-Sărat and Brăila areas, areas on the border of our area. In villages in Galați County where the ceremonial was also performed by „sisters”, „the big sister” was also the one to provide the necessary towels for the rituals that is the flag and the bearers of the coffin – the ceremonial trying to reproduce most of the times a real funeral.

In most of the villages the Căluianul was made by „clean girls alone” usually components of the sisters group on Wednesdays, then it was placed on a table after having a catafalque made for it, also of clay, about 30-40 cm high. The table was placed in the middle of the room, of a summer kitchen, a wine seller, etc. We also received information though that in some places, there was a greater involvement of the old people in this ritual. The wake started when the Caloian was finished molding and „dressed” and lasted till the next day, sometimes the third, when it was taken to its temporary or „eternal” grave.

In most of the villages researched, Caloianul, molded in on of the days from the first week after Easter, and the wake was finished-one, two or even three night long – was usually buried in the field, in a chosen place, where from was taken out the third week after Easter, usually on the Păparude Day when it was deposited on a flowing water or thrown in a well. The well was most of the time deserted but there were cases when they threw it in a used well.

In the far away past – in some villages – Caloianul was not buried but just deposited somewhere cold and dark, that is a shed, a room or a cellar where it was left until the third week after Easter when he was taken out and deposited on a water or in a well.

In some of the villages, Caloianul was made in the third week, either on Wednesday or on a Thursday morning. In case it was done on a Wednesday they kept wake for him for 24 hours and if they made it on a Thursday did not wake at all. In both cases they deposited on a flowing water or threw it in a well without a prior burial in the field.

The girls saw that they used all the clay they wet and softened. The rules of the ritual did not allow any of the clay to remain unused- that was prepared for this purpose. Not doing that would seriously disturb the order of things in starting rains. In some of the villages, the girls who came at the wake stole one thing from the house without being seen. Even the wood they used in making the cross should have been absolutely always stolen.

Sometimes the players built a „curtain” or a straw hut in the yard and decorated it especially for this purpose. They mourn him by day – intermittently and at night they ceased it, as in a „proper” wake because „it's wrong”. At night, all young people participated in the ordinary games from awake while there were candles burning. In some of the places they even made „the staff” from clean bees' wax as a compulsory element in an authentic wake.

Some of the games at the wake (Tulcești) was Basil. Girls used to carry a dry branch of Basil from one to the other after one boy had lit it on fire. The girl who had the branch, the moment the fire went out was kissed by the boy who lit it. In Tulcești they also sang „Dawn” and the house hosting Coloianu was in mourning for the whole duration of the wake.

The behavior of the young people during Coloianu’s wake were somewhat similar to that of people at the real wake. That is, in the South part of Galați County, where the wake for the dead was extremely solemn, Caloian had the same treatment. In the northern area, that’s where they had all kinds of games and had a gay atmosphere and so they did it with Caloianu.

The interference of known Christian practices taken from authentic burial rituals and introduced in the ritual of burial at water deposit of Caloian prove the seriousness they had when looking at this custom by the traditional village community till not very long ago. Even the fact that this pre-Christian custom was preserved till our days proves the suggestive force, its vitality, its implication in people’s lives in a form that is very similar to that from some millennia ago.

When Caloianu was made at a random date during summer, it had awake two or three night long and other times it was buried immediately after being made.

In Ionășești village (Nicorești) Caloianul was made at draft time, so, at a random date. Children-boys and girls- were making it at the advice of the old one – at the river banks. They used already wet clay, right from the river banks, they mourn him, put a stick instead of a candle and put it on water to float. In case it was smaller, they placed it on a wooden board, it floated and sunk accompanied by the children crying that became more acute at this moment.

„Go, my sons, at the river and make Caloian for rain”, the women from Cosmești village told their children. „Cry for him, my sons, in hope for rain or even the weed on the fields will dry up and we will starve to death”. Children made it, at the river bank, mourned him and made his staff of clay, and a candle from a twig. They placed him in something like a boat, also made of clay- instead of a coffin- and took him somewhere away from the bank accompanied by painful cries:

„Căluene, Ene,
For mother Stoianu,
Put your hand in the pocket
And take out the little keys
Let the rains come down on me
On every little pathway...”

In summer, during field work, there was a woman more interested in

performing this ritual using the drinking water left after a day’s work – or intentionally kept on this purpose and right before going home she turned into mud a bit of dirt and molded it there quickly, right there, on the field, lighting a candle brought from home. She, of course, insisted that other women should mourn it, they buried it on the spot where he it was created on threw him in the closest well or left it on a flowing water in case this was not too far to reach.

When they buried it on the field, they left the burning candle on the grave and when they threw it in a fountain they put the candle on the edge of the well or even of the bucket. Then they all return to the village, keeping a straight face till they reached the house of the woman that initiated the ritual for the burial feast. On the way to the village other women joined the march that those who didn’t declined the invitation to the burial feast and lived in the neighborhood of the initiator

of the ceremonial. The quality feast was according to the „well being” of the initiator and, of course, of the other contributors from the group.

In some villages especially in the South area – Căluianul was subjected to wake for a night at first, then he was deposited for several days in a dark and cold shed or a cellar without the wake. It was an act of temporary burial or deposited in a crop fields or wine yard. He was often deposited in the room where they kept cereal before taking it to the meal as well as the corn and the flour. It was deposited just above the flour.

In Domnița village, Brăila County, situated very close to the South ethno cultural area of Galați, Colionul as they call it here, is deposited under a lilac bush. In the meanwhile girls performed a wake in the house in a gay atmosphere without mourning it. In the morning, at dawn, the funeral convoy formed only by the group of the girls involved from the beginning started walking with him in the cereal fields and after walking it through the greatest part of the village and mourning it, they put it in Bârlad river waters. Then they returned to the same house where they had the burial feast and left for Paparuda.

Căluianu’s dimensions varied between 30-100 cm. The villagers from Foltesti say that they used to make it natural size. They dressed him in boy’s clothing but sometimes, although very rarely, they used girl’s clothing made on the spot. Most of the times they just decorated him with flowers and painted egg-shells (from Easter). This is how they preserve one of the oldest rules of the ritual, sacred nudity that is, they also place black beans over its eyes, lips made of carrot pieces and eye brows made of soot.

The hands crossed over the chest – but especially the aura they made him wear – proved the influence of the Christian ritual of the funeral on the pre-Christian one.

Usually, when the „funeral convoy” started for the „burial place” – a girl broke the pot where the candles were burned to take it and throw it on the water of bury it with Căluianul.

Two girls were carrying the coffin. In villages where they made life-size Căluian, they carried him in horse or oxen pool carriages, and the animals were decorated as in a real funeral convoy. In front of it there were flag and cross bearers, of course, with the appropriate towels that were kept in the end by the bearers. Then there was the convoy, formed sometimes, in crisis of great importance, by 50-60 people of all ages. The girls and women were mourning the whole way because the text was short they were repeating it again and again or improvised spontaneously new lines.

Căluene Ene
With seven barracks
Your mother made you
And your mother lost you
In the rare forest
With her heart bitterly burned
In the thick forest
With her burned heart
Open your gates
Let the rains down
Open your windows
Let the water pour
Cause since it last rained
People all went sad
Grass all went dry
Rivers all went empty (...)



Caloian from Piscu

As mentioned above, Căluianul was buried in a corn field, a garden, a wine yard or next to a well.

„... In Victoria village, Călmațui (Galați) where Scaloianul was thrown into a well and then buried in a field, in food made of wheat or barley. After the burial feast, they had parties with music players and they gave young men napkins”. (Mihai Pop – Romanian Traditional Customs, CCES, Bucharest, 1976, p. 100)

The same author, Mihai Pop, quoting Tudor Vladimirescu village, also from Galați, mentions: „... even more, the traditional rule of the burial ceremonial was the one usually practiced in the city. They made the apple or decorated in any funeral, they placed it on Căluianu's chest with an icon and a coin and then he was taken to church and the service was performed by a priest. He was buried next to the church, in a whole.” (Mihai Pop, Idem)

Our own field research showed a totally different rule even in Tudor Vladimirescu village, that is the existence of a ceremonial quite far from those practiced at real burials in this area. In the period between the two world wars, hybrid even aberrant forms began to appear with obvious interferences of the religious customs in the old practice of Caloian. It is possible that the information used by the above mentioned author was taken from somebody who knew this version or from some old man who mistook the two kinds of funeral during the inquest and the person who made the inquest didn't realized. Such accidents happen.

One thing is very clear though, there is no information from any other source about the involvement of a priest in the ceremonial of Căluianu. Sometimes there were boys or even girls who mocked up a priest (and priest did not take stand to that) but that was something else.

In some of the villages, as for example Cudalbi and Rediu, according to weak sources, they say it was buried in the very old times, even in the cemetery or somewhere at the edge.

In the field area of Râmnicu Sărat, an area on the edge of the South border of the ethn cultural area of Galați, Vâlcele village, Caloianul was made by girls of the ages of 6 and 7. These gathered at one housewives house who liked taking care of this business on the Tuesday of the first week after Easter. The housewife made the Caloian but didn't start until all the girls were there. If one of them was late, the women sent somebody to fetch here. The molding was done very solemnly, the little girls being very attentive to every detail.

In the well moisturized clay, the housewife poured a few drops of red blood that symbolized the blood of our Lord, Jesus, to be received as well as the content of two raw eggs (what they meant the source refused to tell). Definitely the eggs were a glue but held also a different significance. They always use only two eggs. It was placed on a wooden board in a shed where the flour and cereal bags barns were. On the Paparuda day they used to have a wake for it and they took it to the cemetery, mourning for him. The buried it in the cemetery or on the edge. In a far away past the village women say it was buried in a wheat field. Starting with the ages of 8 and 9 the girls were forming another group and made Căluianul alone.

As far as the mourning is concerned, it was not fake. Some of the villages confessed they used to rub onions on their eyes to cry but later they were crying „for good” remembering their own dead. Most of the time, the crying was caused by the ritual and the situation that determined the ritual that is the draught. „How would we not cry, Anica from Piscu said, one of the organizers of this custom, when the land was parched and the cattle had nothing to eat and all the crops dried out and our children starved to death? We were crying of pain, that we were thinking about rain, we were crying about our demnation, about us starving to death; we were crying for real to make it rain”. The talk I mentioned above, spontaneously

expressed took place in the middle of a ceremonial of burring Căloianul, in the summer of 1993.

The words of Anica, the woman from Piscu, are very similar to a few verses from „The descend of Ishtar in Hell” a versified version of the myth of the God of Vegetation, Tanuz's death and resurrection:

„Above the body of the beloved son crying rise
Crying for crops with no grains
Crying for the dying mothers and little children
Crying for the dried out valleys of the rivers
Crying for the lakes where the fish are dead (...)
Crying for the fields where grass stopped growing” (4)

The tears are necessary symbolically. They symbolized the rain drops and their flow had to determined by a deeper feeling. This is what a myth says about: „The-one-who-made-the-earth was standing in the middle of the void and suddenly he became aware of himself and understood that was nothing there but himself. Then he started thinking about what he could do about it and finally starting crying and the tears began dripping from his eyes and fell under Him”. (5)

In the past, after burring him, the players returned to the big sister where the burial feast of Căluianul was prepared. In Scânteiesti, the exhumation and throwing it on the water or in a well was done at dusk.

When they came back from the river, the boys from some of the villages jumped the fences and ruined the hiding places and the stoves because all who glued them with clay were „gluing the rains” (were tying them away). They were also those who stole the milk pots in eye sight and throw them on the water.

In some of the villages, the preparations for the burial feasts were done sometimes only by the „Big sister”, some other times by old sisters. They brought flour, corn, eggs, meat, lard, etc.

In Nămoloașă village, as well as other villages South of the area, the organizers – the sisters – used to go from gate to gate and yell: „Aunt Ioana, Aunt Marioara, give us something for the feast of Căluianu”, „I give you something. Look here are some flour, some eggs, some grease and may the Lord make it rain”.

This is how a more or less significant material contribution was made as a participation of the whole community to the ritual. The success of the ceremony depended greatly both on the number of those who contributed with food to the feast but also on the number of people attending it. „You all it from Căluianu's feast so that it rains and food grows” called the organizers both young and old who directed everything from shadows.

Notes:

1. As far as the bans (boghi) are concerned in the ritual I found an extraordinary piece of information in the special literature. „In religion and mythology the beans are tied both on the subject of abundance, as well as of death, and there are numerous prescriptions and interdictions (...) Excluded from the mysteries, the beans were used every time magic was required, while election times and even to get some prophecies (...) „Ana Ferrari, Greek-Romanian Mythology Dictionary, Polirom Publishing House, 2003, pag. 149.
2. MUSU, GH. *From Tracian Mythology*, Cartea Românească Publishing House, 1982, pag. 64-69.
3. NITU, GEROGHE *Mythological elements in Romanian Folk Creation*, Albatros Publishing House, 1988, p. 130.
4. DRĂMBA, OVIDIU. *The history of Culture and Civilizations*, Științifică și Enciclopedică Publishing House, Bucharest, 1984, p. 100.
5. KERBACH, V. *Essential Myths*, Științifică și Enciclopedică Publishing House, Bucharest, 1978, p.131.

Constantin Noica and National Security



Ivan Ivlampie

The city, in the form of the state-city in antique Greece or in the form of contemporary nation represents an intimate and pathetic link of the individual with what he inherited and carries on to his future heirs. The citizens are more or less conscious of this link more or less pathetic in their act of answering to the call of the city. It is difficult to deny your city, a stateless person, driven away by poverty or humility being guilty to it. And, many times, being far away from it, you wear it nostalgically in your soul. Every city rewarded its sons with symbolic monuments for dedication and examples for molding the new generations. Always, these Idols of the city are turning back after denying their contemporaries, harsh about the vigorous stem of the nation, giving it an input of ambition and completeness.

Constantin Noica is the Idol embodied of a Romanian being as Socrates was an Idol for Athens. Their faith is somewhat similar. And the argument for a possible comparison is offered by the enterprise of the Romanian Security who managed the record of to send us the message that Plato, Xenophon or Diogenus Laertius managed to send about Socrates (sources that managed to survive in the World Archive, regrettable being the considerable loss of the number of writings belonging to the old ones).

In a national „Constantin Noica” symposium entitled „Between Idiomatic and Universal”, Galați, 7-8th of December, 2007, I presented a paper called A Journal about Constantin Noica. In this context I advanced the idea that one Journal is an essential dimension of the philosopher’s work. The journal is written by Noica (Philosophic Journal; Journal of ideas), the contemporaries there are notes on Noica (Sanda Stolojan, Monica Lovinescu and others) and what Socrate didn’t get to have, security wrote entire files of surveillance. Dora Mezdrea selected and gave us these files in a volume published by Humanitas Publishing House, Constantin Noica in the archives of Security.

From this point of view I think we can afford a comparison to Socrates, centered on the idea of city. Socrates was killed by the city and rehabilitate him after a mourning period, chasing away his prosecutors. In the case of Noica, the city imprisoned him and cut him lose to use him for listening with no regrets or take any measure against his prosecutors or informers today even (he only „revenge” in Noica’s understanding of the word being the present book). The accusations in the Socratic trial are identical with those of Security against Noica in the surveillance sheets for an eventual condemnation: youth corruption, ignoring the Gods of the city, promoting of new Gods in the city. To illustrate each category of accusations I quote from this book randomly texts noted by Security:

Youth corruption:

„He, NOICA C., is very angry because he asked to be allowed to form students, „Marxists” but he was told he „poisons” them with his ideas”. (p. 202, Note by informant Marin).

„NOICA CONSTANTIN enjoys a lot of prestige and even admiration from many young researchers and other intellectual in the country; he continues this action with the youth intending to polarize round him valuable intellectual elements. We have to mention that this activity of idealist ideological influence is carried out in a more subtle way”. (p. 226, note of the Ministry of Internal Affairs, Direction I)

„Also during contacts he said he wanted that the young be raise to become values in culture, of course without recognizing the negative ideological influence he has over them”. (p. 248, Report-note, Ministry of Internal Affairs, Direction I).

„At about 12:00 a care went up the spa [...] there were three young men in (one of them had a beard). These young men asked where cabin 23 was (that is where our target is)...” (p. 422, Report, Sibiu County Inspectorate Security)

The Disregard for the laws of city.

„NOICA CONSTANTIN did not make Marxist or dialectical

judgments using terms as „gods”, „God” leaving the impression that the speaker remained at the same conception and occupation already known before detention” (p. 131-132, Note of source „Novac”).

„From the data gathered up to now we conclude that NOICA CONSTANTIN does not give up to his idealist and nationalist orientation from the past and continues to be regarded by scientific circles in the country and abroad with the same sympathy many taking him for a prestigious personality of idealist philosophy and of aesthetics.” (p. 225, note, Ministry of Internal Affairs, Direction I)

„During his interview we can say, as a warning that we can reproach to him not although he pretends to be a patriot, he does not come out front to discuss, to refer to problems regarding state security and which he is aware of and he has plenty of such matters” (p. 247, Note-Report Ministry of Internal Affairs, Direction I)

„He does not refer to Marx and Marxism at all but, as he always does, although the subject of his lecture would have benefited greatly from such reports.” (p. 357, Note of Informant „Cristian”)

Introducing new Gods in the city:

„The informative surveillance file was opened based on date of first signaling resulting the fact that Noica Constantin polarizes around him young intellectual for whom he provides an idealistic philosophical education and whom he influences into not creating Marxist scientific works engaged in the present [...] From the informative surveillance and periodical contacts we concluded that indeed, NOICA CONSTANTIN, especially after the travel from May-June, 1972 to England and France became more active in its actions, made visible hostile attitudes towards the social and state reglementations, proves more pre-occupied with polarizing around him intellectuals elements from among young people who he meets regularly and on who he has an idealistic ideological influence; suggesting they study old philosophy, not engage in Marxist philosophical works. Some of these young intellectuals, in certain circumstances, state their total disagreement tot eh Marxist philosophy, manifest themselves in a hostile way regarding the social and state order in our country; he keeps tight relationships with representatives of Romanian emigration in the West, elements who had ties in the past [...]

Taking into consideration all of the above we propose to invite NOICA CONSTANTIN at the Security Headquarters on which occasion he will be warned for the following reasons:

- tendentious manifestation regarding the regime in our country, the Marxist teaching.
- the fact that he transmits to a group of young people negative conceptions and influences them with idealist philosophy and disengagement theories.
- the presentation for publication of articles he is aware have un-publishable contents and spreads in his young intellectuals entourage of some idealistic philosophical materials received from abroad.” (p. 367-368, 71-272, Mayor PĂTRULESCU IOAN)

We have on the personality of Păltiniș philosopher not only perfect spirit of the Romanian culture but also a Titan who knew how to overcome with a nonconquixotian dedication a Totalitarian State, knew how to impose the life and philosophy project over the mortal, and ideologically wrong politic, know how to impose to Europe a model of wisdom in a situation when Europe, divided and antagonistical lived on the lack of measure in its attitude towards ideologies and cultural projects.

CONSTANTIN NOICA is a landmark of MAN behind the Iron Curtain and those who will think of us as from ANTIQUITY will consider him as representative along with Soljenitzn, Saharov, Bukovski, Havel, Lech Walesa... As compared to everybody else, Noica will be singularized by his constructive, performance, stated above the terror limit and security oppression with a direct implementation of truth about the superior value of man and his aim.

Trying to understand Noica from Kant’s perspective we cannot underline his life project but in the following terms: „Any creation of God’s can rise to the rank of humanly only when he proves participation in life and high cultural creation!”

The Latin Clan (I)

The Montpellier prize



Radu Moțoc

Dedicated to prof. Valeriu Rusu's family, Aix-en-Provence.

The polarization of the Latin brotherhood in the second half of the 19th century comes as an unavailable answer to the Pan-Slavism practiced by the Russian Imperial politics and the Prussian domination tendency in Europe after the 1870 war. The first cultural relation on Latin basis is done by the Catalans and Provensals that amplified in the Latin celebrations at **Montpellier** where in 1879 Romania was

victorious. (1)

To understand what this triumph meant for Romania in a difficult time dictated by the Berlin peace treaty when Russia marched the 3 Romanian counties in the south of Basarabia it is necessary to know the importance of Felibri movement lead by *Frereferic Mistral* (1830-1914) (2). The term that defined the Felibri movement is an archaism found by Mistral in an old song from Provence that tells about the moment when Virgin Mary meets Jesus at the Temple: „*Parmi les sept felibres de la loi*”. The etymology can be Irish, Greek or most probably Latin (felibris=fertile). Maybe that is why its messianic ambiguity made Mistral define this movement or rebirth of local culture and literature and then the Inter Latin link (3).

The first congress of the troubadours from Provence on the 29th of August, 1852 took place in Arles under the authority of *Roumanille*. (5) But the evolution of Felibri through literary works determines the necessity of starting at Montpellier a Romance language society, in 1869 and the publication of trimestrial magazine „*Revue des langues romaines*” to scientifically justify the spotlight on the „*langue d'oc*”.

Felibri movement, supported by scientists and men of letters, not long ago reluctant, extended to the Catalan and Provence areas begins to become Latin if we take into consideration the celebration dedicated to Petrarca at Avignon, in 1874 that constitutes the first international congregation where four Romance language were spoken: French, Italian, Catalan and Provensale.

In 1875, at Montpellier, there was a congress doubled by a philological and literary congress where the „French Institute” brings to the Felibri movement its first prestigious rally with a main objective the elevation of the literary south and the awards given to works written in „*langue d'oc*”. As many other writers, **Aphonse Dauded** writes in this occasion the first „*letters de mon Moulin*” and **Leon de Berluc Perussis** brings his erudition with sonnets full of grace and humor. On the occasion of the congress, Catalan poet **Albert de Quintana**, a supporter of the European romanicity send a telegram read by mistral to the participants in the Montpellier congress hall (4).

This it is settled that the celebration in Toulouse style, called „*Floral games*” (with a tradition from 1323) would give money prizes, medals and golden and silver flowers for different works in philology and literature but also a grand prize consisting of a symbolic cup given by Albert de Quintana to the author of the best poem called „**The Song of the Latin**”, meant to be translated in all Latin idioms and music should be composed for it to be made popular in the whole Latin world. **Vasile Alecsandri**, at the time at Mircești, finds out about this project in the last moment and writes the four stanzas in a quarter of an hour, as his daughter, Maria Bogdan said. He mailed this poem dedicated to Latinity, **The song of the Latin Nation** with the next motto: „*Water flows, stones stay*”. Three days before the Felibri celebrations at Montpellier, Vasile Alecsandri received

the following telegram:

19th of May, 1878, Alecsandri, Mircești

„*The jury composed of Mistral, Tourtoulon, Quintana, Obedenau and Ascoli unanimously awards you with the Latin Song Award. We'll be expecting you.*” (6)

Rogue Ferrier

When the celebrations were already started and they noticed that for whatever reason the poet wasn't able to attend, Albert de Quintana mailed the following telegram:

The 22nd of May, 1878, V. Alecsandri, Mircesti Railway station, Roman

„*Please, receive with my warm congratulation, the greetings for your Romania, you who are a great poet. Please accept being the echo of the Latin poets reunited at Montpellier*”

Albert de Quintana

To such news, Vasile Alecsandri responds immediately with the following dignified telegram:

To Mr. Albert de Quintana

The President of the society for the Study of Romance languages, Montpellier.

„*Relating its precious sympathies to my country, the Society of Romance Languages made twice as valuable its verdict to my favor. Please be the interpreted of the mutual sympathy to my Latin brothers and receive personally my sincerest gratitude*”.

Alecsandri.

The awards festivity of the grad prize from the 25th of May, 1878 started at 4:30 PM in, a promenade on a height at Montpellier's extremity between the statue of Louis XIV on a horse and Chateau d'eau. The Alps, the Mediterranean Sea and Magnelon Island on one side, the Pirinees with Sain Loup on the other, the Triumph Arch and the Justice Palace and St. Peter's Cathedral in the from and the ruins of a Roman aqueduct in the back. This is the marvelous picture of the 25th of May, 1878 when they considered that this festivity of the „Latin Song” could not fit into any hall of the savant society regardless its size. It was required that the sun, the sky and the sea take part in the first literary celebration of the Latin Clan and so Peyron was chosen unanimously. The honorary podium was placed on the highest point of this promenade next to the great basin where aqueduct poured its waters. The festivities were opened by Quintana, as president on this night there was Paul Glaize, the prefect of Puy-de-Dome, at the same time delegate of the Public Education Ministry, Rogue-Ferrier, secretary of the contest and Frederic Donnadiu on his left where were Tourtoulon, president of the Romance languages society, Mistral, president of Felibri, Count Toulouse-Lautrec, general manager of the provinces, viscount Henri de Bornier (author of „*La fille de Rollan*” and Leon de Berluc Perussis, president of the Dix-en Provence Academy. At the same tribune there were delegates of the Spanish cities Don Mariano Aguilo de Fuster, famous Catalan philologist, Don Theodore Clorente, poet and publicist from Valencia, Don Francisco de Varona. We have to mention the attendance of Lord Bonaparte Wyse, known as a great Provence poet of Ireland and of course, Josef Romanille, the one who promoted the Felibri movement. The list of the 45 personalities who constituted the French and Spanish authorities completes that of the delegates from cities and scientific society.

The festivity was opened by a hymn, at the time considered to be National of French Canada orchestrated by Mercurio of Montpellier, followed by a Romanian march in rhythmic applauses of the audience. This congress' report was read by Rogue Ferrier (8). President Quintana's speech followed, who awarded Vasile Alecsandri (9). After the speech, Mr. Donnadiu who presented the day before the report on the neo Latin poetry contest of the Romance Languages Society, read the „Latin Clan” by Vasile Alecsandri. An extraordinary poetry in Provencale was recited by Mistral in honor of Alecsandri's „Latin Clan”. The

second place in the contest, Francesco Mathieu from Fornelli recited, at the request of the president a beautiful Catalan poem. Count Toulouse Lautrec, general manager of the „Provinces Institutes” announced he is sympathetic to the brotherhood feelings feeling this feast at Montpellier. In the program of the awards ceremony of the great prize, **a Romanian aria was sung, as well as the song of the „Latin Clan” with music by Machetti from Rome.** Local newspapers appreciated over 60,000 foreign participants who attended this manifestation.

The Peyron ceremony ended with the „Coronation March” by Don Philippe Pedrell de Tostosa, in the interpretation of reunited orchestra of the Second Genius Regiment and 122 Line regiment conducted by Fredel. At banquet followed in the concert hall where they read, in the audience’s applause, the telegram written in the name of the Romanian nation by a delegation led by V.A. Urechia:

Je Baron Ch., de Tourtoulon, Montpellier, France

„We are very sorry for not being able to attend the celebration of the Latin peoples. The sad situation of our country and the things we had to do kept us busy till the end of June and deprived us of the pleasure to shake the brotherly hand extended by our glorious brothers from Montpellier. Our hearts place us there, among you, oh, Latin Brothers, and our heart wishes yours has to accept the invitation that we send to you in the name of the Romanian Nation on the Danube to meet us in September, 1879 in Bucharest.”

Representatives V.A Urechia, N, Lupaşcu, Locusteanu Mihai, Morţun, Grigorescu, Dimancea, Poenaru Bordea, Boldur-Lătescu, Sihleanu-President of the Prliament, ion Ghica, Grigore Cantacuzino. Golescu etc.

The acceptance answer is addressed to Mr. Sihleanu, President of the Romanian Parliament and went like this: „Thank you kindly. We happily accept.” In The name of all Latin people reunited at Montpellier 23 personalities signed among which: Roumanille, Azais and Toulouse-Lautrec.

Notes:

1. ALECSANDRI, VASILE. *The Song of the Latin nation*, 1991, „Mihai Eminescu” Publishing House, Oradea, p. 3.
2. Dom at Maillane (Buche-du-Rhone) at the 8th of September, 1830, in an old noble family. He has the chance to meet J. Roumanille who writes Provençal poems that make Mistral study Old Provençal Books. After studying Law, he returns in his native village at 21. in 1258 he writes in Provençal (langue d’oc) poem in 12 songs entitled „Mireille” and then leaves for Paris where he is introduced to Zola. In 1861, this work is awarded by the French Academy and shortly Mistral introduces it as an opera libretto that brings Gaudeant a great success t Lyrical Theatre in Paris, 1864-1865.
3. ALECSANDRI, VASILE. *The Song of the Latin Clan*, 1991, „Mihai Eminescu” publishing house, p. 4.
4. TAILLER, EMILIA „*Frederic Mistral and Alecsandri at the Montpellier Congress*”, Bucharest, „Comptuar Popular Român printing Shop, 1915, p. 39: „Frère et maître, je suis absent a regret, mais mon âme entière est avec vous. Offrez en mon nom un prix pour le prochain concours de la Société. La thème sera la Chanson du Latin. Toutes les langues romanes seront admises au concours. Aux Félibres, j’envoie mon amour et ma foi”
5. The seven founders of Felibre were: Joseph Roumanille, Paul Giéra, Jean Brunet, Alphonse Tavan, Anselme, Mathieu Théodore Aubanel and Frédéric Mistral
6. Charles de Tourtoulon is the first president of the Society for the Study of Romance Languages and A. Rogue Ferrier is the secretary of the society.
7. Albert de Quintana was a member of Parliament in Cortez and Commissioner of the Spanish government at the Paris Universal exhibition. He was president of the floral games in Barcelona and represented Spain at this Felibri competition and Ascoli from Milan represented Italy. Dr. Obedenaru, who was part of the jury, represented Romania.
8. Ladies and Gentlemen,
„You heard an aria that awakes in us many great sad memories, the aria from the Normal and British fields that through a singular an worthy piece of luck almost became the national hymn of French Canada, ... and heard then, the march of the Romanian army, those sons of Trajan who in the 15th century were not afraid to lift their Christian heads over the Turkish army who broke with Stephan the

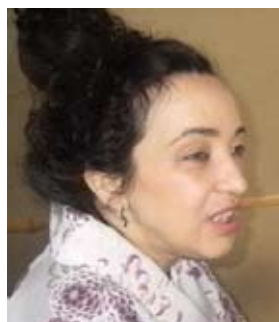
Great the force of Mahomed II; who in Epir, Tesalia and Macedonia still preserve the treasure of the Romanian language, obvious sister or our idioms in France, Spain and Italy. In the name of the society we want to thank those poets who, arriving at such a great sincerity level met on Provençal soils till Spain, from Britain to Calabria, from the Romanian fields to the Portuguese sea, from Coire to Barcelona, from Perusa to Palermo, as well as Bogota, met, I say, in the thinking that you share now re trying to make their own Romanian, Spanish, Catalan or French verses, the song of the Latin Clan being the mark of a community of all those who recognize each other as sons of the old Roman language.... The theme of the 1875 prize founded by Quintana said: „The song of the Latin” will be considered as a clan song, so that through the translation of the same rhythm should become a common thing for all peoples who speak an idiom sprung out from the Latin language. 56 poets from the most different points of the Neo-Latin and main idioms of this field answered the call of the Romance Language Society. The jury charged with examining their works was made of: De Quintana, president, Mistral, de Tourtoulon, Obedenaru, Ascoli și Alphonse Roques-Ferrier secretary. Unanimously, the members of the jury decided they could only chose among to pieces: one from Mirceşti (Romania), the 29th of December, 1877, and another from Barcelona , the 9th of July, same year.... The Latin Clan is represented in the Mirceşti song as a virgin queen, who rules over the other clans of the universe, has a divine star on its forehead that glows through secular times... It’s almost the Beatrice of the Romanian Danube, this young girl that has for herself all the treasures of the earth that happily shares with her sisters but who, as Jean of Arc, becomes terrible when provoked while protecting its right. The poet colored this magnificent inspiration with the sparkles of „Vita nuiva” undoubtedly tried, before entering the calm of a so high a poem, the difficulties of life, met its dangers and sadness... It’s rare, gentlemen, that the poetic jury found itself in front of two so superior in composition poems. You could oppose to the simplicity full of greatness of the Romanian poetry, to its Oriental color brightness the living, frank allure full of statements of the Catalan poem. It was obvious that the jury was in front of two master poets. After a long examination, the jury ruled in favor of the first and gave Mr. Quintana’s cup to the first and rewards the second with the Montpellier silver laurels. The opening of the sealed envelopes told us that the Mirceşti poetry belonged to the great Latin poet from the Danube, Vasile Alecsandri and the Catalan poetry of Francesco Matheu de Fornells. Awarding Mr. Quintana’s cup to Mr. V. Alecsandri, the jury doesn’t finish its job and remains to signal different qualities of really remarkable poems from Spain, France, Italy and even Central America. If the Romanian poet could have been here to receive his award I would have asked his permission to use the memory of his king whose statue on a horse stands in the centre of this promenade and using his famous words to this grandson when he left to rule Spain, India and half of Italy. „There are no longer Pyrenees”, I would have asked him to allow me address his congregation: „Today there are no longer Carpathians, or Pyrenees either!” As long s on our shores the eternal cry of Rome will whisper, as long as the wind Mistral will blow above us angrily, as long as will be parched by sun, we will be Latin, Latin on the outside, Latin on the inside, always Latin”. Emilia Tailler, Frederic Mistral and Alecsandri, Bucharest, Comptuar Popular Român Printing House, 1915, p. 59-68

9. Ladies and Gentlemen,

In an extremely happy day for me, a great, generous idea springs from the bottom of my heart. The electric sparkle sends it in Montpellier, the Athens of the Western countries; the land of the sun, the home of the enthusiasm and the idea got bigger, crossed the world and left to awaken sympathy, echoes, unfortunately asleep for many years.... Greetings to the people in the Easter Europe, so long tried my misfortune! ... Greetings to the peoples in the West who extend your arms and hopes as the child taken away from his cradle! Hello the all of you who answered the call and came here today to tighten the ties with the Roman family.... the family of Latin language peoples! Let’s return to our native home, brothers, to tie our relations! The Latin language peoples! Faithful peoples, let’s raise through work, science, freedom... The Latin race! Sit on your home’s porch with the laurel of peace on your forehead, with the arms of work in your hand, the freedom planning on your blue sky... And you, city of Montpellier, you who keep the see of this idea of peace and future, you who charge it with love, may you also be immortal! And now, ladies and gentlemen, crown the winning poet with the Honor and glory to the defeated who are inspired by the holy love of the family! And all together the faith of the believers we repeat in chorus. The song that will become for all of us the blessed hymn of the Land! ... „ Ibidem, p. 50-54.

(to be continued)

Traveler in the Country of the Rising Sun (I)



Dana Vlad

Motto: „The purpose of any etiquette rule is to cultivate your mind in such a way that, even when you are sitting quietly somewhere, not even the rude bandit would dare attack you”

Ogasawara

Japan, Nippon or Nihon, translated as the origin of the sun, originally called Nipponkoku, that is the country of the sun's origin, for Romanians the country of the Rising Sun is definitely an empire loved by light even since you step on the Japanese soil until you leave this land you have the feeling of a world you can compare to a strong hand in velvet glove. Everything here is divided between supersonic speed and tradition, the road between the two being paved with the most beautifully color precious stones. For an European caught in the tornado of wars among us, in the struggle for the material aspect of life, for capital accumulation, Japan is suddenly very far geographically speaking and at the same time very far spiritually speaking. This is where, no doubt, the cult of honor of duty of aesthetic art of the samurai's death still exists in every Japanese that smiles and shows you, the European, the sacred ritual sent from generation to generation where he finds his essence.

Japan can not be told about, it can only be felt. It is another world, a particular civilization with a special culture kept for centuries in expensive chest precious decorated.

On the airways towards the Rising Sun

I got to Japan after a tiresome travel on the route Bucharest-Rome-Osaka-Tokyo after approximately 19 hours of flight. I flew over Siberia, over the Ural mountains, over the whole mountain range of the Alps and crossed briefly the Arctic Ocean. Once on Japanese soil on the Kansai floating airport, one the greatest engineering masterpieces of the world, in Osaka bay, 5 km far from Honshu Island with the planes able to take off and land only from and towards the sea, a reason for building the airport far from the Metropolis being the protection from noise pollution (care for people) so, to the travelers somewhat accustomed with roads outside her country another „planet” unveils. From Osaka we took off for Tokyo, the largest city in the world (37 millions inhabitants) with the feeling that I am in alien land. The Haneda - Tokyo airport is the busiest in Japan and the 4th in the world after the airports in

Atlanta, Chicago and London Heathrow, even though Narita-Tokyo takes the most international flights. We were taken from Haneda and driven to the hotel with a super complicated car, Japanese of course, driver on the right side of the road, as they do in England, with the feeling that me, the one driving in Romania, and rallying on the wrong side. Driving on the auto-route snaking on under and through the belly of the Metropolis you remain fascinated by wonders a human hand can produce. Everything is computerized here, public toilets have computers aboard but also flowers. In a world of technology led to extreme, supersonic trains, Japanese gardens and ancient traditions are the link between mind and soul.

The city that never sleeps

Tokyo, the biggest urban agglomeration in the world is the capital of Japan since 1868, after Tokugawa Dynasty, 1603-1867, who ruled Kyoto lost the throne, the name of the city was changed from Edo to Tokyo which means „the Eastern or Oriental capital”. Today is an immense financial, industrial, educational and cultural center of



Japan, the place that rules commercial and diplomatic relation with the whole world. In Tokyo there is a place where the Japanese government is the Imperial Palace and the Emperor's residence, this is where there are 400 high education institutions, 117 Universities, 247 libraries, the Academy of Japan, 185 cinemas, 2000 temples, 160,000 restaurants. You can not walk through Tokyo as a good tourist would because

you would need a lot of time and here time really costs lots of money because Tokyo is considered one of the, if not „the” most expensive city in the world. Megalopolis has 23 special residential areas, 33 cities and 8 suburbs. The city is supervised day and night by the Tokyo tower, 333 meters high, that at night looks like huge chandelier that unites the earth with the sky. The most expensive and exclusive residential area in Tokyo is Ginza. If you wanted to take a relative short tour of the Metropolis and see something of it you must go to the huge train and subway station Ikebukuro place, where over 2 million 700 thousands travelers go to daily or get to Shinjuku even busier than the first and travel in excellent conditions, so that in Japan even though the population is so numerous, not counting tourists, everything is sparkling clean and nothing have ever brakes or if it does, it is instantly repaired with thousands of apologies. Everything comes from respect and care for people. If you took the train from Kebukuro you can get unforgettable memories

about Tonogayato gardens, Tokyo National Museum, Kabuki Theatre, Denki-Gai or the Electric City, the Sony building, Tokyo Disney Resort, the Meiji Altar built from the Japanese cypresses on a surface of 7 hectares the rainbow, the La Ona Park, The World Trade Center, Nakamise Commercial Arcade, Fuji-Yama, the Holy Japanese Volcano with the volcanic cone of 3376 meters and didn't erupt since 1707, in Okashira Park, Asakusa district with the budist temple, this being only a few of the areas that deserves to be visited. The Metropolis generously provides a combination between matter and spirit, between sky scrappers and pagodas, between temples, theaters and gardens, between flowers that capture your eye on super technology. The streets are full of people buzzing all around, but there is not a single horn or raised voice and you'll see not frowning face. You don't know where to look first, on the man made glass and steel masterpieces or the blooming cherry trees, bamboos, magnolias, orchids and every flower on earth that God painted in so many colors.

Sushi barefoot

It is appropriate that one in Japan you go at least once to a traditional Japanese restaurant and try sushi. If you chose to dine out, in Tokyo, in a traditional restaurant you should know there is no way they will let you enter with your shoes on. At the door the personnel greet you and give you a key to the individual cupboard where you are required to leave your shoes. Only after your shoes are off will someone take you to show you to the table in a cubicle. Once there the waiter will bring you wet hot napkins rolled up and bamboo chopsticks. There is a computer on the table with the menu displayed and you select what you want to eat. The waiter will bring your food immediately. The dishes are place on the middle of the table and everybody takes from everything brought to the table. This way eating out means to create communion between those enjoying the food, this way nobody is alone, everyone communicates through all their pores, an osmosis is created that can not be artificially created in a sterile, rigid, cold environment but only at the time when body and soul are feeding.

Everybody drinks rice sake, a weak traditional drink, cold or hot, as you please. The dishes are very nicely colored and aesthetic plays such an important part for the Japanese that they can not eat anything, anywhere or anytime. Serving dinner is a ritual. If you ordered sushi it means you like raw fish. They use best quality raw oceanic fish: tuna, macro, salmon, eal and Manchuria fish eggs. As an alternative there are the octopus, calamari, shrimps, oysters, and crabs. The raw fish is placed on a special kind of rice heap (short boiled-in rice, sugar and salt molded and packed in Nori, dried and pressed algae). They are brought to the table in different dishes of shapes and colors assorted to the dish they contain, pickled Japanese reddish: avocado, cucumber, asparacus and other typical Japanese vegetables and that can be used as ingredients for sushi. The sushi packets must be grabbed with chop sticks, they can be only eaten with chopsticks and soaked in the Shaye soy sauce. Wasabi is a spicy paste like horse raddish that help digestion because of its antibiotic properties. Gari, the pickled ginger root is served to help

digestion and clean the taste buds for a better enjoyment of the food. Everything is eaten with chopsticks of by hand. After sushi, there are lots of dishes that can be served, everything based on a lot of raw fish or slightly prepared and they use a lot of plants with many nutritive and healing qualities. Soup is also served in the end in the idea of helping digestion and it can be a soy soup of fish soup with many ingredients and plants. As a desert, there could be a tradition red bean cake or a cake with a unique taste of powdered green tea with chocolate syrup and ice cream. At the end of the table the waiter brings an O-tha pitcher, hot green tea and pours it to everyone at the table. O-tha is on the house, is good for digestion, it dissolves the fat. You are full of energy, gay, with the impression that you just graduated a course in the beauty of our daily food.

Zanmai Suhsi

If you didn't leaved Tokyo yet, and you are in the mood for an evening to get charged with the joy of being in the country of the Rising Sun and you wish an atmosphere that is full of joy and healthy food prepared in front of your eyes but the chef you can chose to go for the rich Japanese residential area, Ginza, in SushiZanmay meaning in free translation: „Sushi all you can eat”.

You hardly opened the door of the bistro with tables arranged in a semicircle around the hot plates used by the chef to prepare a delicious sushi the staff receives you as if you were a good old friend even though they never



saw you in their lives with applause, cheers traditional Japanese songs and make you stay in „their house” and feast on the most natural and healthy food there can be. The fish are freshly brought from the ocean or the sea, huge, wonderfully colored are opened and cooked in front of you and at the moment the special dish is ready, the cooks yell to praise their food so that even if you are food you still want to order a plate. It is a fairy tale that exists in no other corner of the world, it's so much joy, not to forget about the fact that every ten minutes another foreign group of travelers enters the doors, you can hear many languages, the eyes look at each other friendly and feel you are important for the others and anybody you are here on earth king or subject, you have the same rights.

(to be continued)



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„For the reader, the Man of Transition is an offer and a chance to think, understand and make responsible of the context of an evolutionary internal where man (with all his problems, rights, and obligations) seems to change the place of topic of transition with the on of globalization subject. Ivan Ivlampie's book is to be read very attentively motto be remembered for a long time”

(**Th. Parapiru.** Preface to the *Man of Transition*)

The culpability, between tolerance and forgiveness is a vast meditation topic about the endless field of historical experience but also the one of theoretical reflections about historical becoming and human destiny. The meditation we go to through the title of our research – Totalitarianism and Victimization- wants to be a more limited one than its vast opening and that is we follow the judgment of a concrete, recent historical manifestation that that weight on our daily actions that gives birth to disputes, polemics and storms in the people's souls”

(**Viviana Ivlampie,** *Totalitarianism and Victimization*)

The present Socratic dialogues brings one philosopher from Antiquity back to our post Socratic actuality to discuss the cultural meetings of today about paradigms, Sensitivities and mentalities. We are proposed and exciting reading about what is hurtful in our ways of understanding literature, the world, a dialogue with the „self” represented by opening to the other.

(**Acad. Mihai Cimpoi,** *Socratic Dialogues*)

Many of these famous expressions are used as book titles, article titles, supported landmarks without being covered by an appropriate cultural understanding by the public. Their significations become confusing, more guessed or deduced than motivated beyond the fact that some get to be further from the initial meaning than ever up to the point of interpretative impossibility. These are the findings that pushed me into writing this book.

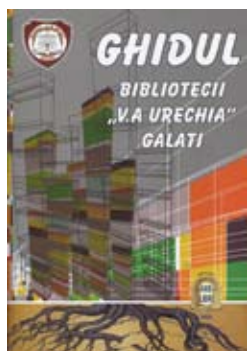
(**Th. Parapiru.** *Dictionary of Famous Expressions*)

Typical for today's unhappy society, haunted by alienation, searches with no answer, the subject seems to be inspired by the love stories we see on TV, richly spiced with every kind of social problems (up to date or not): frustration, lack of love in childhood, family abuse, prostitution, vulgarity, prejudice.

(**Alina Cheșcă,** Preface to *Once... I was HUMAN*)

„V.A. Urechia” Library provides this guide to familiarize the users with the access proceedings to the reading rooms, material research, book lending or copying.

(**Ilie Zanfir,** manager of V.A Urechia Library)



Soon to be printed:

Zanfir Ilie and Pompiliu Comșa: *Historical and touristic guide of Galați*;
Victor Cilincă: *Rags*; Nicolae Paul Mihail: *Yellow rose*;
Aurel Stancu: *Under the shield*.

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