



Romanian Book Review

ISSUED MONTHLY • No. 3 • APRIL 2013 • DISTRIBUTED FOR FREE



On pages 6-7 ample photo-reports on SALON DU LIVRE, Paris, 2013

On March 29 - April 12, 2013, the Romanian Cultural Institute opened the homage exhibition marking 80 years since the birth of Nichita Stănescu. The opening was held on Friday, March 29 at 38, Aleea Alexandru Street, the institute headquarters.

RCI President Andrei Marga delivered the opening speech, presenting a dense essay on the topicality of the philosophical ideas in the poet's work. Also, speeches received with great interest by the numerous attending public were made by plastic artist Mircea Dumitrescu; Lucian Chișu, director of the National Museum of Romanian Literature; Ioan Cristescu, curator of the exhibition; Horia Gârbea, vice-president of the RCI; and Ioana Drăgan, general director of the RCI. The special invitees, poets and actors Ioana Crăciunescu and Eusebiu Ștefănescu, delivered short but moving recitals. Bulgarian translator and literary critic Ognyan Stambolyev presented his translation *Order of Words*, a book published in Bulgaria which includes 300 poems by Nichita Stănescu.

This project was organized in partnership with the National Museum of Romanian Literature and Radio România Cultural. The exhibition displayed to the public a documentary material made up of manuscripts and photos, some of

A First for the RCI NICHITA STĂNESCU, 80

which came from the Museum of Romanian Literature while others from the photographic archive of Dora Stănescu, the poet's widow. Equally, for the first time since its establishment, the Romanian Cultural Institute organized a synchronized action all over the institute network to promote poet Nichita Stănescu. Exhibitions of photography and poetry (including works by the poet translated into English, German, French, Spanish, Turkish, Hungarian, Portuguese, Swedish, Polish, Italian, and Hebrew) have been or will be organized within the RCI network abroad between March 27 - April 27, 2013.

This event is part of a series of framework-programs for the strategy of

Romanian cultural institutes abroad. One of the main directions seeking to promote cultural Romania, which the framework-strategy of the Romanian Cultural Institute in 2013 is structured on, is the one valorizing Romanian creativity. This year's significant anniversaries and commemorations, from the viewpoint of promoting the importance of creation by Romanian culture personalities in the context of the world creative patrimony, bring to the fore poet Nichita Stănescu, aviation pioneer Aurel Vlaicu, singer Maria Tănase, and composer Constantin Silvestri.

The RCI wishes to thank the translators of the poems exhibited at the Nichita Stănescu - 80 Years Since Birth Exhibition and respectfully commemorates those who are no longer alive: Claudio Parenti and Fulvio del Fabbro (Italian); Simon Haran (Hebrew); Peter Jay and Stavros Deligiorgis (English); Linda Maria Baros (French); Florica Madritsch Marin (German); Jozsef Balogh (Hungarian); Caetano Waldrigues Galindo, Daniel Falkemback Ribeiro, and Joao Monteiro (Portuguese); Pierre Zekeli (Spanish and Swedish); Baki Yiğit and Erkut Tokman (Turkish); and Zbigniew Szuperski and Irena Harasimowicz (Polish).

Editorial

by
ANDREI
MARGA



Notes on Nichita Stănescu

Poets open up horizons for comprehending this world, which philosophers subsequently exploit, said Heidegger in his reflections on Hölderlin. He saw Hölderlin not just as a poet, but also as a poet who meditated on the condition of poetry. Today, recalling Nichita Stănescu's poetic work, we cannot help remembering the illustrious German Romantic and his philosopher. Because the one whose anniversary we are celebrating now succeeded in clearing two thresholds: he changed poetry in Romania and he bequeathed to us a new, fairly articulated consciousness of the condition of poetry. Nichita Stănescu evolved from his juvenile poems indebted to Topârceanu and Arghezi, passing through an attempt to represent the heritage of Nicolae Labiș, then through love poetry close to Blaga and Eminescu, to find himself as a poet in the early 1960s. The book entitled *Eleven Elegies* (1966) shows us Nichita Stănescu having risen up to themes that had to do with the poetic metaphysics of the real. At this new stage, his third, the poet appears to us fully profiled owing to an effort to break with modernism toward the ludic, mannerism — in one word, to pieces of his later post-modernism. Modern verse had been disassembled and his poetry adopted some kind of a construction that had abandoned conventions: a Hermeticism which still allowed itself to be deciphered began to dominate Nichita Stănescu's poetry.

During this mentioned evolution, Nichita Stănescu left memorable verses, which always request not just the reader's perception, but also his speculative thought in both dimensions: poetry proper and reflection on the condition of poetry. In his work we mostly find the versification of a delicate sensitivity. Then, with Nichita Stănescu we find a poetry full of surprising pictures or correlations of the real. Clearly, his poetry brings a comprehension of this world full of surprises and paradoxes.

As regards Nichita Stănescu's reflection on the condition of poetry, the key is provided by an impressive Self Portrait, which suggests a new perspective of the world, from a position other than the conventional one. Language is no longer an empiric representation of the states of things, rather it is something almost self-sufficient (Heidegger said we existed through language, while Constantin Noica took up the idea in his sentence "through us, words journey incessantly.")

For those who study Nichita Stănescu's work today, two immediate conclusions are drawn: the former is that we really have to do with a "great poet who lived prodigally" (Eugen Simion). His greatness has already been recognized for a long time. Nichita Stănescu brought a "new lyrical sensitivity" to Romanian poetry, recuperating modernism — meanwhile abandoned in this country at a great loss —, and then modifying modernism itself. Eventually, he bequeaths to us a poetry that is completely emancipated from phonetics and which subjects the very language to the exigency of piercing through the layer of empiric appearances. It is, as it has already been called, a "meta-lingual poetry," which has its paradigmatic expression in "non-words."

The latter conclusion is that, through this action, Nichita Stănescu belongs to our age, when lyricism is more profound, being searched for somewhere beyond the sophisticated, conceptual, and sometimes formalized constructions that language itself and a new development of knowledge make possible.

(from the speech made to participants at the festivity organized in Ploiești to mark 80 years since the birth of the poet)

In this issue:

BOOKS AUTHORED BY:

Ionuț Anton • Alexandra Ares • Șerban Axinte • Alexander Baumgarten • Șerban Bonciocot • Ștefan Bosomitu • Emil Brumar • Ioan Buduca • Cosmin Bumbuț • Mihai Burcea • Mihai I. Buttescu • Iulian Chivu • Dan Coman • Teodor Dună • Marin Gherasim • Gheorghe Jurcă • Justinian • Alexandru Matei • Doina Elena Neaga • Ana-Maria Nistor • Ionel Nițu • Doina Papp • Marta Petreu • Dan Sociu • Elena Stancu • Bogdan-Alexandru Stănescu • Victor Ieronim Stoichiță • Floarea Țuțuianu • Luiza Zamora

In the next issue: London Book Fair 2013



CULTURAL PARTNERSHIP BETWEEN ROMANIA AND AUSTRIA

On the 17th of March, the Romanian Cultural Institute organized a meeting between Mr. Sebastian Kurtz, the State Secretary for Integration from the Federal Ministry of Domestic Affairs in Austria and Mr. Vladimir Simon, the vice-president of the Romanian Cultural Institute. The other members of the Austrian delegation were his Excellency Michael Schwarzingger, the Austrian ambassador in Romania, Ms. Tamara Kerbl, attaché for Domestic Affairs, Mr. Stefan Steiner, Mr. Bernd Brunner, and Ms. Barbara Schrotter. Mr. Vladimir Simon presented the prospects that the RCI would have in 2013 and the way in which the network of cultural institutes would function. In addition, the meeting was an opportunity to analyze the timeliness of the elaboration of several projects initiated by the Romanian Cultural Institute in Vienna and the Department of Integration within the Federal Ministry of Domestic Affairs in Austria. The vice-president of the Romanian Cultural Institute assured the members of the Austrian delegation that such an initiative would be strongly supported by the management of the Romanian Cultural Institute; to this aim, he proposed that a mixed Romanian-Austrian working team should be created.

DIVAN AT "WIENER SECESSION"

On the 19th of March, in the presence of a very large audience, the Romanian Cultural Institute launched the volume *Divan*, at "Wiener Secession" in the presence of Ruxandra Cesareanu. The work represents the Romanian phase of the cycle "European Journeys", launched by the Austrian artist Josef Trattner. The volume puts forth places, people, perspectives, attitudes and perception, stage direction and improvisation, canon and barrier transgression. The three characters, the visual artist Josef Trattner, an invited writer, and the divan itself (the genuine protagonist) freely experiment in the public space which they



occupy subtly and in sovereign-like manner for several hours. The foreigner is the host – he extends the invitation, and the divan is his; the writer is a guest in his own house, since both the divan and its possessor keep circulating and placing themselves independently of the will of the accompanying author, in spaces which are normally deprived of any esthetic dimension and to which any city-dweller attributes only pragmatic functions.

"THE ETERNAL REFORM OF EDUCATION"

The philosopher Valentin Mureşan held the lecture entitled "The Eternal Reform of Education", on Wednesday, the 20th of March 2013, at the headquarters of the Romanian Cultural Institute in Aleea Alexandru no.38. The years following the Romanian Revolution witnessed the almost ritual-like repetition with magical underpinnings: the REFORM. The period of transition is over, but the highly claimed ideal of the educational reform did not become true. Who is to be blamed for this? Why are things doing so badly? How many other reforms are there to come? Some tentative answers to these questions were given by Valentin Mureşan, a philosopher used to conceptual analysis and critical thinking, as well as an insider of the Romanian educational system.

MOROMEȚII AT THE CINEMA-TEK

On the 21st of March, the Romanian Cultural Institute in Berlin launched the series of ten film projections on the premises, at Cinema-TEK; this program is organized once a month with the support of the National Center of Cinematography and it puts forth the most important Romanian movies signed by directors such as Tatos, Pintilie, Săucan, Gulea, Danieluc and Pița, as well as documentaries dedicated to personalities of the Romanian cultural life. The film projections will be followed by discussions about the respective personalities' life and work. The movie which will open this series is "Moromeții", directed by Stere Gulea, who will attend the event.

DEBATES

On the 27th of March, the series of debates entitled *Characters– Emblematic Biographies of Romanian Political Prisoners* proposed the participants a meeting dedicated to Tudor Greceanu, an ex-fighter pilot and a political prisoner. The movie *Tudor Greceanu* in the series *The Memorial of Pain* was projected, followed by a discussion chaired by Lucia Hossu Longin; the guests were the movie critic Prof. Manuela Cernat, PhD, the historian Prof. Adrian Cioroianu, PhD, the fleet general Ion Dobran, the architect Emanoil Mihăilescu.

Nichita Stănescu Celebrated by RCI London

Wednesday March 27, an event celebrating 80 years since the birth of great poet Nichita Stănescu (1933-1983) was held at the RCI headquarters in London. The special invitees were Peter Jay, translator and main editor of the poet's work in Great Britain, and famous actress Anamaria Marinca. They spoke about Nichita's life and work, his influence on other writers and on the public, his reception in Great Britain, and, of course, they read less known poems and texts written by the great poet.

Peter Jay offered an unexpected gift to the poet's many admirers in Great Britain: an extraordinary, previously unknown poem, written in January 1975 right there in London, during one of the poet's often invoked moments of inspiration.

The evening continued with showing the *Nichita Stănescu* documentary directed by Marian Baciu, which was very well received by the public, followed by the opening of the exhibition *80 Years With Nichita Stănescu* by Ioan Cristescu and Mircia Dumitrescu. The exhibition displays photos held



by the Museum of Romanian Literature and out of the photographic archive of Dora Stănescu, the poet's widow, as well as poems translated into English. The event dedicated to Nichita Stănescu is part of a series of similar events organized by Romanian cultural institutes in several capital cities on March 27 - April 10, 2013 to mark 80 years since the birth of the great poet through a truly global celebration.

Although it was only promoted shortly before it was held, the event benefited from the presence of a numerous public – Romanian, British, and international –, interested in the great poet's work. The multidisciplinary structure of the project, the adequate combination of poetry, film, and photography played an important role in the success of this initiative, being remarked as such by many participants.

Romanian Writers at the Book Fair in Leipzig

Between the 12th and the 15th of March, Gabriela Adameşteanu participated in four events dedicated to the publication of her novel *The Equal Way of Every Day / Der gleiche Weg an jedem Tag*, in the German language, by Schoffling Publishing House in Frankfurt, translated by Georg Aesch. The events took place in Berlin and Leipzig and they were

organized and supported by Schoffling Publishing House, Literaturhaus in Berlin, the Romanian-German Forum and the Romanian Cultural Institute in Berlin. *The Equal Way of Every Day* is Gabriela Adameşteanu's first volume translated in Germany.

In Berlin the novel was launched in the building which shelters Literaturhaus (director Ernest Wichner), in the presence of the book editor, Sabine Baumann, and of the author; the chairman of the meeting was Georg Aesch.

On Wednesday, the 13th of March, at 18.30, at the Romanian Embassy in Berlin, Gabriela Adameşteanu and Doina Ruşti proceeded to a public reading of fragments from their recently translated books, next to their translators.

In Leipzig, *The Equal Way of Every Day / Der gleiche Weg an jedem Tag* was presented to the public on Thursday, the 14th of March, in the building of naTo. International literature, and on Friday, the 15th of March, at Café Europa, in the author's presence. On the occasion of both presentations there were public readings from the German edition of the novel.

The Equal Way of Every Day was published by Cartea Românească



Publishing House in 1975 and it was awarded the Debut Prize of the Romanian Writers' Union and the Prize of the Romanian Academy. Republished in Romania five times, the volume was also published in the French language (by Gallimard), in the Italian language (Cavallo di Ferro), and the Bulgarian language (Balkani). The French version, published in 2009 under the name of *Vienne le Jour*, translated by Marily Le Nir, was nominated for the prize "Jean Monnet" for European Literature.

Three Volumes in the French Language

The Romanian Cultural Institute Publishing House published the volumes *Avant-gardes et modernités - Brancusi, Duchamp, Brauner, Voronca, Tzara & comp* by Cristian Robert Velescu, *La Roumanie vue par les français d'autrefois* and *Les revues littéraires de l'exil roumain. LUCEAFĂRUL. Paris (1948-1949)* by Mihaela Albu and Dan Angheliescu.



Romanian Book Review

Address of the editorial office: The Romanian Cultural Institute, Aleea Alexandru no. 38, Bucharest

Director: ANDREI MARGA
Coordinator: HORIA GÂRBEA
Editor-in-chief: IOAN ES. POP
General Secretary of the Editorial Board: GELU NEGREA

EDITORIAL OFFICE: Mariana Avanu, Simona Brînzaru, Denisa Mirena Duran, Iacob Florea, Bogdan Popescu, Andra Rotaru, Mircea Tătar
Translators: FABIOLA POPA, MONICA VOICULESCU
English version revised by ADRIAN SOLOMON

Art Director: GELU IORDACHE

E-mail: revista.icr@gmail.com

The review uses information and comment fragments courtesy of and published by the periodicals of the Romanian Writers' Union as well as information taken from the website www.agentiadecarte.ro and press releases of the Romanian Cultural Institute.

MARIN PREDA

by Gelu NEGREA

Even while he was still alive, Marin Preda made it into the public's mind as a classic of contemporary Romanian literature. More: he is also on a top ten list of the most precious Romanian novelists in the 20th century, a hierarchy established following a survey organized by *Observator Cultural* in January 2001 with the participation of over 100 active literary critics and historians. Equally, his novel *The Moromete Family, Volume 1*, received most of the votes, almost 70 percent of the total number.

It is interesting that his book of novellas *The Meeting of the Lands* (published in 1948) and his novel *The Moromete Family, Volume 1* (1955), unanimously regarded as Marin Preda's master-

pieces, were published at a difficult time for Romanian literature, which was dominated by the Proletkult movement and forced to fall into line with a pseudo creation method, the so-called Socialist Realism — the only one promoted and encouraged by the communist authorities at the time. But an even more interesting thing happened: at the very same time, subjected to suffocating ideological pressure, some other exceptionally valuable books were published in Romania: *Family Chronicle* by Petru Dumitriu; *The Pit* by Eugen Barbu; *Poor Ioanide* and *The Black Chest of Drawers* by George Călinescu, the second volume of *End of Century in Bucharest* by Ion Marin Sadoveanu, and so on. The paradoxes of (literary) history...



SUSPICIOUS DEATH

Marin Preda was born on August 5, 1922 in Siliștea-Gumești, Teleorman County, in a middle-class peasant family. After finishing primary and junior high school in his native village, he went to the Pedagogical School in Abrud, later moving to Cristur-Odorhei and Bucharest. At the age of 20, he entered journalism and the literary life of Bucharest, reading for the *Sburătorul* literary circle led by critic Eugen Lovinescu and publishing a few short stories in magazines of various literary orientations. Equally, he worked temporarily as a clerk.

In 1949 he joined the Writers' Union and would serve several terms as its vice president. Since 1952, he was an editor and then editor-in-chief of the *Viața Românească* magazine, which published some of his future novels: *The Unfolding*, *The Moromete Family*, *Dark Windows*, and *The Daring*. In March 1965 he was elected deputy in the Great National Assembly for the first time, and five years later he became the first director of the Cartea Românească Publishing House, a position he would keep for the rest of his life. It is worth mentioning that he was the only non-communist appointed chief of a publishing house in this country. Still, he would join the Romanian Communist Party (PCR) in 1977.

He wrote and published somewhat rhythmically, each of his books becoming a true literary event. His novel *The Delirium*, Volume 1 (1975), where an attempt to rehabilitate Marshal Ion Antonescu was identified, triggered a scandal with international reverberations. The book received reserved reviews, being criticized for ideological reasons not only in Moscow by *Literaturnaya Gazeta*, but also by publications in France (*Le Nouvel Observateur*; *L'Express*), England (*News Week*), Italy (*Corriere della sera*), and Germany (*Der Spiegel*, *Süd-Ost Deutsche Zeitung*). The second volume of the novel was never written.

He received several awards from Writers' Union and twice the Laureate of the State Award title. In March 1970 he became a corresponding member of the Romanian Academy and in July 1990 he became a post-mortem member of this high, authoritative institution.

He wrote scripts for movies: *The Unfolding* (1954), *The Blue Gates of the City* (1973), and a few others, some left unfinished. Books adapted into movies: *The Great Loner* (1976), *The Meeting of the Lands* (1983), *Impossible Love* (1983, adapted from the novel *The Intruder*), *The Moromete Family* (1986), and *The Most Beloved of Earthlings* (1992). Equally, stage adaptations of the novel *The Moromete Family* have been produced by the National Theater in Bucharest and in other cities.

Only two months after the publication of his trilogy *The Most Beloved of Earthlings*, in the night of May 15-16, 1980, Marin Preda died in what was seen by some as suspicious circumstances at the Creation Mansion in the Mogoșoaia Palace, close to Bucharest. But it seems that it was just an unfortunate accident.

Marin Preda was married three times: to writer Aurora Cornu, to translator Eta Wexler, and to Elena Mitev: the last marriage produced two children.

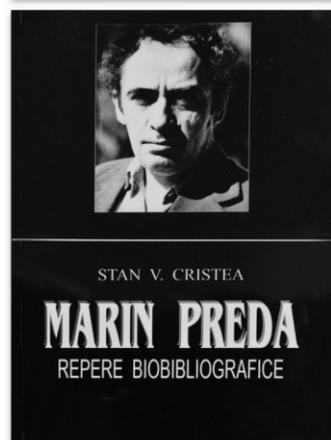
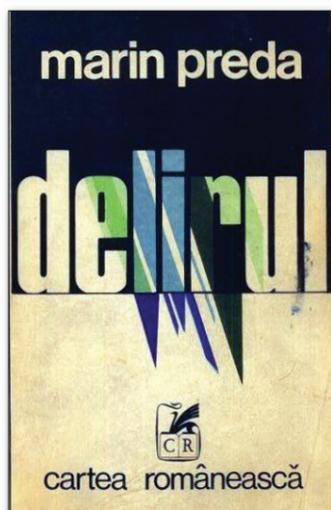
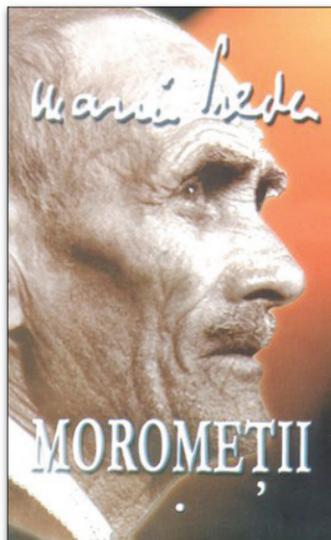
INTERNATIONAL CAREER

Marin Preda's work includes six novels (*The Moromete Family*, Volumes 1 and 2; *The Prodigals*; *The Intruder*; *The Great Loner*; *The Delirium*, Volume 1; *The Most Beloved of Earthlings*, Volumes 1-3), an autobiographical novel (*Life as a Prey*), seven books of novellas and stories (*The Meeting of Lands*; *Ana Roșculeț*; *A Tranquil Assembly*; *The Unfolding*; *Dark Windows*; *The Daring*; and *Fever's*), a book of essays (*The Impossible Return*), and a play in three acts *Martin Bormann*, to which are added a large number of articles, evocations, confessions, reflections, letters, and interviews, as well as cooperation in several world literature translations (*The Plague* and *The Stranger* by Albert Camus and *The Possessed* by F.M. Dostoevsky).

His novels and stories have been translated into 19 languages: English, French, German, Italian, Spanish, Swedish, Russian, Chinese, Hungarian, Slovenian, Czech, Croatian, Serbian, Bulgarian, Ukrainian, Polish, Greek, Slovak, and Tajik. More, he is included in several anthologies — general prose ones — published in Paris, London, Montevideo, Sofia, Djakarta, New York, Brussels, Istanbul, Moscow, Berlin, Warsaw, Leipzig, Buenos Aires, Havana, Budapest, and so on.

These are his works most translated into foreign languages: *The Moromete Family* (Volume 1) (12 translations); *The Intruder* and *The Unfolding* (seven translations each); *The Daring* (six); *The Prodigals* (five); and *The Delirium* and *The Great Loner* (four).

Despite this relative wide spreading of his books on all meridians, Marin Preda has not become famous as a major name in contemporary prose. Anyway, not at the level his talent and the aesthetic value of his work would have entitled him to. Could it be because of a deficit in the themes he dealt



with, the fact that the Romanian author's prose was not linked to recurrent issues of the various trends configuring the day's agenda of the European and world cultural contemporaneity, or the eternal loopholes in intelligently and professionally promoting our literature in the world?

BETWEEN VOCATION AND ASPIRATION

With his book of novellas *The Meeting of the Lands*, Marin Preda was prefigured as a valuable continuator of the traditional rural-inspiration prose, illustrated by great Romanian writers: Liviu Rebreanu, Ioan Slavici, Ion Agârbiceanu, and Mihail Sadoveanu. When first published, the book was received with reservations by the time's dogmatic criticism and only the change in the literary paradigm occurring in the next decades, which restored aestheticism to its natural rights, made it possible for it to be received and valorized as a special achievement of our autochthonous prose.

There is a perceivable difference between the vision in *The Meeting of the Lands* — icy, descriptive without humors, objective, and almost inhuman in the untroubled inflexibility of its monotonous narration of the events — and the one in *The Moromete Family*, which is much more subjectivized. The novella writer records impassively, in the Behaviorist manner of American authors; the novelist tells a story. The tone is no longer impersonal, distant, alien, unforgiving, or emanating from a super-human power, rather, it is now irrigated by affectivity, irony, sorrowful surprise, or sympathetic understanding.

Marin Preda was the first in Romanian literature to reveal the intellectual dimension and the deep layer of spirituality in the rural world, as a reaction against the instinctual simplicity and primitivism of the peasant's inner life as established by his predecessors. The book protagonist's ability to dissimulate, his contemplative spirit, his appetite for irony and fantasy, and his perception of the world under the signs of the ludic and of dilemmas make Ilie Moromete an extraordinarily modern literary character. His impact on the public mind was so powerful, that it generated an enrichment of the Romanian vocabulary with a new adjective. Style, language, attitude, behavior, and perspective — all of them called "Morometian" — are some of the syntagms operationally integrated in the current tools of literary criticism and, even more, also rapidly transplanted into daily speech.

After *The Moromete Family*, Volume 1, Marin Preda made efforts to distance himself from the most precious vein of his creation, he abandoned the free indirect style and chose other formulas, including first-person story telling. He escaped rural geography, but in the wide quicksand of his later novels and novellas, the peasant world was brought forth in the most unexpected manners and moments, like true oases of light. This happened not only in the second volume of the Moromete family saga, but also in *The Great Loner*, *The Delirium*, *Life as a Prey*, and in the essays in *The Impossible Return*.

Marin Preda's last work, the three-volume novel *The Most Beloved of Earthlings*, reread several times, was greatly successful with the public. There, a dual love story is blended with atrocious sequences of communist political prisons, with violently-colored representations of the picturesque world where Lumpen people live on the fringes of society, but, also, with profound reflections on existence and history (the book's protagonist is a philosophy professor repeatedly placed in what Karl Jaspers called limit situations).

CRITICAL POSTERITY

Except for his Proletkult period in the 1950s, Marin Preda's work has been reviewed in eulogizing terms: his status as a living classic — obtained early, but thoroughly deserved —, doubled by an "indisputable moral probity" (as Eugen Negrici judiciously points out in *Romanian Literature Under Communism*), placed him among writers privileged by literary criticism. More or less competently, the following have made pronouncements on him: Nicolae Manolescu, Eugen Simion, Sorin Alexandrescu, Mihai Ungheanu, Valeriu Cristea, Voicu Bugariu, Ovid S. Crohmălniceanu, Mihai Gafița, Ion Bălu, Victor Atanasiu, Vasile Popovici, Monica Spiridon, Aureliu Goci, Alexandru Piru, Victor Crăciun, Emil Manu, Eugen Măicăneanu, and Gelu Negrea. To them were added many others who wrote studies, forewords and afterwords, essays, evocations, dictionary entries, Ph.D. theses, analects, chronologies, and so on.

Worthy of special note are two very recent books, which have become precious work tools for those preoccupied with the great writer's life and work: the exceptional *Marin Preda. Bio-Bibliographic Landmarks* by Stan V. Cristea and the exhaustive *Dictionary of Marin Preda's Characters/From Siliștea - Gumești to Cheia Rosetti* by Marin Iancu.

Horațiu-Valentin Mălăeșe is an actor, a director, and a cartoonist. He graduated from the Cinematographic and Theatrical Art Institute "I. L. Caragiale", the class of Professor Octavian Cotescu, and he made his debut in 1974 in *The Florentine Hat* by Eugen Ionesco. He interpreted dozens of theater and movie roles, he directed seventeen theater plays. For his theater roles he received the Prize for the Best Actor, awarded annually by the Union of Romanian Theaters, and numerous other prizes. He recently made his debut as a film director with *The Silent Wedding*.

Horațiu Mălăeșe is an artist-show who has all the means of art at hand. The phenomenon is explained sometimes by the phrase "comical genius". What we love about this actor is the special being, the genius clown born out of a seed of



DOINA PAPP

A Story with Horațiu
All Publishing House
Bucharest 2013

creativity which can sprout in the many directions in which his talent, a gift for others around, calls him. And this is because of a strong need to communicate. When he is not an actor, Horațiu thinks

about a drawing page, and when he has finished a caricature he thinks of taking up a new role or he sketches the plan for a new show. A theater or a movie show. The same and always different, Mălăeșe is in a perpetual search, that is why the roles created at the premiere and their successive repetitions never look the same.

A Story with Horațiu tries to capture the vivacity of this complex artist, starting with his first roles, continuing with the incursion on the stages of the theatres which consecrated him and up to the present time when he received a star on the Walk of Fame in Bucharest.

An Artist-Show

DOINA PAPP is an editor and director of cultural programs at the Romanian Radio Station, a collaborator for cultural periodicals, literary secretary at the Nottara Theatre in Bucharest. She was the initiator of the International Festival of Theatre in Brăila and she was awarded the Prize of Critique (1997), The Prize of the Ministry of Culture and Religious Affairs (2001), The Prize UNITER for theatre critique (2005). Another important volume published this autumn by Doina Papp is *From the Iron Curtain to the Unveiled Theatre*, a subjective history of the theatre sphere, as the author calls it.



DAN SOCIU

Naïve and Sentimental Songs
Cartea Românească Publishing
House, Bucharest 2012

The Impossibility to Transcend

Dan Sociu is one of the representatives of the minimalist movement, within the so-called "generation 2000" of Romanian literature. He is thought to be the best young poet of the moment, according to the survey carried out by the cultural magazine 22. Dan Sociu has recently published the volume *Naïve and Sentimental Songs*, about which Alex Goldiș wrote: "With the air that it never goes beyond the surface of things, "the voice" in *Naïve and Sentimental Songs* nevertheless builds an ethos of failure and indifference in its entire complexity. Until now, "banality" and "simplicity" were slaps given to all forms of mystification, be it literary and existential (this is where the note of defiance comes from in Sociu's poetry). However, in his latest volume, they represent the closure of all horizons. The modification of nuance hides a profound mutation. Sociu's discourse is "flat" now, not because of the need to discourage some kind of metaphysical claim, but because it wants to activate the very flattening of feelings and desires. *I like hearing about feelings/I used to have some myself./ Now I have frostbites and the pest. And I am talking to myself and I don't even know it* is probably, the most characteristic confession. Excellent poetry pages spring up at every step in *Naïve and Sentimental Songs* from the impossibility to transcend. In this world of post-sentiments, the only people left have "simple and short-term needs", with no hopes and no aspirations (...). And still, the sensation of void and stifling air is dominant precisely because of the refusal to see in things or people more than they are."

Bogdan-Alexandru Stanesco: "In his poems, Dan Sociu manages to reconcile both categories professed by Schiller: he is a naïve poet because he resonates with the phenomena of the outer world which he transfers to his text apparently without any modification; he is also a sentimental-reflexive poet whose eyes can very clearly see the pellicle which covers the world."

DAN SOCIU (born in 1978, Botoșani) graduated from the Faculty of Political Sciences and Philology, "Al. I. Cuza University" in Iași, and at present he works as an editor for Polirom Publishing House. He published the poetry volumes: *well-bound jars, money for one more week, brother louse, eXcessive songs, Brother Louse (Eloisa Cartonera, Buenos Aires), Pavor Nocturnus* and the novels *Urbancolia, Special Needs, The Combination*. He was awarded several literary prizes and he is present in several national and foreign anthologies, among which: *hat jemand etwas gefragt?, No Longer Poetry, New European Poets*. He translated volumes by Charles Bukowski, Seamus Heaney and E.E. Cummings and novels by Jack Kerouac and Aleksandar Hemon.

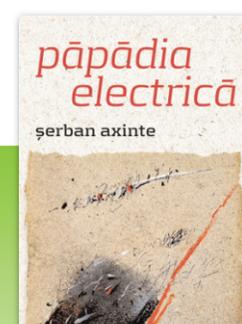
The Game with Fear

The literary critic Șerban Axinte has recently published the poetry volume *The Electrical Dandelion* – a title which, as Adina Dinițoiu observed in a recent review, introduces a recurrent image which highlights the double theme of death and vitality, the hypnotic anxious movement between the inner and the outer world, between intellect and body.

The writer of the foreword, the poet Radu Vancu, makes an apt summary of the thematic structure and of the stylistic characteristics of the book: "*The Electrical Dandelion* is made up of three cycles (just like the volume published before, *The World Turned Out to be the Way You Wanted it to Be*), entitled *decoction, bulb, and the electrical needles*; well, the poems of all these three cycles are innervated by remarkable images, often truly memorable – I quote almost randomly: "the light going out of our hearts should be so strong that the seam of worlds should not longer show" (*electrical needles*), "something is growing out of me right now/ somebody is blowing over me/ billions of photons. // the aura/ blossoms out of the bulb of my crown/ into a huge electrical

dandelion" (the electrical dandelion), "why are you so afraid, while you are staying there/ nothing can touch you.// what I see in you, what I see in you.// a graveyard in which all the gods of the earth / let their dead come into bloom" (*why are you so afraid*) and so on. All these are images of a great beauty, with which one empathizes instantaneously and which make you close a deal with the text you are reading, that type of contract of faith Borges used to talk about, as a sine qua non prerequisite for the activity of reading poetry."

ȘERBAN AXINTE (born in 1976, Iași), a PhD since 2010, is currently a scientific researcher for the Romanian Philology Institute "A. Philippide" of the Romanian Academy, the subsidiary of Iași. He is the editor of the academic periodical "Philologica Jassyensia" and a collaborator for several cultural magazines in the country. He was a general editorial office secretary of the cultural magazine *Timpul* (2004-2007). He published the poetry volumes: *The State of the Scales, Apeiron Thresholds, The World Turned out to be the Way*



ȘERBAN AXINTE

The Electrical Dandelion
Casa de Pariuri Literare Publishing
House, Bucharest, 2012

You Wanted it to Be. He is also present in the anthologies *oZone Friendly. Iasi. Literary Reconfigurations*. (coord. O. Nimigean), *Antologie de la poésie roumaine contemporaine*, in *Confluences poétiques*, no. 3. (Anthologie établie par Magda Cârnelci et Linda Maria Baros), *Buttons in the Corn Field* (coord. V. Leac) and *Antiutopian Poetry. An Anthology of the Romanian Poetic Year 2000*, vol. I-VII (coord. Eugen Simion) and the author of the synthesis *The Definitions of the Novel. From Dimitrie Cantemir to G. Călinescu*.



GHEORGHE JURCĂ

Stop the Planet, I Want to Get off
Grinta Publishing House, Alba Iulia, 2012

Stop the Planet, I Want to Get Off deals with two important issues of the social and political reality of the last fifty years: the communist dictatorship and the democratic process after the great divide in 1989. As he is very knowledgeable about and he possesses some vast experience in the press and in literature, the author highlights the dramatic condition of the journalist in the communist period, when the latter had to face censorship, the absurd theses of party propaganda

The Novel of a Conscience

and ideology which limited his freedom of speech, often forcing him to resort to ambiguous ways of reflecting reality. At the same time, he uses heavy sarcasm to criticize the excesses of the new political and administrative power which cultivates cynicism, pettiness, coarseness, fanfaronade, and stupidity.

Alexandru Brad, the protagonist of the novel, has the conscience of the intellectual's mission in a world stained by the convulsions inherent to transition periods, as well as the conscience of the duty towards himself and his daily history; this conscience gives him the power not to get lost in the world of pure invention, of vain illusions. Thus, the confession of the author-character on the back cover acquires the value of an authentic avowal:

"It is no longer important to remember the tolls taken on me, the obstacles thrown on my path, the times when I scratched my forehead in the dust, the ordeals inflicted on

me, the psycho- moral, soul-numbing wounds which have not healed yet and which may never be healed. I thought that I was blameless, that I had only the drive, the eagerness to become a good professional writer, a faithful chronicler of the new times emerging in the country."

GHEORGHE JURCĂ was born on the 20th of January 1940 in the town of Abrud, the county of Alba. He made his debut in 1982 and has published more than 40 books, of several literary genres: *Twilight in the Forest of Hornbeam, The Bitter Wine of Love, Graze, Dark-bay Horse, Green Grass, tempora, Zaranda, Satan's Eye, Night at the Castle, The Horse in the Mirror* (novels), *The Woman on the Moon* (theatre), and so on. Two of his books (*Graze, Dark-bay Horse, Green Grass and The Woman on the Moon*) were awarded by the subsidiary Hunedoara of the Romanian Writers' Union.

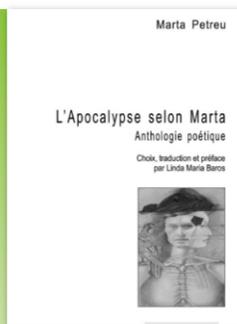


Sensorial and Intellect in Women's Poetry

On the occasion of the Book Fair in Paris two poetry anthologies signed by two pre-eminent contemporary female poets were launched: Marta Petreu (*Apocalypse according to Marta- L'Apocalypse selon Marta*) and Floarea Țuțiuianu (*I Cure with My Tongue-Je Guéris avec Ma Langue*). The poet and translator Linda-Maria Baros made the selection of the texts, did the translation, and wrote the foreword for both volumes.

The critic Iulian Boldea wrote in the magazine *Observator Cultural*: "The poetry of Marta Petreu is, as noticed many times before, a poetry of the intellect, in which the reflexes of the reality and of the self become moderately geometrical, they acquire the right proportions and relevance, by means of balance and semantic relief. On the other hand, it is also a poem of optical exasperation in which the poetic thought draws the convulsive lines of the spasms of a genuine feeling, which no longer shows any trace of conventionality or mythicization."

The writer Norman Manea considers that: "Floarea Țuțiuianu presents us with a singular erotic poetry, full of charm and skill: graceful and feline, original, seducing. The sensorial and the cerebral quality vibrate in a mutual, playful, inseparable enhancement; the passion is childlike and gives food for thought, without losing its intensity, lucidity is cured by means of austerity and it becomes the accomplice of beatitude. This is an admirable adventure of the mind and of the word, celebrating intensity, the avid call of one's fellow-being."

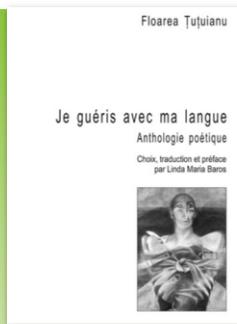


MARTA PETREU

L'Apocalypse selon Marta, anthologie poétique, choix et traduction par Linda Maria Baros Editions Caractères, Paris, 2013

MARTA PETREU (born in 1955, Jucu de Jos, Cluj) is a poet and an essayist. She published eight volumes of poems: *Bring the Words*, *The Morning of the Young Ladies*, *Psychical Place*, *Shameless Poems*, *The Book of Wrath*, *The Apocalypse according to Marta*, *The Phalanx*, *Jacob's Ladder* and a novel – *Home, in the Land of Armageddon*. She has authored several essay volumes and studies on Romanian philosophy and culture. A book of poems, *Poèmes sans vergogne*, was published in France in 2005 by Le Temps qu'il Fait Publishing House.

Marta Petreu teaches the History of Romanian Philosophy at the University Babeș-Bolyai in Cluj and she is an editor-in-chief for the cultural magazine *Apostrof*.



FLOAREA ȚUȚIUIANU

Je guéris avec ma langue, anthologie poétique, traduction par Linda Maria Baros Editions Caractères, Paris, 2013

FLOAREA ȚUȚIUIANU (born in 1951, Slobozia-Moară, Dâmbovița) is a poet, a painter, and a graphic designer. She authored six poetry volumes with original graphic insertions: *The Fish Woman*, *Libresse Oblige*, *Marcu the Lion*, *The Art of Seduction*, *Your Generosity* and *Sappho*. Her poems were translated into French, English, Italian, German, Polish, and Czech. Two anthologies of poems were published in New Zealand and in Italy.

As a fine art artist she has been participating in numerous personal and group exhibitions since 1980, in Romania and in the USA, in Germany, Italy, and Israel. She is a member of the Plastic Artists' Union and of the Romanian Writers' Union.



BOGDAN-ALEXANDRU STĂNESCU

Then, After the Battle, We Sat Down and Rested Cartea Românească Publishing House, Bucharest, 2012

Then, after the Battle, We Sat Down and Rested is the poetic debut of the literary critic Bogdan-Alexandru Stănescu, at the end of 12 years of poetic probing, a period which was felt like a (won) battle with his personal demons.

"A bookish poet, with an expressionist background", as he defines himself in an interview on the blog *bookaholic.ro*, irritated by the poets' preoccupation to write texts which gravitate exclusively around the self, and preoccupied with finding alternative means of writing poetry, Bogdan-Alexandru Stănescu published a volume populated by characters from Greek mythology, an up-to-date Iliad, in which he is looking for "the traces of the myth, the gods, and the heroes in the daily itineraries."

The literary critic Cosmin Ciotloș is warning us: "The readers of contemporary Romanian poetry will find this first book by Bogdan-Alexandru Stănescu extremely strange. Cerebral in a period monopolized by the make-believe of emotional nakedness, mythological in full apathy of sacredness, using metaphors and metonymies in times which are very difficult for tropes of any type, *Then, After the Battle, We Sat Down and*

The Search of Gods

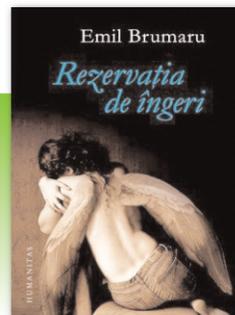
Rested, also represents, from my point of view, a superb provoking gesture (etymologically speaking). Which I can only welcome." He also explains the special structure of the volume: "There are two levels, two imaginary layers which interfere one with the other. One, of the projection in the narration of a mythological origin (...); the other, which is perfectly contemporaneous, is that of the day-to-day life. Present simultaneously in every poem, they don't always manifest themselves with equal intensity. Sometimes, there are clear signs of imbalance. This oscillation could be rendered quite didactically as a model similar to Gauss's curve: the beginning section is under the sign of a profoundly conflicting Ellada, the center springs up towards the apparent calmness of the present times, and finally the same Ellada, this time a Dionysian one, captures the end of the volume."

BOGDAN-ALEXANDRU STĂNESCU (born in 1979, Bucharest) graduated from the Faculty of Letters of the University of Bucharest. In 2012 he became a PhD in literature, with the thesis *Emil Botta: Ars Moriendi*. Starting with 2000, he worked as a junior editor, editor and literary reviewer for some of the most important literary magazines in the country. He also published poetry, prose, and essays in various cultural magazines and his work is present in several anthologies. In 2004 he became the executive producer of the literary TV magazine *Parte de carte*, broadcasted by the ProTV TV station. Since 2005 he has been the editor-in-chief of the collection of translations "Biblioteca Polirom" and since 2006, the editorial director of the same publishing house. In 2010 he and Vasile Ernu published the volume *What Keeps Us Apart. The Epistolary from Manuc's Inn*.

Angelical Eroticism

"In a deeper sense, absolute franciscanism (befriending even snails, ants, or spiders) involves angelism. The celestial messengers become presences taken for granted in a world of softness, kindness, and suavity. The fact that Brumaru's angels let themselves lured by the daughters of humans should not be a surprise for us. They have been inclined to do so since the beginning of the world, according to the Cathari heresy (see *Genesis* 6:1). In addition, their eroticism is shamelessly paradisiacal. It is the cheerful and innocent frolic of some children's naked, pink, plump bodies, with white, fluffy wings, thus mirroring the traditional celestial imagery. Without censoring his libido, letting it manifest serenely its impulses from an infantile phase, the poet is "an angel" in his turn – as he often states. Of course, this singular nature is given by other characteristics as well." (*Ovid S. Crohmălniceanu*).

EMIL BRUMARU (born on the 1st of January 1939 in the village Bahmutca (Mihailovca), the county of Tighina, Basarabia (nowadays, the Republic of Moldova) graduated from the Faculty of Medicine in Iași. He made his literary debut with poems published in the magazine *Luceafărul* (1967), then in 1970 he published two poetry volumes: *Verses* (the Prize of Writers' Union for Debut) and *Detective Arthur*. Other writings: *Hospitable Julian*, *Naïve Songs*, *Farewell*, *Robinson Crusoe*, *The Wardrobe in Love*, *The Ruin of a Samovar*, *From a Carrot Hole*, *Selected Poems.1959-1998*, *Poetic Works*, *The Butterflies in the Sponge Cake*, *The Coffee Beggar*. *Letters to Lucian Raicu*, *The Infernal Comedy*, *The Erotic Submarine*, *Commedia dell'Arte* (online). *God is Watching us with the Binoculars*, *A Teenager's Songs*, *The Story of the Country Little Boyard and of the Maiden...*, *Works I. Hospitable Julien*, *Works II. The Erotic Submarine*, *The Fairytale of the Princess Fast-Fast* (in collaboration with Veronica D. Niculescu), *Works III. The Coffee Beggar*. He was awarded numerous literary prizes, among which the National Poetry Prize "Mihai Eminescu" for Opera Omnia (2001) and the prize Gheorghe Crăciun for Opera Omnia awarded by the magazine *Observator Cultural* (2011). His poems were included in anthologies in Romania, Germany, France, England, Sweden, and the USA.



EMIL BRUMARU

The Angel Reservation Humanitas Publishing House, Bucharest, 2013

A Theatrical History

Ana-Maria Nistor's work is a chronological narrative history of world theater referring to 100 titles that belong to 80 different playwrights, from Aeschylus, Sophocles, and Euripides to Heiner Müller, Tony Kushner, and Neil LaBute, which involved a huge concentration effort, a lapidary style, and mastering an ample scientific register at virtuosity level. The author's commendable achievement was to synthesize, in three-four typed pages, complicated, intricate stage actions, with rich epic contents, emphasizing at the same time the spirit of each play, its specific voice in the playwright's entire work or in the context of world theater, as outlined in specialized exegeses.

The 100 Most Beautiful Plays... offers a pleasant, friendly reading, one which is primarily helpful both to readers who know the writers and the plays and to those who need to be introduced, initiated into the mysteries of their world. The relaxed, familiar atmosphere, spiced with high-quality humor, of Ana-Maria Nistor's writing liberates, seduces, and brings the reader close, urging him to go or to go back to the texts and to the theater, now armed with new perspectives to understand the plays' significances.

Romanian drama occupies a good place in the inventory of this genre of world literature, from its origins to the present: 11 percent of the total is hardly a negligible share. Here are the names of the Romanian playwrights deemed worthy of being placed alongside the acmes of theater on all meridians: Vasile Alecsandri, I.L. Caragiale, Barbu Ștefănescu-Delavrancea, Camil Petrescu, Al. Kirițescu, Mihail Sebastian, Gellu Naum, Teodor Mazilu, D.R. Popescu, Marin Sorescu, and Matei Vișniec – not to mention Eugen Ionescu.

Dr. ANA-MARIA NISTOR is a professor at the Theater Faculty of the National University of Theater and Motion Picture Art; she is a theater critic, script writer, author of specialized studies, and author of a book entitled *Theatrocracy on public and reception*. She contributed materials to major newspapers and magazines, she wrote dramatizations, radio and television scripts, she worked with major contemporary actors and directors, she organized cultural events, and she sits on various juries. Among other prizes, in 2010 she received the Students' ANOSR Professor Bologna - Great Professors Who Inspire Us Award.

ANA-MARIA NISTOR

The 100 Most Beautiful Theatrical Plays Retold in Brief Orizonturi Publishing House, Bucharest, 2012

Ana-Maria Nistor

Cele mai frumoase
100
piese de teatru
povestite pe scurt





Romania, Invitee of Honor. Success and Major Consec



On March 21-25, one of the largest international book fairs in Europe, Salon du Livre, was held in Paris: Romania participated having a special status as an invitee of honor. The dominants of this fair were literature and related fields, especially literature published in French. Noteworthy was the fair's extraordinary scale, with the participation of many prestigious publishing houses in France and 40 other countries, very many debates on important issues, and an unprecedented diversity of publications.

In Romania, the Romanian Cultural Institute, with the Romanian Culture Ministry and the Centre National du Livre in France as partners, was in charge of organizing the country's participation in this Salon du Livre. The preparations for this participation began in the spring of 2012, having reached their final, technical stage in November 2012. The entire Salon was prepared by a world exhibition leader: Reed Exhibitions.

Centre National du Livre in Paris invited 27 writers whose participation was supported financially 50 percent by the CNL and 50 percent by the Romanian Cultural Institute. The Romanian Ministry of Culture gave financial support to 10 writers to attend the event, and the Romanian Cultural Institute invited 12 more. So, a large number of writers representing all literary genres were able to attend the debates; most of them had had books published in France recently or in past years. To these were added writers who came to the Salon on their own, being included in the program due to their significant works. Equally, prestigious Romanian writers who live in France have participated. The list of participating Romanian publishing houses included over 30 entities. They had their own invitees — writers who live in Romania.

The Romanian organizers made considerable efforts, taking efficient action to have all invited writers there during the three days of the fair, for them to attend debates and autograph sessions. Each and every one of them had the opportunity to speak to the public, some of them even more than once. Romania's participation was a feast of Romanian culture and an enormous success. The Romanian and foreign participants publicly emphasized this. It has been the widest Romanian participation in a book fair so far. Knowledge about Romanian writers and culture has increased.

This participation made it possible for our country to achieve several cultural goals: increased visibility and prestige, wider contacts between writers and publishing houses and publications, a display of many writers' significance, and an increased European interest in our culture. We point out that prestigious periodicals published appreciative materials about this event: *Le Monde* (five pages), *Magazine Littéraire* (three pages), *Lire* (three pages), and so on.

At this Salon du Livre, over a thousand visitors visited Romania's stall and, most often, they stopped there for a long time, with many of them returning. According to data obtained from book sellers, the sales were huge, those at Romania's stall being higher than those of Spain, a stall where Barcelona was also an invitee of honor. The sales were organized by French trust FNAC with help from the Cărturești Bookstores, which brought over 1,700 items from Romania (books, albums, DVDs, and so on).

All Romanian writers saw a large number of copies of their works sold. Of them, prose writers mostly distinguished themselves. Various sources indicated slightly different top sales figures. But all of them show Gabriela Adameșteanu in one top position or another, especially with the recent translation *Situation provisoire* (*Provisional Situation*) published by Gallimard, not to mention books published previously; other top writers were Norman Manea, Eugen Uricaru, Răzvan Rădulescu, Dan Lungu, and Lucian Dan Teodorovici.

Also, the public was interested in books of essays,



theater, and poetry, as well as literary theory. One book standing out in this category was Eugen Simion's *Le Jeune Ionesco* (*Young Ionescu*), dedicated to playwright Eugen Ionescu, recently translated by Virgil Tănase with support from the Romanian Cultural Institute and published by L'Harmattan.

It is noteworthy that the French publishing houses which published Romanian authors mostly exhibited their books in special spaces, usually adding ribbons that signaled Romania's status as an honor invitee. This is what prestigious Gallimard, which had a very large and frequently visited stall, has done, for instance.

Equally, L'Écailier Publishing House was successful selling *Des mecs bien... ou presque* (*Good Boys... Almost*) by Bogdan Teodorescu, a political thriller translated by Jean-Louis Courriol, which was launched at the fair. In fact thrillers, SF fiction, and comics were very successful at this Salon. Romanian authors undertaking this genre would

be very welcome on the French market. Cooking literature had its own special, generous space, featuring culinary tourism and books entirely dedicated to ingredients. Cooking demonstrations were also organized. Romania's star representative was poet Mircea Dinescu. Right in front of the public, he cooked a delicious lamb stufato and offered a remarkable show.

The debates dealt with a variety of themes, most of them being held at the Romanian stall, but also at the CNL, which was right next to the Romanians, or on the Salon's main stage. A large public attended all of them, getting involved in the debates. Communication was easy, as the attending Romanian writers, with very few exceptions, spoke French fluently and expressively.

Very successful debates were held on whether Romanian literature reflects the crises in society (participants: Ioana Drăgan, Florina Ilis, Bogdan Teodorescu, and Bogdan Suceavă) and on Romania and





Preparation for Romanian Literature

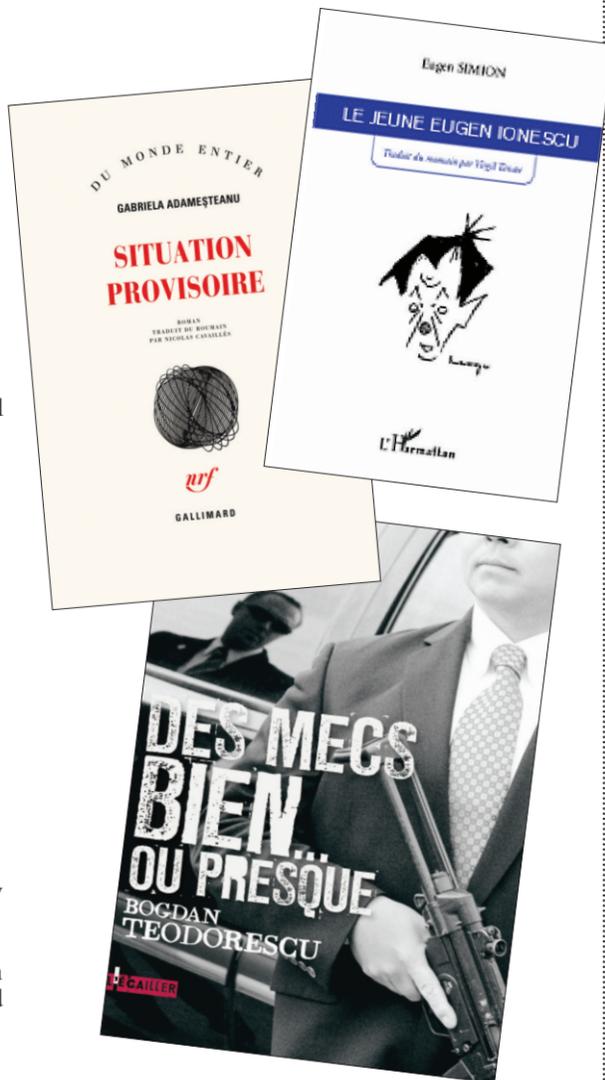


Europe today, with Thierry de Montbrion and Eugen Simion; also successful was the dialogue between Adrian Cioroianu and Cristian Pârvolescu. All events were attended by a large public.

The poetry recitals, where many actors presented their texts in French while others had young French-Romanians as intermediaries, were highly appreciated. One took place in the beautiful Byzantine hall of the Romanian Embassy in Paris, another one at the very Romanian stall at the Salon, with a third one at Sorbonne University. Poets, men and women, of all generations read verses. They displayed a wide array of lyrical methods and themes, from religious to inter-textual poetry. Also present were contextualized poems, reflecting the French experiences of poets in Romania. The public's reaction was exceptionally warm, each poet receiving generous applause.

At this Salon du Livre people were able to learn many things by getting in contact with what is done in other countries. Therefore, subsidizing the translations of works by Romanian writers into major languages must be decisively consolidated and enlarged. Access to financial resources must be opened for competitions only influenced by the intrinsic value of the writings, nothing else. Book fairs bring validations, but Romania needs now to have its own bookshops and publishing houses in European capital cities, even by association or mutuality. The (unfortunately not very large) financial resources the RCI has at its disposal must be used prudently to support veritable culture acts.

The indisputable success obtained through Romania's presence as an invitee of honor at Salon du Livre 2013 has to be consolidated in France and reiterated in countries with great cultural traditions every time an opportunity arises.



London Book Fair 2013

The London Book Fair encompasses the broad spectrum of the publishing industry and is the global market place and leading business-to-business exhibition for rights negotiation and the sales and distribution of content across print, audio, TV, film and digital channels.

25,000 publishing professionals all doing business at the world's largest spring publishing event. In 2013 Turkey as Market Focus country placing the spotlight on publishing trade links with Turkey, highlighting its publishing industry, and the opportunities for conducting business with the rest of the world.

This educational and informative programme will provide international publishers with a better understanding of the Turkish publishing industry and cover many aspects of working with the industry.

The 2013 Market Focus Cultural Programme, curated by the British Council, cultural programme to showcase the diversity and quality of contemporary writing from Turkey.

STATISTICS ON THE BOOK MARKET IN TURKEY

6000 bookstores

150 distribution companies

43,190 titles (according to 2011 ISBN data)

289,193,982 books produced

204,275,661 school textbooks distributed free of charge

493,469,643 books produced in 2011

VAT on books = 8% (standard rate = 18%)

The Author of the Day programme was introduced in 2006 and sees our appointed authors spend one day at the Fair, where they showcase their work by participating in seminars, book signings, events and photo opportunities.

The opening day of the Fair features international bestselling author, William Boyd, whose novels and short stories have been translated in over thirty languages and have sold over three million copies worldwide.

Acclaimed novelist Elif Shafak, the most widely read woman writer in Turkey, will be welcomed to The London Book Fair as Author of the Day on the Tuesday of the fair, in honour of Turkey as Market Focus for 2013.

On the Wednesday of the Fair, LBF will welcome award-winning children's writer Liz Pichon, whose Tom Gates series has sold over 200,000 copies in the UK to date and has been translated into 20 languages across the world.

The Romanian Stand will be organized by The Romanian Cultural Institute.

International Book Festival Budapest 2013

International Book Festival Budapest held for the 20th time in 2013 is a recognized event of the international world of books, as one of the important professional and intellectual forums of the region.

The 20th International Book Festival will be held at Millenáris, that is one of the most important cultural, artistic and leisure centres in Budapest, a former industrial area reconstructed to meet the up-to-date standards. The center is close to Moszkva Square, one of the most frequented meeting points of the city.

The Book Festival awaits its visitors at Millenáris, which provides a rich cultural milieu, a modern atmosphere, a new exhibition space and very good accessibility.

This year the jubilee Book Festival introduces a new exhibition space, Building D, which used to be called Palace of Miracles. As opposed to the Inn, this elegant and modern new venue is attached to Building B (ex House of Future).

The International Book Festival Budapest traditionally invites the most renowned authors of the world. Award ceremony of Budapest Grand Prize and the on-stage conversation with the prize-winner will be a special event of the upcoming Book Festival.

After the highly successful Guest of Honour presentations of Poland, the Czech Republic, Italy, France, Germany, Russia, Spain, Canada, China, Romania, Israel, the European Union the highlight fell on the Nordic Countries to introduce the literature and the publishing industry of the countries, and in 2013 we will be delighted to present Italy again as the Guest of Honour, in return for the 2013 large-scale event in Italy, the Year of Hungarian Culture.

The European First Novel Festival will be held for the 13th time within the frame of the Book Festival to introduce talented young authors from the old and new members of the European Union. This event is a joint effort of 27 EU-member countries.

The International Book Festival Budapest hosts representatives of world literature and of domestic intellectual life (about 100 authors from 25 countries, more than 400 Hungarian authors, scientists, and artists) and offers a wide range of cultural programs, such as meetings with authors, signings sessions, book premiers and presentations, roundtable discussions, concerts, theatre performances, exhibitions and films.

The Book Festival is also a professional and business forum, where trade meetings, conferences and lectures are held on the key issues of the book market and of reading habits.

The Romanian Stand will be organized by the Romanian Ministry of Culture.



MARIN GHERASIM

The Geometry of Magma
Paralela 45 Publishing House,
Pitești, 2012

A Painter's Diary

The notes in this book whose subtitle is *A Painter's Diary* are taken from the notebook with daily notes which accompanied the author permanently during his painting activities. They do not form a traditional diary, but the laboratory in which the works yet virtual are prepared and justified intimately. The book also includes a part of the artist's reading notes.

"Everything in this notebook, in this studio diary is a part of the substance which feeds my spirit, my imagination, which makes me do things (...) These notebooks are a laboratory in which I wait for the right moment. You never know where a suggestion can spring from. No experience is to be ignored."

MARIN GHERASIM has been a member of the Plastic Artists' Union since 1965. Between 1984 and 1990 he worked as an Art historian at the Art History Institute of the Romanian Academy. His works are exhibited in numerous museums in the country and abroad; along the years, he was awarded important prizes: The Prize for Painting – of the Plastic Artists' Union – 1977, the Prize Ion Andreescu of the Romanian Academy – 1986, the Great Prize for the entire activity – 2002, The Silver Medal at the Salon of Grand Palais in Paris – 2006, the Prize Constantin Brâncuși at the Art Biennale in Arad – 2007, the commander rank of the Start of Romania and the Diploma of Excellence and the Prize of the Cultural Center George Apostu in Bacău – 2008. In 1998, the Romanian Art Museum organized an ample retrospective exhibition, and in 2008, the Romanian Cultural Institute published an album with the painter's work. In 2012 he was chosen the president of honor of the Plastic Artists' Union.

Buildings in the Virtual Environment

The research and the development in the domain of architecture have been focusing on the computational paradigm over the last decades. More and more architects are using new geometries, parameters, evolving systems, kinematics, dynamics, and topologies. The digital environment puts forth a new modality of representing the architectural object and the process of designing buildings. The moment the factors which influence the design process can be identified and quantified, they can be translated in the digital environment. The algorithm entails a sum of rules which refer to the relations in a system and which can solve a problem, when applied to it.

Although architecture itself entails a type of rational thinking, which is systematized and based on rules, the applicability of an algorithm in this kind of thinking is an issue which has been only recently tackled.

The present book puts forth details about algorithm-based design, about applications of complexity and emergency in architecture, about the complexity of cities, digital tools etc. The scientific endeavor is accompanied by color pictures and graphs.

"Antoni Gaudi dedicated forty-three years to the development of the project and of the building of Sagrada Familia in Barcelona. His work is often described as extraordinary and unique, hardly imitable. Nevertheless, in the last years of his life, Gaudi developed a system of geometric rules which describes all the forms used in the compositions of the elements of the cathedral." (Ionuț Anton).

The author is an architect and a lecturer at the University of Architecture and Urbanism "Ion Mincu" in Bucharest. He teaches the use of digital technologies of integrated design of Building Information Management type, which offer integrated environments of tridimensional design of architecture objects. He organized a series of international workshops on digital design.



IONUȚ ANTON

Architecture and Algorithms
Tracus Arte, Publishing House,
Bucharest, 2012



A Country in a Book

Cuba Continues is an atypical travel diary: Cosmin Bumbuț's photography and Elena Stancu's texts tell the subjective story of a people who is isolated and suspended in time.

In a sort of a parallel world, people have to preserve somehow their innocence and happiness, "unspoiled" by a consumerist economy. In the absence of cars, of technologies, and of speed, citizens dance in the streets, they sing, and they laugh wholeheartedly. *Cuba Continues* is a story about Cubans, about people who know how to enjoy the sun, the water, the music and all the other things around them. Here, life goes on slowly, serenely, without any fears, tensions, and irritations. One laughs, dances, and loves whenever one feels like doing it.

"*Cuba Continues* is a whole carefully created by two people who went to Cuba and «saw the same things», except that one expresses

himself by means of images, while the other expresses herself by means of words. *Cuba Continues* is a thorough work and more than a series of picture stories: its authors have a sort of «a monographic perspective» on Cubans, wrapped up in a pseudo-touristic journey (because, in its deep structure, this is the story of a journey)." (Mircea Vasilescu)

The volume contains 264 photos made by Cosmin Bumbuț.

ELENA STANCU is an assistant editor-in-chief for *Marie Claire* magazine. She is an associated editor for the photo magazine *Punctum* and she works in collaboration with several periodicals, among which *Dilema Veche*, *Men's Health* and *Hotnews.ro*.

COSMIN BUMBUȚ graduated from the Academy of Theatre and Film. He was awarded the Prize for



COSMIN BUMBUȚ, ELENA STANCU

Cuba Continues
Art Publishing House, Bucharest, 2012

Image by the Romanian Film-makers' Union in 2011 for the movie *Try not to Blink*, and at an international level, he was awarded on the occasion of *B&W Spider Awards* (2006), *International Photography Award* (2006) and *International Competition for Print Advertising and Design* (2002). He is the author of the album *Transit* (2002) and a co-author of the project *7 Days-7 Years in Maramureș* (2007).



LUIZA ZAMORA, ȘERBAN BONCIOCAT

Stone. Traditional Houses
of Northern Oltenia
The Romanian Architects' Union,
Bucharest, 2012

This album is the second in a series which started with *Wood. Churches in the Northern Oltenia*, published in 2010 and authored by the same team. It does not represent an exhaustive repertoire of traditional architecture in the county of Gorj and Vâlcea, but it focuses on the variety of this architecture within one and the same village. It does not deal with heritage houses, but with ordinary ones, some of them degraded, shabby, about to disappear. From this point of view the album is also a cry for help and a call for action.

Here some examples of the authors' devastating statements:

"If (the villagers) still keep their old house in the yard, it is only because they want to see how they advanced by

building a new one. The terms used to label old houses by their very owners do not go beyond an uncomfortable past, beyond the difficult life led by their ancestors, beyond the wonder that one could live in such poor conditions, with no drinking water, central heating, and air conditioning. In fact, this old world is associated with poverty, and any new building which does not use stones, wool, rugs or clay pots means progress, means a different status, in fact wellbeing. It does not matter that the old house with thick walls kept warm in winter and cool in summer, that it was a monument of an amazing functionality and a natural dwelling. Specialized literature frequently mentions the poverty of the Romanian peasant when it deals with the aspect of traditional houses and domestic means. Undoubtedly, poverty did exist, it does exist in any time and place, but (...) there used to be durable dwellings, with a maximum of energetic efficiency (...) and with natural materials which were normal for the life here."

LUIZA ZAMORA (concept and text) and **ȘERBAN BONCIOCAT** (photography) published this album with the help of the Romanian Architects' Union and of the Romanian Architects' Order. Translated into English by Olivia Safer.

The Genesis of Painting as Art

The subtitle of this book is *Metapainting at the Dawn of Modern Times*; it is dedicated to the appearance of paintings and it was written in a period when the latter disappeared. "Of course, we are talking about the consequences of a certain *Zeitgeist* which make the tensions, the questions, and the obsessions manifested in the artistic creation of an age find their counterpart in the historical discourse of the same age. To talk about «the establishment of the painting» at a time when the artistic image engages in a tensioned dialogue with the certainties (and the servitudes) of this type of representation, in order to launch itself in the virtuality of computerized spaces and in the world of video installations, is a feat that pertains to a fundamental impulse born out of the contemporary artistic spirit and which is translated into a historical hermeneutics of cultural facts." (Victor Ieronim Stoichiță)

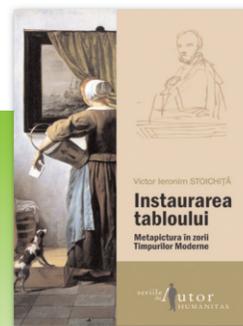
"An original and fascinating story, whose focus is the genesis of the notion of painting as art in the modern meaning of the word... A remarkable book." (Celeste Brusati, *The Art Bulletin*)

"From a methodological point of view, it is one of the most important current contributions to the logic of modern art." (Christiane Kruse *Frankfurter Allgemeine Zeitung*)

"I consider this book to be one of the major successes of recent art history". (Hans Belting)

VICTOR IERONIM STOICHIȚĂ studied in Bucharest, Rome, and Paris. He was an invited professor in various universities among which Sorbonne, Göttingen, Frankfurt, Harvard, as well as Collège de France. Since 1991, he has been teaching at the University of Fribourg, Switzerland. In 2007, he became Doctor Honoris Causa of the National University of Art in Bucharest, and in 2011 he became Doctor Honoris Causa of the Catholic University in Louvain.

Published volumes: *Simone Martini*, Meridiane Publishing House, 1975; *The Apprenticeship of Duccio di Buoninsegna*, Meridiane, 1976; *Pontorno and Mannerism*, Meridiane, 1978 and Humanitas, 2008; *Mondrian*, Meridiane, 1979; *Georges de la Tour*, Meridiane, 1980; *The Creator and His Shadow*,



VICTOR IERONIM STOICHIȚĂ

The Establishment
of the Painting
Humanitas Publishing House,
Bucharest, 2013

Meridiane, 1981 and Humanitas, 2007; *The Don Quixote Effect*, Humanitas, 1995. The books published over the last years were translated into numerous languages. Some of them are: *A Short History of the Shadow*, Reaktion Books, Londra, 1997; *Goya. The Last Carnival* (in collaboration with Anna Maria Coderch), Reaktion Books, Londra, 1999; *Ver y no ver*, Siruela, Madrid, 2005; *The Pygmalion Effect: from Ovid to Hitchcock*, The University of Chicago Press, 2008 (Romanian translation, Humanitas, 2011).



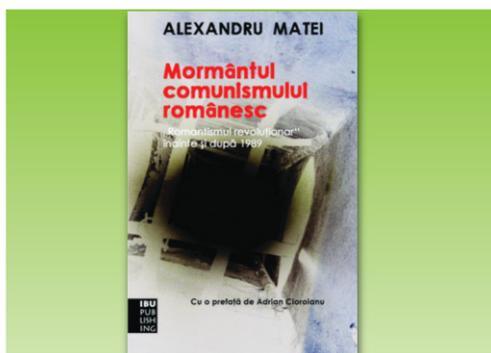
Plea for a Dispassionate Discourse

Bearing the subtitle “*Revolutionary Romanticism*” *Before and After 1989*, this book by essayist Alexandru Matei is a major critical study of Romania’s recent history. The presentation offered by historian Adrian Cioroianu in the book’s Foreword is conclusive in this respect: “Alexandru Matei proposes a work hypothesis for debates — and, we believe, this is already a meritorious way of distancing oneself from communism. To suggest to the Romanian intellectual space the idea that anti-communism is not an authentic liberation from communism (all the more weird as anti-communism is, from all points of view, post-communist), but, rather, to advocate a relaxed, balanced, and uninhibited debate about

communism — this is something that still looks like an audacious act in this country.”

The Tomb of Romanian Communism is a polemical book advocating an abandonment of the vehement tone in favor of a deeper and more detached analysis of Romanian communism. The author engages in a very substantial criticism of the post-1989 intellectual discourse — lacking self-reflexivity and marred by the intrusion of emotions —, referring to the discourse of some of the most famous Romanian intellectuals today.

ALEXANDRU MATEI (b. 1975, Bucharest), graduated from the Faculty of Foreign Languages and Literatures of the Bucharest University. He has a Ph.D. in contemporary French literature from the University of Bucharest and École des Hautes Études en Sciences Sociales in Paris, and he is a university professor. He benefited from a Ph.D. scholarship offered by the French Government in 2003–2006. He contributes essays, articles, and reviews to most cultural magazines in this country, as well as to scientific magazines and collective volumes in Romania, France, Serbia, and Estonia. He debuted with a poetry volume entitled *Cathouse* in 2000 and he has translated *The Consumer Society* by Jean Baudrillard. He received the Award of the Association for General and Comparative Literature for his second published book, *The Last Days in the Life of Literature* (essays, 2008). In 2007, he was chosen “best young Romanian essayist” following an inquest initiated by the 22 magazine. This autumn, L’Harmattan Publishing House in Paris will publish his book on literary theory and criticism.

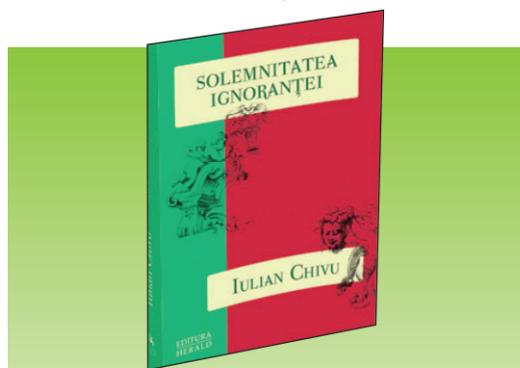


ALEXANDRU MATEI

The Tomb of Romanian Communism
IBU Publishing House,
Bucharest, 2011

Universal Spirit, Romanian Spirit

After the first volume of his *Stuttgart Essays* (*Swinging Spirit*), Herald Publishing House, 2010, Iulian Chivu publishes, with the same publisher, the second volume of his *Essays*, entitled *The Solemnity of Ignorance*. The volume is structured in three sections: “Existence as F-X”; “Indo-European Dialogues”; and “On the Romanian Being.” The essays in this new volume explore the most diverse facets of spirit in general and, most of all, of the Romanian spirit. Foundation and essence, metaphysics and ecstatic effectiveness, formal and informal in the structures of the factual, and also, issues of culturology, reconsiderations of some Russelian and Heideggerian ideas, and mythical re-readings provide to the author opportunities for fresh associations or for original points of view. An interesting chapter is the one on the Oriental cultural model, mostly the Hindu one, and the Western model, which are confronted, in various degrees, with all the dystopias of the modern world. Geopolitical reflection, with solid arguments of the Oriental and Western cultures out of Steiner’s cosmology, for example, and out of Guénon’s metaphysics, ends up identifying a distinction in Iulian Chivu’s essays between the being in search of itself (Oriental) and the one searched for (Western), whence the different options on the same ontic temptations. After outlining the concept of *ethnosophy* in the first volume of his *Essays*, in this second volume, Iulian Chivu focuses on the specificities of traditional Romanian reflection. In the last chapter (“On the Romanian Being”), there is a synthetic expansion of his observations on the Romanian spiritual being, on conceptualization particularities, on the numinous feeling, and on Romanian factuality, with its values and valorizing from the standpoint of a tribulation in the Romanian historical destiny. *The Solemnity of*

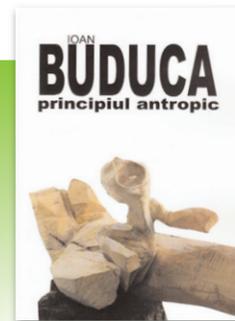


IULIAN CHIVU

The Solemnity of Ignorance.
Stuttgart Essays 2
Herald Publishing House,
Bucharest, 2012

Ignorance is a challenge to readers everywhere who experience the pleasure of reading after being taken through arguments and conclusions elegantly placed between philosophical reflection, cultural facts, lucid observations of the world’s facticity, and even the argument of mathematical calculations or of enthymematic reflections.

IULIAN CHIVU, having made a name for himself as an ethnologist with interesting studies (*The Romanian Veneration of Wheat and Bread; The Semiosis and Deictis of the Sign in Romanian Beliefs; Homo Moralitatis. Great Ethical Paradigms and the Romanian Ethos*, and so on), easily crosses over to cultural areas he is already familiar with: mythology, anthropology, history of religions, and philosophy.



IOAN BUDUCA

The Anthropic Principle,
Tracus Arte Publishing House,
Bucharest, 2012

Unity of Opposites

This book of essays, the 13th in Ioan Buduca’s bibliography, publishes a Romanian introduction to the work of Rudolf Steiner. Out of the 354 volumes of the German edition of Steiner’s works, a large number of them are already available in Romanian: over 100 volumes.

As a syntagm, the anthropic principle is a formula having emerged in the cosmological theories of quantum physicists. According to it, the Universe is extremely finely regulated, so that human life became possible and stayed predictable within the universal laws of physics.

Ioan Buduca does not claim that the scientific meaning of the *anthropic principle* syntagm was prophesized one way or another in Rudolf Steiner’s conferences, although the Romanian essayist describes at length other prophecies made by the creator of anthroposophy which have been confirmed in the world of scientific rationality: the hypercaloric beginning of the Universe (the Big Bang theory), the atom bomb, the internet, and so on.

In fact, Ioan Buduca insists on presenting the spiritualist visions of anthroposophy as not competing at all with scientific visions, rather, to the contrary, the two are fully complementary. What at first sight may be perceived as an absurdity — the complementarity of spiritualism and materialism — is doubled by a second complementarity: the relationship between Christianity and anthroposophy. In Buduca’s opinion, *esoteric* Christianity included in anthroposophy is not in contradiction with *exoteric* theological Christianity.

The *anthropic principle* syntagm is used in Buduca’s book in a completely spiritualist meaning.

IOAN BUDUCA is a graduate of the Philology Faculty of the Babeș-Bolyai University in Cluj-Napoca. He debuted in 1986 at the Cartea Românească Publishing House with the book *After Socrates. The Ionic Spirit in Literature*. In 1994, he received the Award of the Romanian Writers’ Union for his book *Apocalypses for Children*. Other titles: *And There Was Evening*, and *There Was Morning; The New Atlantis; The Secret Doctrine*.

Aristotle Today

“Aristotle’s man has several fruitful imprecisions. First, his language and thought describe the world. They assert that it is forever variable, but only in the form of composites made up of forms and matters. This is why man’s limit in utterance and knowledge is a composite in the form of sentences and concepts. Since all his composites are subject to transformation, language and thought are able to describe this transformation. He says that every thing is *something that was in order to be*, namely a force to put forth something in which it emerges itself. The variation of this transformation takes place, in the world known to man, according to ten main modes, so our language and thought have names for ten main predicates, corresponding to these variations. In fact, their use proves a great imprecision: we need them because we cannot name things emerging in front of us at first sight, out of a mind’s lightning meant to grasp the different heart of every thing, which remains hidden to us, eventually. This imprecision is fruitful because it leads us to truth, but it remains an imprecision owing to the numerous approximations we do in order to get there. As far as Aristotle’s man is concerned, the world does not remain single or multiple, but, rather, man is oriented toward grasping the incessant passages from oneness to multiplicity through a tireless discovery of the intermediaries: judgment between the collection of individual opinions and the intuition of the universal, and, between judgments, the medium term of reasoning.” (*Alexander Baumgarten*)

ALEXANDER BAUMGARTEN is a university professor and director of the Pre-Modern and Romanian Philosophy Department at the Babeș-Bolyai University in Cluj-Napoca. He manages several collections dedicated to Ancient and Medieval philosophy published by several prestigious publishing houses in Romania, where he has published over ten books in annotated bilingual editions. That is why his passion for Aristotle was born naturally out of the need to do an in-depth study of his work, which is a virtual “turn plate” for the millennium of philosophy at the center of his preoccupations. He has translated two fundamental works of the Stagira philosopher’s oeuvre: *Politics* (2001) and *De Caelo* (2005).



ALEXANDER BAUMGARTEN

Seven Influential
Ideas of Aristotle,
Humanitas Publishing House,
Bucharest, 2013



MIHAI BURCEA,
ȘTEFAN BOSOMITU

The Ghosts of Dej
Polirom Publishing
House, Iași, 2012

Inroads Into a Dictator's Biography

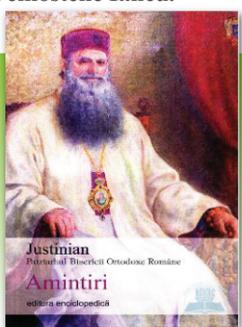
Here, the authors reconstruct the biography of Gheorghe Gheorghiu-Dej. Gheorghiu-Dej (November 8, 1901 - March 19, 1965) was the communist leader of Romania from 1948 until his death and chairman of the State Council of the People's Republic of Romania, March 21, 1961 - March 18, 1965. The two historians insist on his political rise and the role Dej played in the conflicts that gnawed the Romanian Workers' Party/Romanian Communist Party in the 1940s-1950s, they discuss certain policies and practices of the Gheorghiu-Dej regime, and analyze the articulation of social identities in the "people's Romania." Their texts propose a new view on the role played by Gheorghe Gheorghiu-Dej in the history of Romanian communism and emphasize that his regime changed the mentality of some segments of the Romanian society, making Nicolae Ceaușescu's regime possible. The introductory study of the book is signed by historian Dennis Deletant.

MIHAI BURCEA is an expert researcher at the Institute for the Investigation of the Crimes of Communism and the Memory of the Romanian Exile. He graduated from the History Faculty of the Bucharest University (2005) and completed a master's program called Romania in the 20th Century at the same university (2007). Founding member of the civic movement called Spiritual Militia (May 9, 2002), documentation researcher at Academia Cațavencu (2004-2006), and editor of *Evenimentul Zilei* (2006-March 2007). He co-authored the *Dictionary of Officers and Civilian Employees of the General Directorate of Penitentiaries (1948-1989)*. *The Central Apparatus, Volumes 1 and 2*, Polirom Publishing House, Iași, 2009 and 2011.

Red Patriarch or Savior?

The personality of Justinian, former patriarch of the Romanian Orthodox Church, is controversial. On the one hand, people put the label "red patriarch" on him, and on the other hand he is seen as the savior of the Romanian church under the communist dictatorship. The key to elucidate this issue is in the historian's ability to outline the framework of the events as accurately as possible, starting from his appointment as patriarch, up to his last seconds. The most sensitive time was the communist period. Faced with this challenging episode of history, Christians had to choose between two attitudes: acknowledging the faith and thus running the risk of cruel suffering and death, or compromising with the regime. There is a side of this dilemma which will always be impossible to reveal through historiographic means: that of personal belief, of man's inner experience. From this perspective, only God can judge people, because He is the only one who knows the whole truth about what happened. Often, precisely because he faces the complexity of human beings, a historian cannot cross a certain threshold, because he cannot assess the dimension (if there is such a thing) of regret, of repentance experienced by those who served the regime one way or another. Faced with this situation, Marc Bloch's urge is a major one: "There are however moments when the most imperious duty of the scientist is this: after having tried everything, to resign himself to his lack of knowledge and to honestly confess it."

Edition, introductory study, and notes by Prof. Dr. Remus Rus and Ph.D. candidate Dorin-Demostene Iancu.



JUSTINIAN

Memories
Encyclopedic Publishing
House, Bucharest, 2013



MIHAI I. BUTTESCU

Queen Elisabeta's Special Infantry Officers.
Memoirs of a Royal Guard Officer
Military Publishing House, Bucharest, 2012

Army and Ideal

Gen. Mihai I. Buttescu (1878-1963) wrote his *Memoirs* on November 8, 1948 - May 8, 1957, being urged to do so by his grandson, priest Neculai Cosma. The book brings a remarkable contribution to illustrating the complex picture of reforming the Romanian army in the early 20th century as well as the picture of its involvement and actions in the Great War for Making Romania Whole Again (1916-1919).

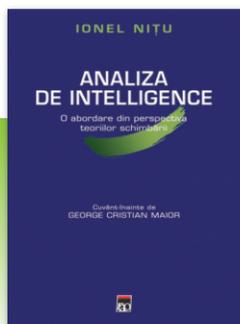
"In military school I began to love the ideal, which was only just budding through the thorns of ambitions and, again in military school, I understood how to treasure shame as a priceless shield for one's spiritual purity. Those were things I had been born with, but they were fuzzy. Later in Bucharest, Mainz, Anklam, and Berlin, I found that the ambitious man defeats both his enemy and honesty in order to acquire selfish advantages, while the generous-hearted idealist gives what he has to others, rejecting any and all compensation; and he never exhibits this spiritual purity, because he would be ashamed to do so. In those places I understood the stipulations of noblesse. I began to figure out that a bit of an old-

times boyar lived in me. The first shining star of an ideal I loved was justice: it does not cohabit with ambition. Whenever I saw it with anyone, I loved it for itself, and, even if it was not on my side, I defended it for its purity and brilliance." (*Mihai I. Buttescu*)

"Mihai I. Buttescu had an exceptional military and political career. Here are some major episodes in the *Memoirs* of this remarkable military instructor, theoretician, and commander: his education began at the School for Sons of Military Men in Iași and continued at the School of Artillery, Military Engineering and Navy in Bucharest, then in Germany at the War School in Anklam and at the Duke of Nassau's 87th Infantry Regiment in the Mainz Garrison; joining the Romanian Army in the Queen Elisabeta Second Special Guard Infantry Battalion; carrying out his honorable duty to train the future King Carol II; his participation in the Bulgaria Campaign (1913) and most of all in the heavy fighting in 1916-

1917 on the Romanian front, which brought him the high military decoration called Knight of Michael the Brave Award; his subsequent commitment to the political, economic, and social life of inter-war Romania. Gen. Mihai Buttescu's testimony significantly contributes to illustrating the complex picture of the evolution of our national military body in the first half of the 20th century." (*Gheorghe Vartic*)

A major representative of the first generations of officers educated in Germany according to the new orientation of the Romanian foreign policy given by King Carol I in the late 19th century, especially after Romania joined the Triple Alliance (1883), Gen. **MIHAI BUTTESCU** was one of the illustrious military instructors and commanders who, owing to the thorough theoretical and practical education they had received abroad, gave a new direction to the evolution of the national military body at the time.



IONEL NIȚU

Intelligence Analysis.
An Approach From the
Perspective of Change
Theories
RAO Publishing House, Bucharest, 2012

The issue of intelligence analysis is insufficiently dealt with in Romanian specialized writings, a field offering significant opportunities for theoretical development, innovation, and presenting one's own vision on intelligence in general and on intelligence analysis in particular. Following an ample scientific research effort, the author describes the major theories and concepts used in intelligence studies in the Euro-Atlantic space. This is a multi-discipline approach, drawing on the wider field of studies in security, organization management, sociology, and psychology. The author reaches conclusions that are relevant for the national security system in Romania, most of all for the Romanian Intelligence Service.

The *intelligence* concept, widely used in EU/NATO

Changing Worlds

countries, cannot be faithfully translated into the Romanian language. The Oxford English Dictionary defines intelligence mentioning products (intelligence information), process (collecting intelligence), and the organization structure (intelligence services).

In this book, Ionel Nițu brings major contributions to the field of intelligence studies, including the proposal of the "3P model" for analysis (Process, Personnel, Product).

"In a world where the only constant thing is change, in which a multitude of processes that affect both institutions and mentalities juxtapose in apparent chaos, interdependently, in the academic area and in the area of practicing professionals there is a need to re-systematize, to identify new landmarks with explanatory ability. This is the context in which Mr. Ionel Nițu, who is simultaneously a researcher and a practicing professional in intelligence analysis, wrote his study on change in the world of intelligence." (*George Cristian Maior*)

"Regardless of typology, in intelligence it is very important for change to generate better knowledge, prevention, and combating of national security threats. In intelligence, performance is measured according to the way specialized organizations manage to carry out their tasks efficiently, preventing security damages." (*Ionel Nițu*)

Woman-Citizen in Romania

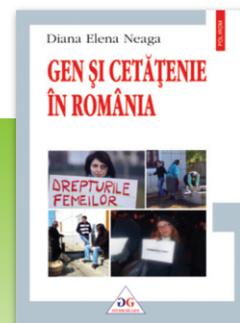
Through the life stories of some Romanian women, this book analyzes the performing dimension of citizenship. These stories indicate that the way women exercise their citizenship today is affected, on the one hand, by limitations associated with gender roles and differences (according to which women are the main family caretakers), and, on the other hand, by the character-molding experiences undergone under communism (paid work, restriction of liberty to move, rationings) and in the transition period (social polarization, a minor presence of women's interests on the public agenda, the experience of unemployment, and that of freedom of expression).

Out of the book's Contents: "Construction and (Re)Construction of Citizenship"; "Gender and Citizenship: A Constructivist Approach"; "The Experienced Citizenship of Women — An Empiric Analysis in the Hunedoara

Region"; "On Remembering Citizenship Experienced Under Communism"; "The Actual Experience of Gender Roles"; "Civic and Political Participation of Women in Daily Life."

"I know that many Romanian politologists and politicians feel this is a marginal, bothersome, if not even ridiculous issue that women do not fully exercise their citizenship... This book is very useful to citizenship theoreticians, to democracy researchers and researchers of gender issues, as well as to politicians who do not wish to improvise on 'what women citizens want,' but, who, rather, wish to actually study these things." (*Mihaela Miroiu*)

Dr. DIANA ELENA NEAGA is an assistant professor at the Department of Political and Administrative Sciences of the Nicolae Titulescu University in Bucharest; she is a member of the



DIANA ELENA NEAGA

Gender and Citizenship
in Romania
Polirom Publishing House, Iași, 2013

AnA Society for Feminist Analyses and of the editorial team of an academic magazine called *Analyses - Journal of Gender and Feminist Studies*. Her research interests focus on gender issues in Romania, social movements, and the civic-political culture in our country.



MATEI VIȘNIEC: Romania Offered a New Image of Itself to the World

He was born on January 29, 1956 in Rădăuți, Bukovina (northern Moldavia). He moved to Bucharest to study philosophy, but he was magnetically drawn to literature and became very active in the 1980s generation, as a founding member of the Monday Circle. Before 1987 he distinguished himself in Romania owing to his lucid poetry. As of 1977, he wrote theater plays which widely circulated in the literary milieu, but which were banned from professional theaters. But his prose remained unpublished: for instance, his novel *The Pas-Parol Cafe*, written in 1982-1983, was only published after the fall of Nicolae Ceaușescu's regime. In September 1987 he left Romania and reached Paris. There, he requested political asylum, he began to write in French, and he became a journalist first for the BBC and then for Radio France Internationale, which is where he still works. He got French citizenship in 1993 and published approximately 30 theater plays with these publishing houses: Actes Sud-Papiers, L'Harmattan, Lansman, and Espace d'un Instant. His name appeared on theatrical posters in over 30 countries. The first two questions in this interview were sent to Matei Vișniec on March 6, 2013. His answers arrived two days later.



What do you expect in terms of an increased visibility of Romanian literature following this Salon du Livre where Romania is an invitee of honor?

Undoubtedly, the capital of Romanian literature is moving to Paris for five days, March 21-25. This status of Romanian literature as an invitee of honor at the 33rd Salon du Livre in Paris is full of symbols, because the City of Light is part of the very matrix of modern Romanian literature... The 27 writers who were officially invited represent virtually all the literary generations in Romania as well as all the literary genres, from fiction to poetry and from theater to essays (comics included). To them are added other names, on initiatives of the Culture Ministry and the Romanian Cultural Institute, so we can say that both Romanian literature and Romanian culture will be represented in Paris in all their diversity, under all angles and according to all sensitivities, from the 1960s generation, which contributed to the "literary thaw" in Romania, up to young creators born at the very time communism was collapsing in our country.

I see that some 70 events are scheduled for the four days of the Salon. And the media coverage is already according to the importance of this event: for instance, the main literary magazines in France, *Lire* and *Le Magazine littéraire*, have already published substantial materials about Romanian literature and *Bibliothèque(s)*, the magazine of French librarians, has done the same. It is worth remembering that during the Salon days the radio station I work for, Radio France Internationale Roumanie, will broadcast from the very exhibition pavilion of Porte de Versailles in Paris.

ENORMOUS OPPORTUNITY FOR ROMANIA

From all standpoints, the status of Romanian literature as an invitee of honor at this Salon du Livre in Paris is an enormous opportunity for Romania and its creators. First and foremost, an opportunity to improve Romania's image. It is also noteworthy that France, through its invitation, implicitly acknowledges the value of Romanian creativity. After the great successes of Romanian movies, after some great successes of Romanian plastic artists (such as Mircea Cantor, who got the prestigious Duchamp Award two years ago), it is the turn of contemporary Romanian literature to obtain European and international recognition. Of course, in the landscape of French and world literature, Romania has already given Tristan Tzara, Panait Istrati, Mircea Eliade, Emil Cioran, Eugène Ionesco, Virgil Gheorghiu, Gherasim Luca, and Benjamin Fondane to the world. Now it is time for the younger generation of writers to be recognized in France and all over Europe, it is time for rediscovering the dynamism and vigor of Romanian letters.

In fact, 50 years of Romanian literature and literary struggle will travel now to this Salon du Livre in Paris. Because the range of the offered books is very wide, from books that represented our cultural resistance under communism up to new fiction written after 1989, which X-rays Romania in the context of the new problems it faces on its road to democracy and European integration.

Can you explain to us the logo "La Roumanie se livre"?

I believe that this logo proposed by the Romanian Cultural Institute is very ingenious. A pun which does great honor to Romanian Francophilia. "Livre" means "book," but "se livrer" means "to give oneself to" or even "to give oneself up"... And it is true that, to a certain extent, Romania will "offer" itself, it will open up in all its cultural dimensions, it will allow itself to be "decorticated" on all sides, it will be in the spotlight in fact, with all its problems, with all its complexes, with all its existential anxieties, as well as with

its ambitions and frustrations. To a certain extent, Romania, through its writers as messengers, is invited to lie down on the great couch of collective psychoanalysis. In fact, the scheduled debates will X-ray Romania's history before and after the fall of communism, with all its crises, all its successes, and all its failures... However, in my opinion, of all the "crises" it needs to manage, the most important one is the crisis of the future.

There is an uncertainty Romania feels about the future, despite its European integration and adoption of the democratic model. This opening in Paris is a good opportunity to deal with this subject: are Romanians ready to effectively become Europeans or will they allow themselves to be gnawed by the corruption bug and will regress historically in spite of this opportunity?

LITERATURE IS A SPACE FOR LIBERTY

"La langue, ultime liberté" — this is one of the debates scheduled at this Salon du Livre. An extremely inciting title. Yes, we may wonder whether by any chance, sometimes, language (and literature) may be the last space for liberty and intelligence, in a context where frustrations gather vertiginously, liberty is not turned into civilization, the political class goes off the track, young people no longer believe in what school tells them, and most of all they do not believe in the authority of their parents... Yes, when all these dark clouds gather in the sky over a society, do not language, the word, and literature remain the last refuge?

In French, "livrer une bataille" means "to engage in a battle." And this is what Romania will do at this Salon du Livre: it will engage in a battle to improve its image. It will fight to be recognized as a space of lofty creativity, not just an Eastern European region in crisis which has sent millions of migrants abroad.

The Romanian presence at this Salon du Livre in Paris must also be seen as a moment of joy and feast. It is an opportunity for Romanian writers to enjoy their status as official invitees. I see no reason why this participation, like all the scheduled debates, could not be done "dans la joie," namely against a background of cultural feasting and joy. Do the French not have this expression "se livrer à la joie"? Which means "to rejoice," "to allow oneself to be magnet-drawn by joy"...

Romania has few opportunities to shine abroad. Its presence at this Salon is a good opportunity and I certainly expect a dignified behavior from all Romanian writers (because often, Romanians have the habit of lamentably fighting each other in public)... I would also say, to end these strictly personal assertions and to assume responsibility, that, in recent years, artists have mostly been the people who have ennobled Romania's name abroad. For myself, I believe that the names of these artists have triggered respectful reactions abroad to a much larger extent than the names of Romanian politicians. And allow me to tell the latter that cutting culture funds is a terrible mistake, which will hurt not only the promotion of Romanian culture abroad, but also culture itself, namely the basis of the Romanian identity.

CABARET OF WORDS

Recently, the Cartea Românească Publishing House published your book *Cabaret of Words*. Musicality exercises for debuting actors, said to be "a subjective journey inside an inner dictionary." Can you give us details?

Cabaret of Words seeks to be a subject matter for a show, either on stage, or for an inner theater, in other words, *inside* the reader. These texts may be recited by an actor on stage. But I have always believed that, first and foremost, theater means literature, drama is a literary genre and it may be read with great pleasure, the same as it may be watched with great pleasure. Often, this has happened to me, I have been much more pleased reading a play than seeing it produced...

I guess you feel best writing theater, but you continue to write fiction as well...

I like to cross over from one literary genre to another. I've written poetry, theater, fiction. My next novel will be entitled *Merchant of Novel Beginnings*.

When I go to a bookshop and pick up a book, the first thing I feel in it, this is a tactile thing, is the amount of time is stores. When I look at a book, the first thing I see is *time*. I feel almost instinctively how much time is concentrated in this parallelepiped of paper and printing ink called a book. A novel cannot cheat in its relationship with time. Writing a novel takes time plus discipline and respect for time, as well as a certain degree of experience, which also means time, eventually.

Last question: after the close of this Salon du livre in Paris, do you still stand by the assertions you made at the beginning of this interview?

Absolutely... This Salon du Livre is over, but I believe Romania has had a lot to gain: the debates attracted a large public, the Romanian stall was visited by thousands of people, and the books sold beyond expectations.

Through the many books translated into French, in all fields, from literature to essay, including cooking traditions, Romania has come out into the world with a new image. Through its writers and creators, Romania is visible as a country in full cultural effervescence, producing talents and critical thinking, but, most of all, as a country claiming its place in the European artistic and spiritual creation.

How many years has Romanian literature waited to gain this status as an invitee of honor in Paris? At least a hundred years, I might say... Romanian literature, which was late to enter the European cultural arena, has always looked to the West, most of all to France, with a slight inferiority complex, always waiting for Paris or Berlin to grant it the recognition of its maturity in thought and creation. Perhaps this Salon du Livre in Paris, where Romania was the invitee of honor, will mean a literary casting out of the Romanians' inferiority complex. One thing is certain: French commentators have finally noticed that in Romania at least three generations of hugely talented novelists analyze and scrutinize without pity both Romania's recent history and its present, the issues in the Romanian society and its contradictions, the heartbreaks in its transition to democracy, and the grotesqueness of wild capitalism, not to mention the Romanian political comedy.

Extremely eulogistic reviews have been published by the French press about Dan Lungu, Lucian Dan Teodorovici, Răzvan Rădulescu, Radu Aldulescu, Savatie Baștovoi, Florina Iliș, and Mircea Cărtărescu, plus Gabriela Adameșteanu and Norman Manea. Norman Manea and Mircea Cărtărescu were mentioned as possible candidates for the Nobel Prize.

Several French publications published ample materials about Romania and Romanian creators with a feeling of fondness I haven't seen in a long time. Finally we saw the disappearance, at least for now, of those terrible images abundantly circulated by the French media, especially the image of Romania represented by a wagon on a country road full of holes or by a Romany family on the doorstep of a house emanating poverty. I see an enormous success in Romania's presence at this Salon du Livre where the Romanian writers proved infinitely more mature than... some elements of the Romanian media, which feverishly waited for scandal, incidents, disasters. Oh, Romania, how I long for thee!





Dream Junkies, Book of the Year Award Finalist, 2012

In March, Romanian-born American writer Alexandra Ares obtained a praiseworthy status, namely Book of the Year Award Finalist, 2012, granted by *ForeWord Reviews* for her novel *Dream Junkies*. This is the third literary award won by Ares in the past two years.

Dream Junkies, Alexandra Ares' debut novel translated by Larisa Copăceanu, was published in 2008 by Polirom Publishing House and, four years later, its English version was published by Ingenius Books, Smart Media New York.

A novel about love, uprooting, friendship, hope, and disillusion, *Dream Junkies* shows an image of America where chasing chimeras is in painful contrast with life's difficult realities. Kitty Roman and Desert Rose, the book's protagonists, take us for a fascinating journey through the heart of the "American Dream," from New York, the city of intellectual and artistic elites, to Los Angeles, the city of movie stars. Although they have different backgrounds, personalities, and ambitions, at the end of the road the same thing awaits them: true love.

"*Dream Junkies* is a novel about love and many other things (exile, fear of marriage, and

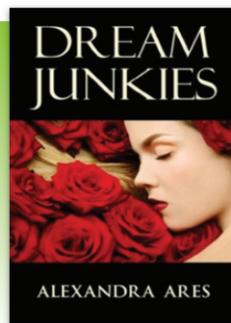
so on) against the background of America deteriorating under President G.W. Bush soon after the beginning of the Iraq War. The leading heroine, Kitty Roman, wants to produce a documentary entitled *USSA* about the surprising similarities between communist totalitarianism and corporate totalitarianism in the US. Very many ideas about the US deterioration in *Dream Junkies* (written in 2005-2006) began to be discussed publicly in the US only with Occupy Wall Street and, more recently, in Paul Krugman's *New York Times* op-eds (for example, *Marches of Folly* published in March, 2013), discussing the exaggerated American conformism, the herd mentality, and the naive respect for authority which made the Iraq war possible." (Alexandra Ares)

ALEXANDRA ARES graduated from the Theatrology Faculty of the National University of Theater and Motion Picture Art, Bucharest, and she worked as an editor and producer for the Theater Department of the TVR Romanian public television (1992-1997). In 1998 she immigrated to the United States, going to New York, where she worked for several television



ALEXANDRA ARES

Dream Junkies
Publisher Ingenius
Books, Smart Media
New York, 2012



stations, production companies, and news syndicates, for the UN General Assembly, and for the UNDP. In Romania, she has also published *Exiled to the Past; Sam Shepard, A Rebel of Mortal Rigor*; and the bilingual play *Waking Beauty* produced Off Broadway as a reading-show. Polirom has also published her novel *My Life on Craigslist*, a Best Books Award Finalist by USA Books, 2011. Last year, her latest book *The Other Girl*, still not published in Romania, was the winner in the novella category of the 2012 Next Generation Indie Book Awards, a book equivalent of the Sundance awards.



TEODOR DUNĂ

Der Lärm des
Fleisches/
Larma cărnii/
(The Clamor
of Flesh)
Edition Solitude,
Stuttgart, 2012

Poetry as a Sacrament

In April-September 2010, writer Teodor Dună had a literary scholarship at the prestigious Academie Schloss Solitude in Stuttgart, Germany. In the autumn of 2012, the publishing house of the Academie Schloss Solitude published an anthology of his poems entitled *The Clamor of Flesh* translated by Georg Aesch.

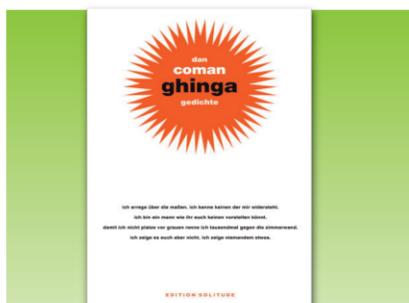
"As far as I am concerned, poetry is not a construction aware of its own text value, but, rather, a voice speaking about other worlds, so those worlds begin to exist, surrounding us — at least for a while," says Teodor Dună.

"Reading poems by Teodor Dună is evidence to me that poetry exists and is alive, that, unexpectedly and at a time when no miracle seemed possible any longer, it can make its voice heard, exiting the silence and darkness where one would have thought that nothing endured anymore, and that this voice speaks to us and forces us to respond — or try to respond. Teodor Dună has a world of his own, which he imposes to himself with an authority that is all the more irresistible as he does not seem to be aware of it." (Mircea Ivănescu)

"In his poetry, Teodor Dună attempts to place himself outside the primary conventions of this world. He does so in all his books, but he reaches different poetic effects. All this, some effects added to others, is successful in outlining an innovative and unitary vision of reality, which he transforms in a visionary manner, even as a meaning relationship with it is established." (Șerban Axinte)

TEODOR DUNĂ graduated from the Faculty of Philology in Bucharest. He published the books *The Train on the 31st of February* (The National Mihai Eminescu Award, Opera Prima, 2002) and *Kataphasias. Playing Alive*, 2010. Among others, he has contributed to magazines *România literară*, *Dilemateca*, *Vatra*, *Ziarul de Duminică*, *Time Out*, *Wespennest*, *Manuskripte*, and so on.

Sensory Hedonism



DAN COMAN

Ghinga/ Ghinga
Edition Solitude, Stuttgart, 2012

Like the book by Teodor Dună and following the same scholarship, the publishing house of the Academie Schloss Solitude in Stuttgart also published an anthology of poems by Dan Coman, also translated by Georg Aesch.

"In his poetry, Dan Coman develops an identity theme which begins to be outlined

with *The Year of the Yellow Mole* (2003). The self goes through various forms of de- and re-composition, while its perception is elastic, succeeding in bringing together on the same plane the signs of interiority and the spectacular universe of the surrounding objects. The stakes are not only incumbent in the transformation and identification processes, but mostly in the natural and autonomous functioning of the new, created, paradoxical reality: 'inside, my head is hot and full of earth dust/ the yellow mole moves in circles/ leaving behind its female smells/ a terrible time this mating season/ if only my tongue were longer and more wiry/ so I could scratch the inner skin of my head unremittingly/ but no./ so I bump my face and my nape into the furniture/ until they come in, carrying the festive cake in their arms/ over their heads, my left eye screeching like a windmill' (*Anniversary*). This juxtaposition of masques functions at various levels of the text. The Surrealist-like images dissolve into a pseudo-narrative flow, bestowing upon them a more dynamic presence." (Șerban Axinte)

"A safe investment: *The Year of the Yellow Mole* marks a major turn in the most recent Romanian poetry... The overwhelming quality of Dan Coman's poetry is its visionary force. A volcanic temperament, his verses spring out like out of a prophet's mouth, overflowing — a hot lava — in flamboyant images:

'suspended between earth and the black of earth/ where a tall woman hits the air with her knees so strongly/ so every time I breathe in/ it's as if I was pulling another man over me.' With *The Year of the Yellow Mole*, the Dan Coman decade has already begun." (Emilian Galaicu-Păun)

DAN COMAN has published the books of poetry *The Year of the Yellow Mole*, Timpul Publishing House, 2003, second edition Vinea Publishing House, 2004; *Ghinga*, Vinea Publishing House, 2005; *The Mara Dictionary (Father's Guide: 0-2 Years)*, Cartier Publishing House, 2009; the novels *Irresistible*, Cartea Românească Publishing House, 2010; *The Parish*, Cartea Românească Publishing House, 2012, and *ERG*, Charmides Publishing House, 2012. In 2011, with Petru Romoșan, he edited *The Company of Young Poets in 100 Titles*, Compania Publishing House. In 2004 he received the Award for Debut bestowed by the Romanian Writers' Union and the National Mihai Eminescu Award for Poetry, Opera Prima; in 2010, he received the Radio România Cultural Award, and in 2011 the Vilenica Crystal Prize, Slovenia. Selections of his poetry have been translated into English, Slovenian, Hungarian, French, Serbian, Swedish, and German.

BERLIN
Koenigsallee 20 A, 14193, Berlin
Tel: + 49(030) 89061 987
Fax: + 49 (030) 89061 988
E-mail: office@rki-berlin.de
Website: www.icr.ro

BRUXELLES
Gabrielle 107, 1180 Bruxelles, Belgium
Tel: + 32 (0) 2 344 41 45
Fax: + 32 (0) 2 344 24 79
Email: or.rci@sellexurb

BUDAPESTA
Izsó utca 5, 11 46 Budapest XIV, Magyarország
Tel: + 36 (1) 383 26 93
Fax: + 36 (1) 383 53 45
E-mail: romankulturalis.intezet@upcm.hu
Website: www.icr.ro

CHIȘINĂU
Str. București 66/1, cod postal 277012, Chișinău
Tel: 00373. 22. 23.76/00373. 22. 22.83.60
icrmihaieminescu@icr.ro
Website: www.icr.ro

ISTANBUL
Siraselviler Cad., 21, Taksim, Beyoğlu, 34433, Istanbul
Tel. & Fax: + 90 212.292.43.45
E-mail: icr.istanbul@icr.ro
Website: www.icr.ro

LISABONA
Adresa: INSTITUTO CULTURAL ROMENO
Rua Dr. António Cândido, nº 18,
1050-076 Lisboa, PORTUGALIA

Tel.: 00351 21 353 70 60
Fax: 00351 21 353 32 07
e-mail: icrl.geral@mail.ptprime.pt
Website: www.icr.ro
TWITTER: @icrlisboa
FACEBOOK: http://www.facebook.com/icrlisboa

LONDRA
1 Belgrave Square
London, SW1X 8PH
United Kingdom
Tel: + 44 (0) 207 752 0134
Fax: + 44 (0) 207 235 0383
Mobile: + 44 (0) 7919 022 796
E-mail: office@icr-london.co.uk | www.icr-london.co.uk
Website: www.icr.ro

MADRID
C/ Marqués de Urquijo, 47, 1º dcha. 28008 Madrid
Tel.: 0034 917 589 566
Fax: 0034 915 590 135
E-mail: icrmadrid@icr.ro
Website: www.icr.ro

NEW YORK
200 East 38th Street, New York, NY 10016, USA
Tel: 212-687-0180, Fax: 212-687-0181
Email: icrny@icrny.org
Website: www.icrny.org

PARIS
1 rue de l'Exposition
75007 PARIS,
Tél.: 01 47 05 15 31
Fax: 01 47 05 15 50

Courrier électronique:
institut@institut-roumain.org
Facebook: http://www.facebook.com/institutroumainparis
Youtube: http://www.youtube.com/user/institutroumain
Blog: http://institutroumain.wordpress.com/
Website: www.icr.ro

PRAGA
Ružová 1416/17, Nové Město, 110 00 Praha 1
Tel: + 420 - 222 523 096 II + 420 - 222 522 865
Fax: + 420 - 222 522 778
Mobil: + 420 - 723 222 896 II + 420 - 774 228 960 II
+ 420 - 728 135 014
Email: praga@icr.ro, rumunskynstitut@seznam.cz
Web: www.icr.ro/praga/
www.rumunskoprovaz.cz

ROMA
Valle Giulia, Piazza José de San Martín, 1 00197
Tel: 00-39-06-320.80.24; 00-39-06-320.15.94;
00-39-06-977.49.813; 00-39-06-977.49.814;
00-39-06-977-49.815
Fax: 00-39-06-3216964
E-mail: accadromania@tin.it;
accadromania@accadromania.it;
accadromania@hotmail.com
Website: www.accadromania.it

STOCKHOLM
Skeppsbron 20, 111 30 Stockholm
Adresa poștală: Box 2336, 103 18 Stockholm
Tel: + 46(0) 8 20 76 00
Fax: + 46(0)8 20 74 06
www.rkis.se

SEGHEdin
6720 Szeged, Dugonics tér 2, Magyarorszá
Tel: 0036 62 550 321
Fax: 0036 62 550 320
E-mail: rki.szeged@invitel.hu
Website: www.icr.ro

TEL AVIV
B-dul Shaul Hamelech nr. 8, 64733 Tel Aviv, Israel
Tel.: + 972-3-696 17 46, + 972-3-691 12 05
Fax: + 972-3-691 12 04
E-mail: office@icrtelaviv.org
FB: www.facebook.com/icr.telaviv

VARȘOVIA
ul. Krakowskie Przedmieście 47/51
00-071 Warszawa
Tel./Fax: + 48 22 828 12 78
E-mail: warszawa@icr.ro
Website: www.icr.ro

INSTITUTUL ROMÂN DE CULTURĂ ȘI CERCETARE UMANISTICĂ VENEȚIA
Palazzo Correr - Campo Santa Fosca, Cannaregio 2214
30121-VENEȚIA, ITALIA
Tel.: 0039/041-5242309, 0039/041-5242057
Fax: 0039/041-715331
E-mail: istiorga@tin.it
Website: www.icr.ro

VIENA
Argentinierstr. 39, 1040 Viena
Tel./fax: + 431 319 10 81
Mail: office@rkiwien.at
kulturraumrumaenien.blogspot.com
Website: www.icr.ro