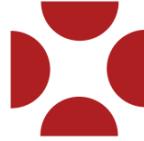


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In the next issue: The Turin International Book Fair, 2013

Editorial

by
ANDREI
MARGA



Three Solutions

The reorganization of the Romanian Cultural Institute in a synchronized concept entailed finding solutions to many unsolved problems. We know the fact that any public institution has to be transparent and accessible to citizens' arguments.

One of the solutions for the decentralization of the Romanian Cultural Institute was to create historical subsidiaries in the historical provinces of the country. The following subsidiaries were officially inaugurated until now: Oltenia-Gorj (Tg. Jiu), Moldova (Iași), Dobrogea (Tulcea), Banat-Crișana (Arad). More and more local authorities file requests for subsidiaries. However, during the public debate, a series of questions were raised.

Does the network of inspectorates in the counties become twice as large as it is at the present time? The answer is negative. By law, the subsidiaries – as well as the entire Romanian Cultural Institute – are assigned the task of making Romanian culture known in the world, of ensuring its visibility and prestige. They deal with the dissemination of Romanian values worldwide (in fact, the cultural centers in the province interact with other countries as well); they do not overlap with the competences of the county inspectorates for culture.

Do the ICR subsidiaries waste precious (especially financial) resources? The answer is: no resources are wasted! On the contrary! As it was pointed out in the beginning, in the documents of establishment, the infrastructure of the subsidiary is ensured by the local authorities. No new positions were created. Every subsidiary can employ personnel according to the extra-budgetary resources it obtains.

What are the financial resources of the subsidiaries? The Romanian Cultural Institute, as a whole, functions based on programs announced publicly, and the access to resources is competition-based access. The subsidiaries can accumulate extra-budgetary resources, like anywhere else in the civilized world.

Does the level of activities decrease due to the fact that the subsidiaries were set up? There is no such danger, since the historical provinces put forth values which can be successfully displayed internationally. Undoubtedly, the Romanian Cultural Institute has to promote a high level of exigency, but the latter is not jeopardized by developments with better ideas.

What have the subsidiaries done so far? Here are some examples of activities of "internationalization" of culture carried out in the subsidiaries: a photo exhibition "The Danube Delta" in Tel Aviv, in partnership with the County Council Tulcea; *Contemporary Dramaturgy in Europe*. Support given to the participation of the theatre "Jean Bart" in the International Conference of Contemporary Dramaturgy in Dijon (Dobrogea); The International Symposium *Cultural Tourism, Vector of Promotion and Valorization of Cultural Heritage in Transylvania*; the International Festival "The Gates of Poetry" (event dedicated to the promotion of Romanian Poetry); *The Congress of Translators from the Balkans and Eastern Europe* (Banat-Crișana); the International Conference "Brâncuși, the International Citizen of Gorj" (Oltenia-Gorj); *The Cultural Caravan* in Chișinău (Moldova). It is not much yet, but this is the right direction.

The RCI Bucharest Agenda

CONFERENCE

The conference "The Story of English in 100 Words", held by the well-known linguist David Crystal, took place on Monday the 15th of April. The event was organized by the British Council in partnership with the Romanian Cultural Institute.



A writer, an editor, a conference speaker, and a producer of radio and TV programs, professor David Crystal has published more than one hundred books in the domain of linguistics and its practical applications, and he was the editor of the reference books *The Cambridge Encyclopedia of the English Language* and *The Cambridge Encyclopedia of Language*.

ANDREI MARGA AT THE IRCCU VENICE

On the 22nd of April, in the conference hall "Marian Papahagi" of the Romanian Institute of Culture and Humanities Research in Venice, the president of the Romanian Cultural Institute, the university professor Andrei Marga, PhD, held the conference "Religion and the State in Today's Europe".



The conference dealt with the historical point of view of the relationship between religion and the State and analyzed the thesis of the separation of the two, especially in societies which are pluralistic from a religious point of view. Furthermore, new solutions to the relationship religion-state were analyzed. The conference focused on the process of re-thinking, of re-systematizing, and of reconstructing the knowledge

underlying the religious belief which has been shaping a culture for a long time. The importance of the solutions brought by religion in the new context of global society is oriented by Andrei Marga towards an attempt at recovering philosophy as an expression of human experience in a world in which religion has an essential role in the construction of the new identities marked by globalization processes.

Andrei Marga addressed this subject in the volume *Religion in the Era of Globalization* (The Foundation for European Studies Publishing House, Cluj-Napoca, 2003).

PROFESSOR IONEL HAIDUC AT THE RCI

The Romanian Cultural Institute continued the series of the ICR Conferences, a project meant to stimulate dialogue and to promote culture. On Wednesday, the 24th of April 2013, academician Ionel Haiduc, the president of the Romanian Academy held a conference with the title "Confluences between Natural Sciences and Humanities" at the headquarters of the Romanian Cultural Institute in Bucharest.

President of the Romanian Academy since 2006, professor at the Babeş-Bolyai University, and a chemist, academician Ionel Haiduc is a scientist who earned international renown thanks to his activity – more than three hundred specialized works, as well as the initiation and the development of a new scientific domain (organometallic chemistry).

On the occasion of the meeting organized by the Romanian Cultural Institute, a numerous audience were exposed to a new and challenging perspective, the one of the scientist whose intellectual openness goes beyond the technical limits of his own specialized domain in order to raise vivid questions and to offer novel answers.

The ICR conferences represent an attempt at promoting intellectual excellence and diversity by means of a cycle of monthly meetings between the general public and a series of Romanian personalities, intellectuals, authors, and prestigious specialists.



THE STORY OF ANIȚA NANDRIȘ FROM BUCOVINA

On Thursday, the 25th of April, a debate and a film projection dedicated to Anița Nandriș-Cudla were organized; Anița Nandriș is the author of the book *20 Years in Siberia – Memories from Life* (awarded the Prize "Lucian Blaga" by the Romanian Academy in 1992).

The event is part of the series *Characters – Emblematic Biographies of Political Prisoners. The Memorial of Pain*, organized by the Romanian Cultural Institute in partnership with TVR. The actor Armand Calotă read pages on the years of the deportation from the diary of the scholar Grigore Nandriș, a university professor at the London University, Anița's brother. The diary represents one of the most eloquent testimonies about the Siberian deportation and it has been compared to Solzhenitsyn's writings. "Such a book should do away with any inferiority complex that we may have as a people", said Monica Lovinescu.

The movie is a reconstruction of Anița Nandriș-Cudla's life; it was made after her diary and the testimonies of some family members – her two sons, Dumitru and Vasile, and dr. Gh. Nandriș, her cousin.



RCI (inter)national

The European Film Festival, Bucharest 2013

The European Film Festival took place in Bucharest, at Cinema Studio and Eforie cinemateque, for three days, between the 9th and the 11th of May. This 17th edition included movies from ten countries, as well as a selection of cinematographic projects made by the students of the National University of Art in Bucharest.

In the beginning of the festival, on Thursday the 9th of May, at 7 o'clock P.M., Cinema Studio showed the Irish comedy *The Guard* (2011), directed by John Michael McDonagh. The movie, presented with the help of the Embassy of Ireland in Bucharest, was awarded the Prize The Best Debut Film at the Berlin Film Festival, in 2011, and nominated at the Golden Globes for the category The Best Actor

(Brendan Gleeson), in 2012. During the event, the following participants took the floor: His Excellency Oliver Grogan, the Ambassador of Ireland in Bucharest, Mr. Laurențiu Damian, the president of the Romanian Filmmakers Union, Ms. Anca Mitran, the general director of the National Film Archives, and Mr. Vladimir Simon, vice-president of the Romanian Cultural Institute.

In addition, the program included the Romanian documentary movie *The 8th of March* directed by Alexandru Belc, who participated in a session of Q&A after the projection.

The European Film Festival 2013 was organized by the **Romanian Cultural Institute** in partnership with the Romanian Filmmakers Union, the National Film Archive, the Embassy of



Croatia, the Embassy of Finland, the Embassy of Ireland, Balassi Institute – the Hungarian Cultural Center, the Embassy of Serbia, the Embassy of Slovakia, the Embassy of Spain, the Embassy of Sweden, Cinepolitica Festival, Libra Film, Voodoo Films and UNARTE.

World Book Day

Book launch: *William Shakespeare - Works VI*

On Shakespeare day (the 23rd of April), the Romanian Cultural Institute in Bucharest hosted the ceremony of the launch of the 6th volume of the series Complete Works, re-translated integrally, in verse, a series coordinated by professor George Volceanov.

The 6th volume was published by Tracus Arte (director Ioan Cristescu), with the help of ICR Publishing House (director Mariana Avanu). The translators of the three plays: Violeta Popa, Lucia Verona, and Ioana Diaconescu were present at the event, next to the rest of the team (George Volceanov and Horia Gârbea, as presenters, this time).

In addition, the first volume of Shakespeare's Notebooks was launched, with a very rich contents of Shakespearean studies, as well as Romanian Shakespeare Journal no.1, with studies in the English language and authors from several countries. Both works were coordinated by George



Volceanov, and the latter was published with the help of the Faculty of Arts, Hyperion University. A group of actors from this university, coordinated by professor Petre Florescu and introduced by the well-known actor Eusebiu Ștefănescu, presented a fragment from "The Two Gentlemen of Verona", translated by Lucia Verona.

The Exhibition "Romanian Contemporary Masters" at the RCI London



Since the 30th of April the Brâncuși Gallery of the Romanian Cultural Institute in London has become the host of a new series of exhibitions entitled "Romanian Contemporary Masters". The first artist present is Master Marin Gherasim, with a

retrospective exhibition which will include fifteen to twenty paintings from the cycle "Genesis" and will precede the artist's retrospective exhibition to be held at Sala Dalles in Bucharest, starting with the 10th of May 2013.

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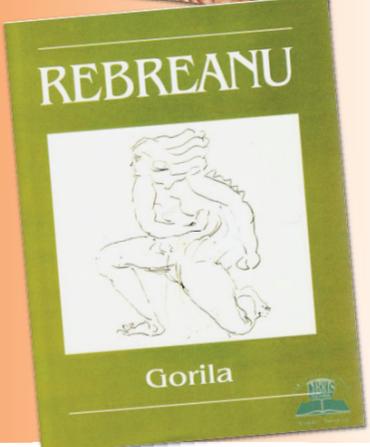
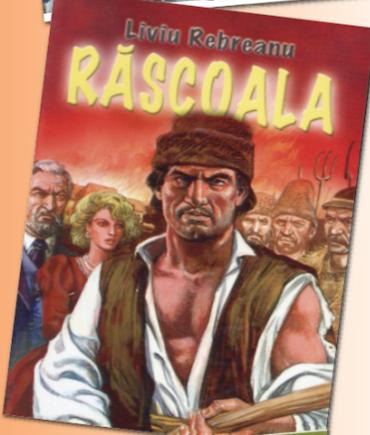
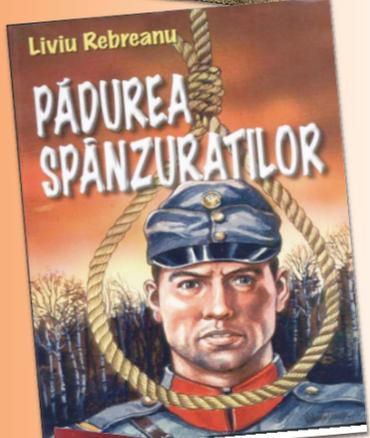
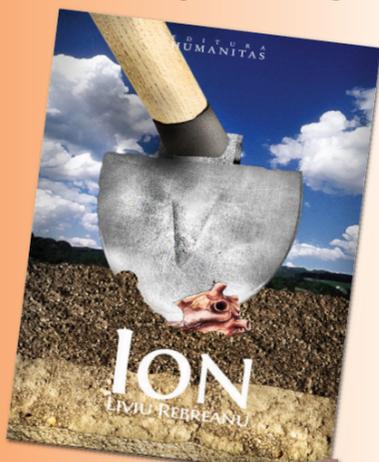
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Romanian Book Review



Classics of Romanian Literature

In our literature, Liviu Rebreanu is unanimously regarded as a great prose writer, the creator of modern Romanian fiction, a writer of undoubtedly European outlook and caliber. On a virtual all-time scale of our autochthonous literary Realism, from let us say Nicolae Filimon to Dumitru Radu Popescu, Liviu Rebreanu's name is a durable landmark, an essential axiological reference point. And if we wish to expand our perspective a little, to continental horizons, which the eyes and consecration ambitions of Romanian writers have always been and permanently stay oriented toward, we must mention that there are many voices saying that in 1924 the Nobel Prize jury of the Royal Swedish Academy did not reach its highest inspiration moment when it crowned Polish writer Wladyslaw Reymont's *The Peasants* with the coveted prize to the detriment of Rebreanu's *Ion*, published four years before, especially because the motivation of the jurors could have been kept *ad litteram*: "for his great national epic."



LIVIU REBREANU

by Gelu NEGREA

BETWEEN PENITENTIARY AND THE ROMANIAN ACADEMY

Liviu Rebreanu was born on November 27, 1885 at Târlîșua, present-day Bistrița-Năsăud County, the eldest son of a village teacher's 14 children. Under the name Herdelea, some family members including the future writer appear in various hypostases in the novels *Ion*, *The Uprising*, and *Gorilla*, while the tragic story of one of his brothers, Emil, is seen as the starting point for the action in *The Forest of the Hanged*.

At first Liviu Rebreanu trained for a military career. Starting in 1900, he was trained at the Real Superior Honvéd School in Sopron, Hungary and at the Military Academy in Budapest; after graduation, he was assigned to a unit in the Hungarian city of Gyula (at that time Transylvania was part of the Austro-Hungarian Empire). Following some financial trouble he was imprisoned in the penitentiaries of Văcărești, Romania and Gyula for a while. This restless time also saw his first literary attempts, first in Hungarian, then in Romanian.

In 1910, aged 25, he abandoned the military uniform for ever and moved to Bucharest — a city he left several times looking for work, but one he would come back to and settle in definitively. He got jobs at or contributed to several newspapers and magazines in Bucharest, entering into contact with the time's Romanian literary milieu. That was also the time he made his publishing debut with a book of novellas.

Beginning in 1920 — the year he published the first of his great novels, *Ion*, crowned with the Romanian Academy Award — he became an increasingly known and appreciated writer, some of his books also receiving awards from the Society of Romanian Writers and being reprinted seven-eight times in his lifetime. At the age of 50, he was already regarded as a classic and as the first European-level Romanian prose writer. Owing to his literary merits he was elected member of the Romanian Academy, his maiden speech being entitled *Eulogy to the Romanian Peasant*.

He served as director of the National Theater in Bucharest (twice) and chairman of the Society of Romanian Writers.

Toward the end of his life, ill and attacked by the media for being pro-German (in 1918 he had even been accused of espionage!) and for supporting the Iron Guard, he withdrew to Valea Mare, Argeș County, where he died on September 1, 1944. A few months later his body was brought to Bucharest and reburied there.

LITERARY LEGACY

Liviu Rebreanu's work is mainly made up of novels, novellas, theatrical plays, memoirs, travel notes, and journalism. As a novelist he published at remarkable speed: *Ion* (1920), *The Forest of the Hanged* (1922), *Adam and Eve* (1927), *Our Little King* (1929), *The Uprising* (1932), *Flame* (1934), *Gorilla* (1938), and *Both* (1940). His novellas — first published in periodicals — have been collected into volumes such as: *The Catastrophe*, *Luck*, *Dream Nest*, *Swan Song*, and *Ițic Ștrul Deserter*. As a playwright, he wrote three comedies of medium value: *Quadrille*, *The Envelope*, and *The Apostles*, produced both

in his lifetime and posthumously. For many years, on and off, he kept *Diaries* without any special literary virtues, but interesting as autobiographic material. His journalistic writings are abundant, but they do not raise to the level of his fiction.

Liviu Rebreanu's writings are uneven, oscillating between masterpieces and limited-interest works, some of the latter being downright failures. For instance the novel *Both* (a thriller going through the meanders of divulging a double murder, the murderer being a woman), *Adam and Eve* (the story of a couple being reincarnated in metempsychosis in seven hypostases placed in seven different historical epochs), *Flame* (the story of a seduction and love abandon conceived like a poem, in the rhythm of the months succeeding each other over a year, in an awkward crescendo with a predictable epic resolution), *Gorilla* (a book the author was very fond of, comparing it with *The Uprising*, but which George Călinescu, in his *History of Romanian Literature from Its Origins to the Present*, characterized severely although partially unjustly as "*Liviu Rebreanu's worst work, displaying the lower level of his means.*")

With a few notable exceptions (*The Catastrophe*, *Ițic Ștrul Deserter*, *The Fools*), his novellas stay at the level of Realistic works, with a slight Naturalist flavor, picturesque in their social and psychological details, without the depth and color of his most valuable novels.

His theatrical writings enjoyed a certain degree of success, of respect; but nothing more.

The movie adaptations of some of Liviu Rebreanu's works have proved more successful: *The Forest of the Hanged* (1964, directed by Liviu Ciulei) received the director award at the international film festival in Cannes; also, the following movies were appreciated both in this country and abroad: *The Uprising* (1966, the Opera Prima award, Cannes), *Ion/The Curse of Land, the Curse of Love* (1979), both directed by Mircea Mureșan, and *Ciuleandra Dance* (1984, directed by Sergiu Nicolaescu).

THREE MASTERPIECES

Liviu Rebreanu owes his prominent place in the history of Romanian literature mostly to the novels written at the beginning of his career. Published when the author was 35, "*Ion* is the most powerful objective creation in Romanian literature ... the saga of our peasantry caught in the life cell of a Transylvanian village" (Eugen Lovinescu). "...A complex icon, alive without exuberance, rich in noticed details, still interesting due to its general line ... *Ion* may be viewed as a true poem of Transylvania" (Tudor Vianu). "*Ion* is the work of an epic poet who solemnly sings about the general conditions of life, birth, nature, and death. The novel is made up of canticles, in the obvious cadenza of the great epics ... an epic poem, solemn like an American river, a masterpiece of quiet greatness" (G. Călinescu). The book configures the drama of a young peasant overwhelmed by the passion of acquiring land by any and all means, but also prisoner of an illicit love affair, which will lead to his death in the end.

The Forest of the Hanged, whose themes are outlined in the sketch *The Catastrophe*, "is our first moral novel..., in which instead of analysis and introspection,



the author favors conscience relationships, and, instead of daily events of the soul, he favors great spiritual crises" (Nicolae Manolescu). The gradual inner collapse experienced by the protagonist in the context of being forced to choose between his duty as a military man and his ethnic feeling inexorably sends him to death.

The third of Liviu Rebreanu's masterpieces, *The Uprising*, "is the only overall successful fresco-novel ... an immense organ, blowing through thousands of mouths, melting the most realistic details into a dense, compact epic cream, cutting powerful, hard-to-forget pictures out of reality" (Nicolae Manolescu). "What we have here is a collective peasant, mob psychology," judiciously notes G. Călinescu, memorably also synthesizing the essence of Liviu Rebreanu's literary language: "The sentences taken alone are colorless like sea water held in one's palm; a few hundred pages have the sea's green-black tonality and roar."

It is worth noticing that, like Marin Preda about whom we wrote in the previous issue of the *Romanian Book Review*, this writer is redoubtable, bordering on genius, when his epic matter is placed in the rural environment, while his escapes to the city world have mostly insignificant results.

CRITICAL POSTERITY

The life and work of Liviu Rebreanu have always received ample reviews from Romanian critics, both in literary syntheses and histories (G. Călinescu, Eugen Lovinescu, Nicolae Manolescu, and Ovid S. Crohmălniceanu) as well as in stand-alone books, mostly of the monograph type: Alexandru Piru, *Liviu Rebreanu* (1965); Lucian Raicu, *Liviu Rebreanu* (1967); Alexandru Săndulescu, *Introduction to Liviu Rebreanu's Work* (1976); Aurel Sassu, *Liviu Rebreanu, the Feast of His Work* (1978); Mircea Muthu, *Liviu Rebreanu or the Paradox of the Organic* (1988); Ion Simuț, *Liviu Rebreanu - Monograph* (2001); Ion Bălu, *Liviu Rebreanu, Human Destinies* (2004); and Dan Mănuță, *Liviu Rebreanu or the World of the Presumed* (2011).

There is an edition having special philological and literary value, the 23-volume *Works* edited by Nicolae Gheran, who dedicated a few notable review books to the author: *Young Rebreanu* (1986); *Liviu Rebreanu: Noon of a Life* (1989); *With Liviu Rebreanu and More* — evocations and documents (2007); *Liviu Rebreanu Through Himself* (in collaboration with Andrei Moldovan, 2008).

Other editions by Nicolae Gheran: Liviu Rebreanu, *Our Little King Horia* (1983); Liviu Rebreanu, *The Hooligans* (1984); Liviu Rebreanu, *Gorilla* (1991); Liviu Rebreanu, *The Forest of the Hanged* (1992); and Liviu Rebreanu, *Adam and Eve* (in collaboration with Ion Simuț, 1998).



GHEORGHE CRĂCIUN

Blue Women
Polirom Publishing House,
Iasi, 2013

Chimeras from the Immediate Reality

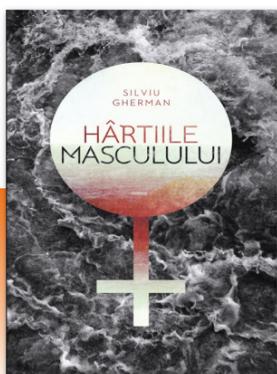
The novel, which is still an unfinished manuscript, belongs to the well-known writer of the 1980s generation, Gheorghe Crăciun; it is a book about the initiatic journey of a man who was already an adult when the Romanian Revolution broke out. The protagonist of the novel, a divorced man, who keeps changing his jobs, but also his women, chases a chimera, which he sees embodied in the celluloid being of the actress Nicole Kidman. The real women he loves sensuously cannot satisfy him emotionally. Will he remain in the arms of the faithful, comforting Ondina, or will he give in to the innocent vamp Ada Comenschi? Will he still work in the legal domain or will he keep on writing detective novels?

"Blue Women, the novel which Gheorghe Crăciun was writing when he passed away, is essentially an exploration of what cannot be put into words, of the plurality of objects and of the language, a narrative investigation of the moods, the feelings, the thoughts, and the dramas which define the human existence (...) With much verve and discreet self-irony, Blue Women tells the story of a character searching for his own destiny, inclined to relive his past love stories with an intensity which seems to be missing from his current existence. Suspended between past and the present – to which he confers depth by means of successive journeys into the past and projections into the imaginary – Gheorghe Crăciun's character is extremely vivid, he moves around at ease in a world assaulted by images: photos of real, but inaccessible women (like Nicole Kidman), faces of women he once loved or he barely saw (in reality or in his dreams), movie scenes superimposed dangerously on sequences of the immediate reality, all imprinted on the narrator's memory." (Carmen Mușat).

GHEORGHE CRĂCIUN (1950-2007) was a Romanian novel writer and literary theoretician. He taught literary theory at the Faculty of Letters of the University of Brașov. Some of his published volumes are: *Original Papers. Legalized Copies; Essay with Unequal Parallels; The Beauty without a Body; Pupa Russa; Introduction to Literary Theory; Looking for the Reference Point; Drawn to Scale; The Iceberg of Modern Poetry; Two in a Book, Without Counting the Author. Fragments with Radu Petrescu and Mircea Nedelciu; Fluid Mechanics; The Body Knows More; The Competition Continues; The 1980s Generation in Theoretical Texts; The 1980s Generation in Short Prose.*

The Revolution as an Operetta

SILVIU GHERMAN

The Male's Papers
Curtea Veche Publishing House,
Bucharest, 2012

"Post-apocalyptic fiction, evolutionist fantasy, phallic dystopia and/or social gendermorphosis, *The Male's Papers* functions, thanks to its fantasy-parodic dimension, as a possible critique to the human nature. With black humor and sordid atmosphere, full of scenes abounding in absurdity and grotesque, built with an overflowing fantasy and with an organic, Cronenberg-like imaginary, lexically inventive and stylistically varied (at a certain point, the Male writes the scenario of the false revolution under the form of an operetta), Silviu Gherman's novel is, by far, the strangest book published last year (2012, the editor's note), singular, and especially promising for a future, more consistent, and more visible punk niche in our literature". (Marius Chivu)

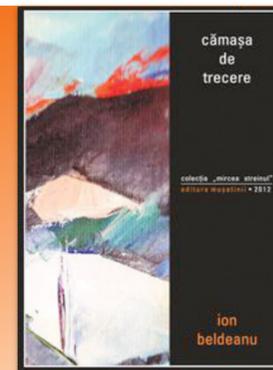
SILVIU GHERMAN is an actor (in name only) and he works in a corporation. In 2008 he founded *Mes Quins*, a synthetic pop band known as "The Flower of the Underground". In the same year, he started to post regular comic movies on his youtube page.

The Loner's Melancholy

In the lyrical anthology entitled *A Shirt for the Passage* the poet Ion Beldeanu from Suceava reunites a significant part of his post-1989 creation, completed with an important number of previously unpublished poems.

"Structurally speaking, Ion Beldeanu is an elegiac author for whom poetry means *song* and *incantare* therefore who, in a period dominated by irony and intellectualism, has the courage to make use (polemically) of a traditional modality whose resources have not disappeared yet. (...) A secret, Bacovia-like flux put forth in the *Sunday walks* in the provincial town, in boredom and an exasperation visible enough to keep its direct expressivity traverse Ion Beldeanu's poems; the loner's melancholy is seldom kind, his irony rarely good-natured: the latter – the melancholy and the irony – express *an attitude and a mood*... (...) The theme of marginality and the literary motive of the province are two of the elements that personalize Ion Beldeanu's poetry; from *The Lesson of Melancholy* and *My Life Trial to Mornings without Glory*, the life of the poet who identifies himself with a hidalgo and the text which oscillates between irony and aversion unfold on the brim of a stage, at the margin of arenas, dreaming of action, of the fights, or next to the window, levitating in drowsiness and illusion..." (Ioan Holban)

"... With urban pride, leaving aside the lamentations of the old deracinated individuals, Ion Beldeanu does not have the complex of the alienated province or the repetitive mechanics of day-to-day life. The reference is not geographical, in fact; instead, it liberates a moral tension so that Ion Beldeanu's poetry, sublimating such shortcomings, which are absorbed by the rituals of everyday life, pertaining to the provincial topos, has no *localist support* (Gheorghe Grigurcu).



ION BELDEANU

A Shirt for the Passage
Mușatinii Publishing House,
Suceava, 2012

ION BELDEANU (born on the 22nd of August 1939, in Zamostea, the county of Suceava) is a poet, a prose writer, and journalist. For twelve years he was the director of *Literary Bukovina*. At present he is the honorary president of the Society of Bukovina Writers (which includes authors from North Bukovina– Ukraine).

Selective bibliography: *The Groom of the Bread, Bucovina Blue, Good Evening, Beautiful Story, Solar Armor, The Afternoon of a Memory, The Lesson of Melancholy, The Grass of Love, Eternal Seeds, A Morning for Everybody, Even If?* (verses), *The Poison Hemlock Bullet* (novel), *The Aching Bukovina*, vol I-III (book of reportages about the two Bukovinas) and others.

A Complex Prose Writer

The short prose anthology *The Mystery of the Book* comprises a representative selection of the epic creation of an author who has made himself known both as a novel writer and a poet. Organized somehow didactically, in three large sections (prose in a realistic note, fantastic and oneiric prose, and prose inspired from history), the fifty-four texts included in the volume are proof of the talent of an author endowed with various skills, who, nevertheless, permanently keeps in the meanders of his writings the characteristics of classical epics, enriched with recurrent elements of literary modernity.

"His writing is dense, robust, and analytical, in the best traditional manner. The dynamics of his stories bear passionate, social, even political conflicts, and they put forth vivid characters, with well-contoured profiles, cultivating a polemic and continuously engaging dialogue (...) The fantastic prose which he writes has a particular specificity – the supernatural is detected in the most realistic life, in the day-to-day life of his heroes. The historical themes are not deprived of contemporaneity, namely everything that happened in the past is perceived with the eyes and the conscience of the participant in the national history act of today.

(...) Mircea Ioan Casimcea is a complex prose writer (...) with a literary biography which I can rightfully consider the work of a conscience able to express itself in the Agora directly, with no hesitations in its manner of cultivating the verb, therefore original. The present volume is an irrefutable proof of this thing..." writes the critic Constantin Cubleșan in a judicious *Foreword*.



MIRCEA IOAN CASIMCEA

The Mystery of the Book
EuroPress Publishing House,
Bucharest, 2013

MIRCEA IOAN CASIMCEA (born on the 4th of November 1936, in the county of Tulcea) graduated from the Faculty of Letters of Babeș-Bolyai University in Cluj-Napoca. He was the director of the Municipal State Theatre Turda and he collaborated to literary magazines in Bucharest, Constanța, Suceava, Cluj-Napoca and so on. Absolute debut – 1967. Other writings: *Imagined Memories, The Gibbon's Song, The Archeologist, Antim's Hopes and Despairs* (novels), *The Colony, People in the Train, It Happened at Calostra, The Knight's Hallucinations, The Adjustment of the Destiny* (short prose), *The Endless Poem, The Good Kamikaze, Let the Words* (poetry), etc.

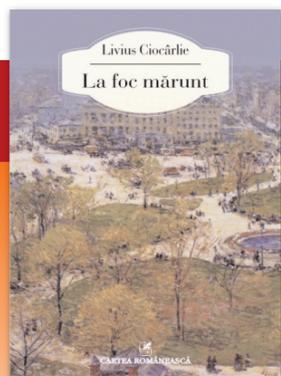
Literature

The Refined Book of the Old Age

Simmering, Livius Ciocârlie's book, is a diary about the old age, written with (self-)irony and with detachment. The author registers the manifestations of the physical decline without being pathetic, permanently preoccupied with not taking himself too seriously. His reflections are based on his readings; most of his notes are inspired from quotations selected according to the criterion of affinity – which the author comments in his personal vein:

“Old age is a permanent humiliation. I have lost any appetite for going out, for writing, for fooling around». No way! Leaving aside the fact that I never liked going out and that I still have my appetite for fooling around, old age is the best period anyway, and, as I was saying, the most intense. It is like a breakfast on the grass on the verge of a precipice in which you know you will fall, but you don't know when.”

“Therefore, we do not witness any conscience drama caused by painful breakdowns, but an intellect soliloquy during which a solitary spirit makes literature under the pretext that he displays his degeneration. Ciocârlie's art consists in converting his tribulations into a fine expression, observing the rule of literary discretion. (...) And this is who Livius Ciocârlie is: a refined literary



LIVIVS CIOCÂRLIE

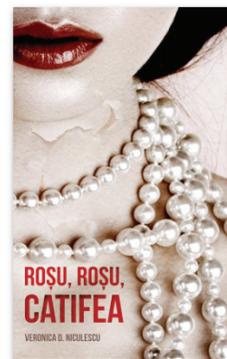
Simmering
Cartea Românească, Publishing House,
Bucharest, 2012

scholar who looks at the old age with an esthetic eye, the entire range of descriptive cruelties he puts forth is nothing but self-referential teasing, in which the author indulges laughing at the inevitable surprises brought by the twilight years”. (*Sorin Lavric*)

“Upon reading Liviu Ciocârlie's latest book, one cannot fail to feel the perfect combination between the art of expressing yourself in writing impeccably and the absence of any effort to create a mask. As the author grows older, the preoccupation for his literary profile and the image in the eyes of his professional circle is less intense; this makes his style freer and more relaxed, and his self-irony sharper. The page shelters a sort of frankness and a good nature that reminded me of the special, gentle, and playful personality of old Bunuel. The humor hidden in the witty aphorism, the solar reaction to some old fears formulated in a dull manner make his prose invigorating. One has the feeling that they hold the book of a young person

who imagines his own age”. (*Alexandru Budac*)

LIVIVS CIOCÂRLIE (born in 1935, Timișoara) graduated from the Faculty of Philology in Bucharest, in 1958, and earned his PhD in French Philology. In 1990 he was appointed professor at the Chair of French Literature of University of Timișoara and invited professor at “Michel de Montaigne” University of Bordeaux. He is the author of several volumes of essays, literary criticism, memoirs and novels, many of which have been awarded prizes by the Romanian Writers' Union or by other cultural institutions. Some of his critical studies are: *Realism and Poetic Becoming in French Literature* (1974), *Black and White. From the Romantic Symbol to the Modern Text* (1979), *Cioran's Notebooks* (2000, 2007). His diaries, his essays, and his novels include fourteen titles, among which: *A Provincial Burgtheater* (1985), *Fragments about the Void* (1992), *The Derisive Paradise. Diary about Indifference* (1993), *Life between Brackets* (1995), *From Sancho Panza to the Knight of the Sad Countenance* (2001), *Old Age and Death in the Third Millennium* (2005), *Starting from Valéry* (2006). *With Woolen Teeth. Diary 1978-1983* (2008)



VERONICA D. NICULESCU

Red, Red, Velvet. Stories of Past Times
Casa de Pariuri Literare
Publishing House,
Bucharest, 2012

Slices of Life

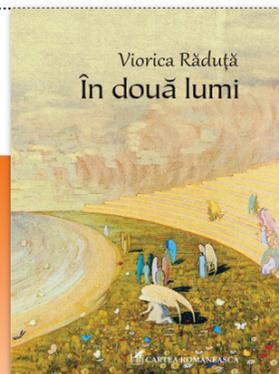
In 2012, Veronica D. Niculescu published a book of short stories entitled *Red, Red, Velvet* — the title is based on a popular children's song: “Red, red, velvet/ What's given will never come back.” The 15 stories exist under this nostalgic sign of an impossible attempt to recuperate “something given” followed by an original narrative confession — virtual “purely literary embroideries on the fabric of a gloomy past” (*Dan-Liviu Boeriu*).

“These are not extraordinary events, quite to the contrary. Slices of private life, the daily life of people, children, even a cat, struggling every day to survive in the difficult circumstances of the time. Every viewpoint belongs to a narrator-character, telling of their insignificant events and adventures, an aspect that often makes the small prose pieces delicious. The world seen through the eyes of a child standing in a line to buy oil, the fear in the mind of a young woman ready to try anything in the hope of having a miscarriage, the universe of a cat which also stands in line at the food shop hoping, perhaps, to get something from the “goddess” — the seller that all people worship —, and the horrible suffering of a mother with three children who has to feed them every day despite the food shortages — such seemingly narrow perspectives, of private details, complete one another to contour life under Romanian communism, especially during the impossible 1980s” (*Luminița Corneanu*).

For example, this is the procedure used by a student (in the story entitled *The Brick*) in a desperate attempt to get a miscarriage: “Take one brick. Heat it on an electric stove and pour vinegar. Lie over it, spread as much as you can, let that steam get in. As well as you can for as long as you can. Let it get in there and do its work. It is no use jumping off a cupboard or hitting yourself with your fist, you will not get rid of it. You will get rid of it with vinegar, this is how Ursanca got rid of it. You surely will get rid of it, I am telling you.”

Literary critic Bogdan Alexandru Stănescu notes: “The prose pieces in this book are built, not written: and, to descend for a while to the level of this construction, it seems obvious to me that they were not written in one breath, rather, their minutest details were wrought... Here I see again Nabokov's apocalyptic irony, the art of inserting into the text hints that request a re-reading and re-semanticization... Veronica D. Niculescu proves special empathy with the sensitivity and thought of children, but without falling prey to excessive sensitivities or simplistic games. Behind symbolizing unities, there is always a mature thought watching and waiting, ready to decrypt their universe and to assert that the dark world of the *infans*-type magic is eventually true. I believe this is the strong point of this short-story book, the Chekhovian quality of the stories: under an apparent feminine delicacy..., of an empathy-filled opening to the world, a horribly tough judgment of that same world lies hidden.”

VERONICA D. NICULESCU (b. May 4, 1968) debuted in 2004 with a short-story book entitled *Adeb*, receiving the debut award of the Romanian Writers' Union, Sibiu chapter. In 2008 she published a prose book entitled *Orange Orchestra*, and in 2009 the *Fairy Tale of Quick-Quick Princess*, written in collaboration with poet Emil Brumaru and illustrated by Mircea Dumitrescu. Her works are included in these anthologies: *Prose.ro* (2006), *Sibiu/Hermannstadt in Sentimental Letters* (2007), and *The Four Dimensions of Being Feminine* (2010). In 2007 she began to translate many books from English for Polirom Publishing House. Their authors are Vladimir Nabokov, Samuel Beckett (award for translation of the Romanian Writers' Union, Sibiu chapter in 2012 and nominated for the Ready for Print Gala - Best Translation for Samuel Beckett, *Works, I*), Don DeLillo, and others. She won the award for short film script (for *The Courier*) at the National HBO Script Contest in 2010.



VIVORICA RĂDUȚĂ

In Two Worlds
Cartea Românească
Publishing House, Bucharest, 2013

Cryptic, acid, and tender at the same time, the novel *In Two Worlds* is the first

The Glass Eye

consequence of the “glass eye” reign of terror. The novel is not just the story of a contemporary high school or the one of a single woman — a prisoner, day after day, of the dream and of the real world; it is also the preamble of a cruel, dehumanized future, placed under the ubiquitous lens of video cameras. The continuous surveillance annihilates the personality and modifies the individual, alienating him; one's own image in movement, the gestures, the words become perfidious instruments of identification, classification, self-denunciation, repression.

“Viorica Răduță tries to go beyond the ordinary limits proposed by the obedient creator. (...) The novel *In Two Worlds* has a literature teacher, a school, a family at

its center — an axis of traditional literature which could remind us of a pattern, here and there. But the break with the pattern, the unusual way of appropriating the pattern, which is swallowed up by the imaginary which has other laws, other reference points, and other ways are remindful of other books by Viorica Răduță. And of the attempt to take a stance which is different from that of the traditional individual, the one that lives his own capacity to dream.” (*Cornel Ungureanu*)

VIVORICA RĂDUȚĂ debuted in 1998 with the poetry volume *Passions According to Me*. Some of the published books are: *Missing Psalms*; *The 13th Job*; *When the Memories, Subtle Bodies*; *Before the Exodus*; *Hidrapulper*; *In Exodus*; *My Mother Death*; *The Grail without the Grail*; *Interpolations and Interpolations*.

Epistle from “Nenica's” Village

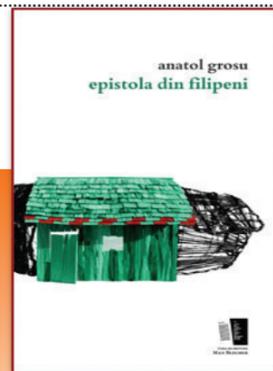
Anatol Grosu is this year's winner of the most important poetry prize in Romania — the national prize “Mihai Eminescu” Opera Prima, for his debut volume *The Epistle from Filipeni*. His volume combines candor with the life's tragic feeling and sketches a rural universe of fine lines, around the key-character, the fabulous “nenica”.

“Filipeni is one of those numerous places where nothing has ever happened and where nothing will ever happen, well rooted in our inner map, as large as Europe, and beyond. A memorable text about this pulsating, slightly stiff nothingness is the one on page 57: “nenica was born in a place where bottles are never full enough / where people slide on their galoshes instead of walking/where hens lay red eggs in the spring/ and where crickets are silent/where dead people get out of the ground and the wine gets scarcer every autumn that goes by/where worms fast on Fridays/where love is the

cow with the bell which slowly comes back home at dusk/ with soured milk in its udder(...)”. (*Ion Buzera*)

“Anatol Grosu's poetry is both a funerary lament for his dear beloved, and a lament for his lost childhood.” (*Dumitru Crudu*).

ANATOL GROSU (born in 1983, Chișinău) graduated from the Faculty of Letters and Art, with a major in Romanian and a minor in English, “Lucian Blaga” University in Sibiu. He is a member of the literary club “The New Zone” in Sibiu, coordinated by the poet Radu Vancu and his poems are present in the anthology “The New Zone” (2011). He published poetry in national literary magazines. The manuscript of the volume *The Epistle from Filipeni* is the winner of the second edition of the debut contest organized by Max Blecher Publishing



ANATOL GROSU

The Epistle from Filipeni
Max Blecher Publishing House,
Bistrița 2012

House and Herg Benet Publishing House. At present he lives in Chișinău, he is the PR manager of Cartier Publishing House and a coordinator of the literary club “The New Barbarians” in Chișinău, next to the poet and playwright Dumitru Crudu.



A homage to the contribution of translators, editors, and authors

The sixth consecutive participation of Romania in the biggest book showcase in Britain is placed under the aegis of the extraordinary Romanian literary heritage created in Great Britain, as well as in the English-speaking world, during the past decades. At the Romanian stand in Earls Court or in 1 Belgrave Square, the events set up by the Romanian Cultural Institute between 15-17 April paid homage to the crucial contribution made by translators, editors, and authors, both in Britain, the United States and Romania, to the promotion of Romanian poetry, prose, and academic writing.

Join us to meet and converse with many of those who have contributed, with passion, competence and dedication, to a better understanding of Romania and its literature in Britain and elsewhere.

The guests of the organizers – the **Romanian Cultural Institute** in London – were Lucy Abel-Smith, Paul Bailey, Alan Brownjohn, Carmen Bugan, Tim Burford, Susan Curtis-Kojakovic, Alexandra Dugdale, Tessa Dunlop, Horia Gârbea, Daniel Hahn, Peter Jay, Irina Marin, Patrick McGuinness, Charlie Otlely, Mike Phillips, Bronwen Riley, Miranda Spicer, George Szirtes, Cecilia Ștefănescu, Marius Turda, Stephen Watts. From RCI Romania were present too Mrs. Irina Cornișteanu, head of the Department of International Relationships and Mrs. Simona Brînzaru.

The most recent Romanian books published in English were presented: *Burying the Typewriter* by Carmen Bugan, longlisted for Orwell Prize, *Sun Alley* by Cecilia Ștefănescu, *Small Changes in Attitude* by Răzvan Petrescu, *Kill the General* by Bogdan Hrib, *Crafting Humans* by Marius Turda, and *Contested Frontiers in the Balkans: Ottoman, Habsburg and Communist Rivalries in Eastern Europe* by Irina Marin. New books published in Romania in English were also presented to the public: *The Nuclear Secret * The Inheritance* by Lucia Verona and *Your Coffee, Mr. Secretary* by Horia Gârbea, theatre plays edited by Tritonic, and *The Past - A Celebration*, by Horia Gârbea, poems translated by Elena Nistor, published by Tracus Arte Publishing House.

Romanian publishers who joined the stand include: Alcor Edimpex, All, Ametist 92, Asociația "Iulia Hașdeu", Business Tech International, Carminis, Casa Radio, Curtea Veche, Orizonturi, Editura Universității din București, Humanitas, Igloo Media, The Publishing House of the Romanian Cultural Institute, Istros, Națiunea, Nemira, Niculescu, Nomina, Paralela 45, Polirom, RAO, România Press and Diana Press, Sigma, Tracus Arte, Teora, Tritonic, Universitaria, Vivaldi, Vox 2000, Vreamea.

Monday 15 April at the Romanian stand the public attended the debate **Romania as a Literary Topos**. Participants: Alan Brownjohn, Tessa Dunlop, George Szirtes. Chairs: Paul Bailey and Dorian Branea, with an opening intervention by Horia Gârbea. The discussion, animated by British writers who authored stories set in Romania or with a Romanian topic, explores the uses and abuses of Romania as a literary construct.

In the same afternoon were presented **New Romanian Books in English**, with Paul Bailey, Carmen Bugan, Susan Curtis-Kojakovic, Irina Marin, Ramona Mitrică, Miranda Spicer, Cecilia Ștefănescu, Marius Turda. Chair: Mike Phillips. The public was interested in knowing the latest Romanian

books published in English, from Carmen Bugan's Orwell Prize short-listed *Burying the Typewriter* and Cecilia Ștefănescu's *Sun Alley* to Romanian crime fiction series published by Profusion Publishers, the Romanian books offered by Plymouth University Press, or the academic books by Marius Turda and Irina Marin – introduced by the authors themselves with contributions from fellow writers and editors.

Tuesday 16 April the theme of debate was **Over 50 Years of Romanian Books in English**. Participants: Alexandra Dugdale, Daniel Hahn, Peter Jay, Stephen Watts. Chair: Horia Gârbea. Some of the most influential editors and translators from Romania, accompanied by some of the most influential promoters of foreign fiction in Britain, revisited their long and eventful association with authors and texts from the other side of the continent in the quest to define the enduring charm of Romanian and European letters.

In the evening, at the RCI, an interesting exhibition of books translated and published in the last 50 years in Britain was opened. The speakers were Dorian Branea, director of RCI – London and Horia Gârbea, vice-president of RCI.

On the last day, Wednesday 17 April, the last event was: **Romania: Travels, Expectations, Discoveries** with Lucy Abel-Smith, Tim Burford, Patrick McGuinness, Charlie Otlely, Bronwen Riley. Chair: Răzvan Marc. The conversation examined the cultural and social idea of Romania emerging from literary and film travel accounts as well as the perceptions and emotions about Romania and Romanians prevalent among the British public. The event is organized with the support of the Romanian National Tourism Office in London.



Eye Witness

London Book Fair – Successful Romanian Participation

In April at the London Book Fair, where the weather gave a helping hand to the participants, Romania's stall looked good and our country's presence was generally successful. The white stall with silver inscriptions and ornaments kept furniture elements and decorations out of the enormous stall at Salon du Livre in Paris. Very large, with three open sides, it was placed close to the entrance, impossible to overlook. It was surrounded but not overwhelmed by the stalls of Turkish publishing houses and cultural institutions. Turkey, the invitee of honor, brought in several stalls, occupying a giant amount of room. There was not one moment without visitors at our stall, which hosted interesting debates mostly with British participants, most of whom were translators, but some of whom were publishers.

Of course, Romanian authors also attended, the main invitees being Cecilia Ștefănescu and Carmen Buganale, whose books had recently been published in Great Britain with great success. Mr. Dorian Branea, director of the RCI in London, was the host at the stall, also hosting the meetings there, efficiently supported by his team at the London center and by his colleagues at the Directorate for Foreign Relations of the RCI in Bucharest. Mr. Ion Jinga, the Romanian ambassador, also attended. There were vivacious discussions about today's Romanian literature and its translations in Great Britain, where translations only account for a flabbergasting 3 percent of the market. Still, the public was able to admire books covering a significant part of our literature by visiting the exhibition of translated Romanian books at the RCI office in London, an exhibition inaugurated during the fair. Hence Director Lucian Branea's idea to digitalize this capital of translated texts, an idea supported by the management of the RCI in Bucharest.

Numerous editorial projects, some of which will be possible to finance through the RCI as well, and a consistent publication of Romanian poetry in the magazine *Modern Poetry in Translation* were configured. The famous translator and poet Stephen Watts, who has also translated Tudor Arghezi's poetry into English, was invited by the RCI to participate in the International Tudor Arghezi Festival in May at Târgu Jiu, where he will receive the Tudor Arghezi Award for foreign poets, together with Frenchman Eric Sarner.

Also attending were Romanian publishers who engaged in an energetic dialogue with their British counterparts both at Romania's stall and at the stalls of foreign publishing houses. They attended all the major moments of this fair alongside the organizers. Among others, we noticed the leaders of publishers' organizations Ovidiu Enculescu, Ion Enescu, and Silvia Colfescu.

Romania's sixth participation in the London Book Fair with an RCI-organized stall was a significant moment for our literature and an incontestable success. (H.G.)



Foto: RĂZVAN DANĂILĂ



Event



The International Book Festival in Budapest



Record Audience at the 20th Edition

Between the 18th and the 21st of April 2013, the Romanian Cultural Institute in Budapest and the Romanian Ministry of Culture participated in the 20th edition of the International Book Festival in Budapest, which took place at the Complex "Millenaris"; more than 63.000 people attended the festival, which set a new audience record for this international event.

On the 19th of April, starting with 2 o'clock P.M., and 15 o'clock P.M. respectively, the Ministry of Culture welcomed the writer Horia Gârbea, the translator George Volceanov, and the editor Ioan Cristescu. George Volceanov spoke about his recent translations: *11 Hungarian Contemporary Poets*, *The Coat of Arms with Two Swans*, by László Bogdán, and about his implication in the promotion and the dissemination of the literature of the two countries. The writer Horia Gârbea presented his poetry volumes and a revised edition of the volume of squibs *Duck with Oranges*, published in the Hungarian language by Tracus Arte Publishing House in 2013.

On Saturday, the 20th of April, starting with 2 o'clock P.M., at the Romanian Stand (B3), Ioan Es. Pop launched the poetry volume *Nem mertem kiáltani soha* published by AB-ART Publishing House (Slovakia) in 2012, translated by Attila F. Balázs, with whom he engaged in a dialogue.

In the beginning of the event, Mr. Ioan Matei, head of the Office of Written Culture, Libraries within the Romanian Ministry of Culture, took the floor; he

introduced the poet Ioan Es. Pop from the perspective of the latter's importance in the contemporary Romanian poetry. The translator and editor Attila F. Balázs spoke about the editorial plan which comprises the translations of the most important contemporary Romanian poets' works, and the editor Ioan Cristescu spoke about the poetry cycle and anthologies launched by Tracus Arte Publishing House up to the moment and about their wish to collaborate with Hungarian authors and editors.

The launch was attended by the following: His Excellency Victor Micula, the Romanian Ambassador in Budapest, Horia Gârbea, the vice-president of the Romanian Cultural Institute, and Gabriela Matei, the director of Romanian Cultural Institute in Budapest, and representatives of the Romanian academia and press in Hungary.

The Romanian Stand of the 20th edition of the International Book Festival in Budapest was visited by a numerous public interested in the books written by Romanian authors, as well as by the representatives of the diplomatic body accredited to Budapest, among whom His Excellency Ilan Mor, the ambassador of Israel in Budapest, Francois Laqueize, the director of the French Institute in Budapest, Rosa Sanchez, the director of the Cervantes Institute in Budapest. The Hungarian officials were represented by Mr. László Sándor-Tibor, councilor for the State Secretariat for Culture within the Human Resources Ministry in Hungary.



Literature and Jazz



After a period of unsettled weather in Romania and Hungary, it was almost impossible to tell whether the International Book Festival in the Hungarian capital – the 20th edition, 18th-21st of April – started with the arrival of the spring, or it was the other way around, namely whether it was the books that brought the spring. Nevertheless, one thing is for sure: it was a successful edition and the Complex Millenaris in Budapest was an extremely welcoming, functional and central place, which is very important in the case of book fairs.

The series of Romanian events started in the evening of the 17th of April at the headquarters of the Romanian Cultural Institute in Budapest, where we attended the first edition of the program TransArte, a jazz and poetry show featuring the band "3 Circles" and the poet Ioan Es. Pop. A combination of feelings and color born out of jazz, soul, bossa nova, and samba matched perfectly with the profound and expressive poetry written by Pop.

Then, on the second day of the festival, the Romanian Stand, organized by the Ministry of Culture in full partnership with

the Romanian Cultural Institute in Budapest, hosted the writer Horia Gârbea, the translator George Volceanov, and the editor Ioan Cristescu. Next to the latest poetry volumes, Horia Gârbea brought the revised and extended edition of the volume *Duck with Oranges*, translated in Hungarian, from which he read a squib to the public. Other interesting and acclaimed works were the anthology *11 Contemporary Hungarian Poets* and the excellent novel *The Coat of Arms with Two Swans* by Bogdán László, both translated by the dedicated George Volceanov. As he intuited the potential in this area, the editor Ioan Cristescu stated that he wished to complete the series of publications at Tracus Arte Publishing House with translations from the Hungarian literature.

The day before the last was another important day at the Romanian Stand. Saturday, the 20th of April, was again Ioan Es. Pop's day, as he launched his poetry volume in the Hungarian language *Nem mertem kiáltani soha*, translated by Attila F. Balázs, a volume published by AB-ART Publishing House in

Slovakia. The incursion into the generations of the Romanian literature made by Attila F. Balázs was followed by Ioan Es. Pop's recital, which was welcomed with joy and applause, like so many times before in so many other places; it was a bilingual recital, which made it all the more accessible to the public who come in large numbers to such events. A special mention for His Excellency Victor Micula, the ambassador of Romania in Budapest, who attended both the events at the Stand and a meeting with the writers at the Romanian Cultural Institute. The traditional public was joined by the representatives of the diplomatic body accredited to Budapest, and the representatives of the Romanian academia and press in Budapest.

On Sunday, the last day of the festival, the books published by Romanian publishing houses quietly went back to their place in boxes and headed for Bucharest, for a short rest. In a few days, they will show up in front of a different public, this time at the Book Fair in Prague, where they will account for the state of Romanian Literature again. (Ioan Matei)



The Turin International Book Fair, 2013

CULTURE IS FOOD FOR THE SOUL

Romanian presence managed by The Romanian Cultural Institute - many authors and translators

The Turin International Book Fair will host from 16th to 18th May 2013 the twelfth edition of the IBF – International Book Forum, a business area which offers the possibility for purposeful meetings among Italian and foreign publishers, literary agents, and film, TV and new media producers from all over the world. The IBF – International Book Forum will take place at the Lingotto Conference Center.

IBF is confirmed as a fundamental stage for international and Italian main players that schedule appointments in Turin to meet, find new interlocutors, do business, develop ideas and projects.

A guest of honour in 2012, **Romania** will participate in 2013 with a big stand (about 75 sq meters) organized by the **Romanian Cultural Institute**, with great writers and their books recently translated into Italian, such as **Nicolae Breban, Gabriela Adameşteanu, Doina Ruşti, Stelian Ţurlea, Geo Vasile**, and many Italian translators who will present the Romanian literature to the public.

Constant and growing success

The Turin International Book Fair celebrates its twenty-fifth anniversary in 2012. Created from an idea of Guido Accornero and Angelo Pezzana, a historic Turin bookseller, on the model of the Paris Salon, it surpassed its model in terms of the wealth and variety of contents and the number of visitors, reaching the peak of European events in the sector.

Moving to public management in 1998 through the Fondazione per il Libro, la Musica e la Cultura, it has recorded constant and growing success, also due to its mixed nature – exhibition/market, cultural festival, the opportunity for professional meetings, a special area dedicated to children and young adults – and the warm support of public institutions and foundations such as the Compagnia di San Paolo and the Fondazione CRT, partners like the Chamber of Commerce of Turin, and private sponsors, publishers and the media which have always guaranteed impressive coverage.

The visitors, who have doubled in twenty years with numbers now stable at over 300,000 every year, have assumed a role as the true protagonists: strong, motivated and selective readers, who have enlivened thousands of meetings, debates, seminars and workshops.

Thanks to the International Book Forum project, the area for the trade in publishing rights supported by the Ice-Istituto per il Commercio Estero and Regione Piemonte, the Fair has been able to open up to an international dimension, attracting publishers and literary agents from all around the world to Turin. In 2011 the IBF reached ten years of life and, with over 6,900 meetings in four days, has made it possible for 700 trade professionals from 30 countries from all over the world to get to know each other. The presence of the countries guests of honour has also been much appreciated, from Holland in the 2000 edition to Russia in 2011 and Romania in 2012, enabling greater understanding of often little-known cultures.

The Fair has demonstrated that it knows how to intercept and satisfy the widespread needs of a diversified and well-educated public, creating new ways to meet authors and the themed series of events linked to the different key topic chosen each year. It offers a combination of "high-brow" and popular, general and niche subjects. Its success is the origin of the blossoming of cultural festivals and events that has been seen throughout Italy, especially in the last decade. Today the Fair also represents a sort of "book new year", a sort of snapshot in which the critical assessment of the work done in the world of books and publishing makes it possible to discuss developments in the near future in this vast sector.

Wine, Food and Cooking in 2013

For this 2013 edition the International Book Fair of Turin will be presenting Casa CookBook, the area dedicated to all the books on wine, food and cooking: a new project, located in the 3rd pavilion of the Lingotto Fiere, conceived to give visitors a unique and special environment in which flavors and knowledge blend together.

If we consider that "culture is food for the soul", then there is nothing better than a cookbook to feed our body and soul. The protagonist of Casa CookBook is, in fact, the world of food and wine, of culinary pleasure and sharing. An ideal and essential place for all those who love food, wine and cooking, as well as a unique occasion for trying out different contents. A wide space dedicated to publishing houses for presenting their catalogues and the best new cookbooks published this year.

Casa CookBook offers also a rich cultural agenda of meetings, conferences, laboratories and travel stories for discussions on food, wine and culture, and exploration of international culinary traditions.

Casa CookBook pays careful attention to childhood, a special moment in life during which creativity makes kids much more curious and interested in everyday aspects, in addition to the food experience. Casa CookBook will dedicate a space to kids. Every morning, laboratories will be organized for kids to explore their manual skills in the kitchen, to set free their imagination and learn how to play.

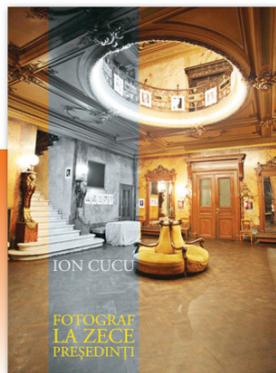
Romanian Book Review





ION CUCU

Photographer
for Ten Presidents
Casa de Pariuri Literare
Publishing House,
Bucharest, 2012



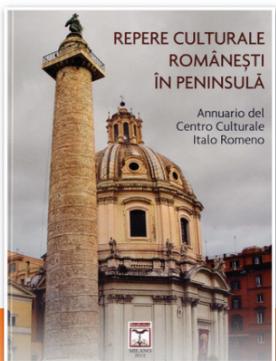
The Treasures of a Seasoned Photographer

The book is both an evocation book and a photo album, with pictures taken throughout several decades by the artist Ion Cucu, whose protagonists are Romanian writers of today and of yesteryear.

The present volume is the third in a trilogy in which Ion Cucu takes the prose writer and editor Cristian Cosma a long interview (One Cristian). The interview is followed by a section entitled *Out of One Hundred Portraits*, in which Ion Cucu makes short presentations of some important writers he has known, accompanied by the portraits of the respective personalities: Ov.S. Crohmăniceanu, Dan C. Mihăilescu, Ileana and Romulus Vulpescu, Eugen Barbu, Ștefan Agopian, Mircea Sântimbreanu, Irina Mavrodin, Dorin Tudoran, Zoe Dumitrescu-Bușulenga, Nicolae Breban and Șerban Cioculescu. A distinct chapter, which gives the title of the book, puts forth texts and photos of the ten presidents of the Romanian Writers' Union that Ion Cucu has known: Mihai Beniuc, Demostene Botez, Zaharia Stancu, Virgil Teodorescu, George Macovescu, Dumitru Radu Popescu, Mircea Dinescu, Laurențiu Ulici, Eugen Uricaru and Nicolae Manolescu.

In 1975, CUCU initiated a column entitled "A History of Contemporary Romanian Literature Seen by Ion Cucu", published in *Lucașfârul* magazine. He illustrated numerous dictionaries of Romanian writers and the most important literary histories of the last decades. He organized numerous exhibitions of portraits of writers.

Bridges between Romania and Italy



VIOLETA
PĂTRUNJEL
POPESCU (coordinator)

Romanian Cultural Landmarks in the Peninsula
Rediviva Edizioni, Milano, 2012

The volume-album deals with cultural Romanian-Italian cultural interaction over time, with Romanian cultural and artistic events in Italy, with subjects pertaining to community and society (*Romanians at the Second Generation: Where are We at Home? Romania of Those Living Abroad*), and makes an *In memoriam* stop evoking the personalities of Marco Cugno (1939-2012), Camilian Demetrescu (1924-2012) and Rosa del Conte (1907-2011). A chapter entitled *The Books: White Stones on the Way Home* brings together important names in the Romanian and the Italian culture: Nicolae Steinhardt, Ioana Părvulescu, Dan C. Mihăilescu, Raffaele Taddeo. The guest of the interview pages is the young Italian theatre director Vlad Scolari, who staged productions with texts written by the Romanian writers Panait Istrati and Marin Sorescu. There is also a section dedicated to Prose and one dedicated to Poetry. The entire volume is created around the idea of the bridges between the Romanian and the Italian culture. "Latinity was the main factor underlying the development and the consolidation of the history of Romanian and Italian relations," reads the opening text of the first chapter, which approaches subjects such as: *Italy – The Place of the Common Origin; Italian Testimonies about the Romanians' Origins; The Role of the Italian Humanists in the Formation of the Romanians' Latin Conscience; Italian Literature in the Romanian Countries; Great Romanian-Italian Friendships.*

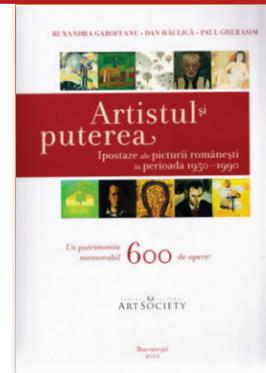
40 Years in 400 Pages

Subtitled *A Memorable Heritage: 600 Works*, the present album completes the exhibition "The Artist and Power. Hypostases of Romanian Painting between 1950 and 1990", which took place between the 27th of September and the 2nd of December 2012 at the Romanian National Library. The exhibition was extremely successful.

The paintings reproduced in the album are accompanied by succinct information about the plastic artists, sometimes about their careers, punctuated with comments of their fellow-artists or art critics. At the end of the 400 pages of the album, these pieces of information become a genuine history of Romanian painting between 1950 and 1990.

"From image to reality, everything has been frightening since the beginning. We had to face decades in which abundant artistic production could be mistaken for value! The selection was much more rigorous than people, our fellow-critics and historians believe. After we decided on what works to select, around 650, because we had to deal with four decades of activity, we started the hanging of works (...) I know there were counter-reactions. Everything is based on for or against arguments." (*Ruxandra Garofeanu*).

"If the exhibition was successful, and I believe that it was not only legitimate, but also profoundly necessary, we succeeded at the level of the expectations that go beyond



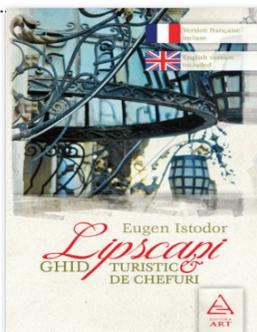
RUXANDRA
GAROFEANU,
DAN HĂULICĂ,
PAUL GHERASIM

The Artist and Power.
Hypostases of
Romanian Painting
between 1950 and 1990
Album published by the
Cultural Center Art Society,
Bucharest, 2013

ourselves as individuals, small creators of the event, but also future beneficiaries, happy for what we were made to witness." (*Dan Hăulică*).

There is also a documentary dedicated to the exhibition "The Artist and Power". The documentary movie was created by Ion Cristodulo and it is 52-minute long.

Texts – Ruxandra Garofeanu, Dan Hăulică, Florica Cruțeru, Adela Mara, Iulian Pleștiu, Horațiu Lipot.
Photography – Ioana Iepureanu, Ioana Bișin, Veronica Dănilă, Valeriu Grama. **Graphic concept** – **Graphic studio:** Anna Ciepiela, Ciprian Isac, Alexandra Cor, Florin Pupeză, Tudor Mureșanu. Album made with the help of the Monuments and Heritage Tourism Administration and of the City Hall of the Municipality of Bucharest.



EUGEN ISTODOR

Lipscași. A Travel
& Party Guide
ART Publishing House,
Bucharest, 2012

Lipscași is a street in the capital of Romania. The name of this street has been lent to an entire area, between the University Square and Unirii Square, between the area which hosts the university and the bank, a monumental area, and the one which hosts the trade, a fragile, volatile part of the city. Lipscași was the place where, starting with the 16th century, merchants of all nations with merchandises from Lipsca (Leipzig of today) came to settle down around the Princely Court. This old area was larger than the one delimited today.

The author identifies several possible routes to explore Lipscași:

The Route of the "Mic-Mițel" (minced meat rolls) – Lipscași Street, from the Statue of the She-Wolf to Victoria Store. One can notice the trade-like and the bank-like spirit of the buildings. Then, from Calea Victoriei one can arrive at Stavropoleos Street. Caru' cu Bere sells good minced meat rolls. One can pass by Stavropoleos Church, walk down

Journeys in the Heart of Bucharest

Poștei and Franceză Street, and reach Saint Anton Square and the Princely Court. The traveler can end with the minced meat rolls at the restaurant Crama Domnească (Șelari).

Vlad Tepeș Route: Blănari – Șelari Passage – Lipscași – Șelari – Gabroveni – Șepcari – Saint Anton Square – The Princely Palace – Unirii Square – The Parliament Palace

The Neoclassic Route (it includes buildings with architecture of Greek and Roman inspiration, whose sober facades display unexpected details): Church Saint Dumitru, Church Zlătari, Constantinescu House, Dacia Palace, The University of Bucharest.

The Eclectic Route (it includes academic architecture, with free use of Western styles): Angelovici Houses, Voiculescu Houses, Vlasto Houses.

The Noble Floor Route (places where one can see the show of the street): Șelari 22, Franceză 68, Lipscași 21, Lipscași 63-65, Băcani 6/Blănari, Covaci 4, Smârdan 20.

The Romantic Route: Șuțu Palace (considered a construction of romantic inspiration) and the red wine glass at Bruno, on Covaci Street.

The Neo-Romanian Route 1900: Marmorosch Blank Bank, Kalinderu House, Frunzărescu House.

The Banking-Monumental Route: Starting from the National Bank of Romania, Doamnei – Carada – Lipscași – Stavropoleos Streets.

The Guide includes a French and an English version of the text.

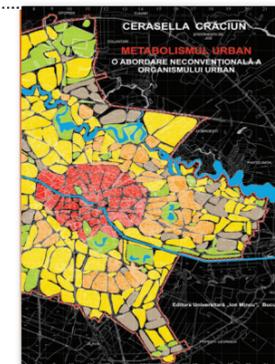
Man and City

This book proposes a new approach through creativity and a re-articulation of Man's relationships with the City, Sciences, Art, the Sacred, and Spiritual Knowledge by a metabolic assessment of human settlements seen as complex spaces and volumetric entities of temporal, informational, and perceptual protection, intelligent epidermes in a continuous process of metamorphosis and interchange. An adept of the "Creative by Nature" motto, the author presents the innovative idea of a unitary concept of the Human Space with the Natural, Anthropocentric and Cultural Environment, with Architecture and the City seen as living organisms in connection with this Planet and with the Universe in a trans-disciplinary meaning.

Wrapped in several enveloping strata, Man is in an inner/outer, micro-/macrocosm succession: his own biological wrap/Skin/Vestment/Clothes/Costume, Abode/House, City/Human settlements, the Planet, the Universe, and the Cosmos. All these wrapping strata, as well as his biological skin, must carry out the same main functions: protection, isolation, breathing, absorption, evaporation, and, most of all, regulation and communication with the outer environment.

This inner-outer exchange at urban level depends on a "communicating skin" that has to maintain a healthy inner climate, a "metabolic epidermis," a "living wrap of the city." The interactions are not achieved at the immediate communicating strata only, but also in an energetic and vibration-based process of relating, spreading vertically to the upper strata (the Planet, the Universe, the Cosmos) and horizontally to other Connected Fields, in a trans-disciplinary, epistemological meaning.

This work proposes to diagnose and treat the city as well as its inhabitants through unconventional treatments for urban diseases, opening up new research paths in Urbanism,



CERASELLA
CRĂCIUN

Urban Metabolism.
An Unconventional
Approach of the Urban
Body
Ion Mincu University
Publishing House,
Bucharest, 2013

Landscape, and Architecture through connected fields, so far seen as difficult to bring together: mathematical theories (complexity, morphogenetic field, the constructal theory, cybernetic processes, and formative configurations), physics (orthophysics, Tao-physics, quantum), music and sonology, geobiology and metabiology, geomantics, geometry and sacred geography (lithopuncture), computer science, and so on.

Architect, Ph.D. in Urbanism, director of the Urban Planning and Landscape Department, coordinator of the section in charge of Landscape Management and Planning and Landscape and Territory Master at the Urbanism Faculty, professor at the Ion Mincu University of Architecture and Urbanism, Bucharest. A member of the RUR, OAR, and UAR, a founding member of the CC- Corpus Callosum group for trans-disciplinarity. Interested in: trans-disciplinarity — Art/Science/Spirituality, Urban Metabolism, Cultural landscape and Landscape Patrimony, Durable Urbanism and the Territorial Planning of Landscape, Sacred Geography and Geometry, Unconventional Art in Landscape, and the Scenography of the Public Space.

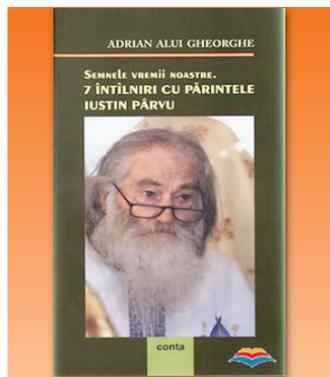


The Wisdom of a Great Monk

Father Justin Pârnu, “the last great confessor of the Romanians” as he is called by Orthodox Romanians, was born on February 10, 1919 in Poiana Teiului, Neamț County. He joined a monastery at the age of 17 and he continued his theological studies. After the establishment of the communist regime in Romania, he shared the lot of many servants of the church, being arrested for his religious beliefs. He spent almost 17 years in communist prisons. He was released in 1964, but his freedom was subjected to surveillance until the 1989 Revolution.

After his release, he lived at the monasteries of Bistrița and Secu in Neamț County, and, in 1991, following a vision, he withdrew to the mountains at Petru Vodă, close to his native place, where he founded a monastery.

His life experience, his experience as a confessor, and his status as a survivor of the “physical and moral extermination” camps under communism are found in several books of dialogues by writer Adrian Alui Gheorghe, beginning in 2005. Of them, we mention: *Father Justin and the Morals of a Triumphant Life*; *Father Justin Pârnu About Death, Sacrifice and Love*; *Father Justin Pârnu: A Romanian and Christian Mission*; *Spiritual Gifts*. The book we present here places essential



ADRIAN ALUI GHEORGHE
The Signs of Our Time. Seven Encounters With Father Justin Pârnu
Conta Publishing House, Piatra Neamț, 2012

emphasis on questions and answers about several contemporary issues, seen through the life experience, understanding of history, and confusion of the contemporary Christian, who is astounded by the almost uncontrolled dynamism of a society in the process of falling apart.

Here are some of Father Pârnu’s memorable “verdicts” in this book:

About the aggressiveness of history: “Force is never justifiable, it only acts. Aggressiveness has a logic different from the mind, from wisdom.”

About faith: “Man must believe in order to understand! With faith, one sees far, farther than with reason. Come to think of it, faith is the power to love.”

About the fatherland: “The decadence began when the Fatherland was humiliated by its leaders, when the Church was struck at its very roots, when the Family was despised. After taking the inner rules away from a people, after offending it out of its pattern, one can easily manipulate it, detour it.”

ADRIAN ALUI GHEORGHE is a poet, prose writer, and essayist. He wrote over 25 books of poetry, prose, and journalism, he received the Award of the Romanian Writers’ Union and several awards of the Writers’ Union Iași chapter. He has a Ph.D. in philology and he is an associate professor at the Gheorghe Dima Academy of Music in Cluj Napoca, the Piatra Neamț branch. Director of the Neamț Culture Directorate and director of *Conta*, a quarterly of culture.

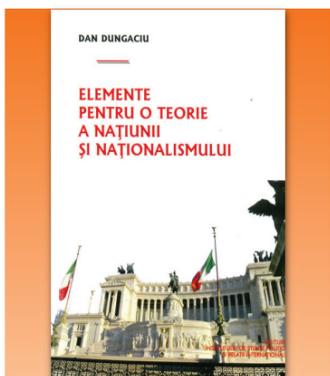
The Concept of “Nation” in the Early 21st Century

At the time when the research included in this book written by Dan Dungaciu was conducted, Euro-optimism seemed to be the prevailing mood. The direction of this world seemed predictable, the “laws of history” functioned perfectly, in full discipline. However, behind the scenes, the European identity clung to staying “national” — approximately at 80 percent.

Where are we today? The sociological realities, of the substratum, are the same and they have sprung out onstage, being favored by the economic-financial crisis. But the *substance* of the public discourse is the one that has changed: now that discourse is incomparably more sober, more prudent, and more disappointed.

The book written by Prof. Dan Dungaciu is not a collection of skeptical attitudes on the future of the European Union, but, rather, an attempt to explain this concerning change of landscape. Briefly, the book seeks to provide a sociological answer to our current economic, social, and identity-existential impasses.

The book reviews the major theories and academic approaches in this matter. It starts by anticipating elements which, in the author’s view, may outline a sufficiently elastic vision of nation and nationalism issues, one able to also explain the daily impasses of



DAN DUNGACIU
Elements for a Theory of Nation and Nationalism
Publishing House of the Institute of Political Sciences and International Relations of the Romanian Academy, Bucharest, 2013

the unifying European project, seen, until very recently, as at least a final and desirable end of the European citizen’s destiny, if not as a blatant law of history.

Nations are not *immortal*. Not being divine creations or natural starting points of human history, nobody can guarantee their eternal existence. As they had a “beginning,” they will also probably have an “end” as well. We must emphasize that, since their existence and

persistence is also based on the fact that they meet vital needs of individuals, in order to replace them, social forms capable of replacing them efficiently and at the same depth level must emerge. For the time being at least, the *European project* is unable to embody this requirement. Hence, a variety of crises, which we are witnessing today.

DAN DUNGACIU is a professor at the Bucharest University (Sociology Chair), director of the Institute of Political Sciences and International Relations (ISPRI) of the Romanian Academy, and chairman of the Black Sea University Foundation (under the aegis of the Romanian Academy). He has studied at and worked for various Western institutions: Fernand Braudel Institute (US), Max Weber Centre for Advanced Cultural and Social Study (Germany), Anglia Polytechnic University (Cambridge, Great Britain), Institut fuer din Wissenschaften vom Menschen (Austria), Department of Political Science and Public Administration (Greece), Max Planck Institute for Social Anthropology (Germany), and so on. He is the laureate of several national and international specialized awards. He has published over 15 books and dozens of specialized studies.



LUCIAN BOIA

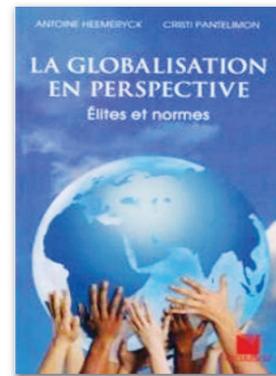
The Myth of Democracy
Humanitas Publishing House,
Bucharest, 2013

Is Democracy a Myth?

As far as Lucian Boia is concerned, actual democracy — which involves the sovereignty of the people, liberty, and equality contemporaneously and without any restriction — does not exist and will never exist. In other words: democracy is a myth. It is a utopian project which played a key role in the developments of the past two centuries, getting materialized in a manner that was fatally incomplete, being more or less successful in a variety of political constructions: the American model and the French model, Western democracy and communist democracy, and so on. Symbols must not be taken for reality. Words sometimes hide the real meaning of things. This is what happened to words such as *absolutism*, *democracy*, the *Left*, the *Right*, *communism*, and the *Far Right*. Lucian Boia invites the reader to an unprejudiced decrypting of concepts, whose contents often prove to be different from appearances.

Lucian Boia: “Those disappointed with democracy would be totally wrong to start looking for other utopias, assuming them to be more efficient and hoping that they would finally establish perfect justice and general happiness. Consumed moderately, utopia is an absolutely necessary stimulant; without a certain dose of utopian thinking, the world would still be just matter, a playing ground for primal instincts. But an abuse of utopia is dangerous: the communist experiment must be seen as a warning in this respect. The most perfidious trap of history is unfortunately invisible, separating what is doable from what is not doable (or, worse, from monstrous materializations). It is legitimate to request a lot of democracy. But let us not request too much of it.”

LUCIAN BOIA is a professor at the Bucharest University Faculty of History. His work includes numerous books published in Romania and France, as well as translations into English, German, and other languages. Mostly preoccupied with the history of ideas and of the imaginary, he has distinguished himself both due to his theoretical works on history (*The Game of the Past. History Between Truth and Fiction*) and due to works on the imaginary (*A History of the Imaginary*), as well as owing to his consistent research into a wide variety of mythologies. Equally, he has provided new interpretations on Western and French history. In 1997, his work *History and Myth in the Romanian Mind* was a sensation and since then it has remained a landmark in redefining our national history.



Eight Views on Globalization

ANTOINE HEEMERYCK, CRISTI PANTELIMON (coordinators)

La Globalisation en perspective. Elites et normes (Globalization in Perspective. Elites and Norms)
Niculescu Publishing House, Bucharest, 2013

Even today, more than two decades after the fall of the Berlin Wall and the end of the Cold War, there is some reticence in using the word *globalization*. The authors gathered in this book strive to find a remedy for this unfortunate situation. These are some of the issues brought forth: the relationship between politicization and objectification, the uniqueness and plurality of *norms* in globalization, morality, religion, and materialism (contradictions of globalization), the dynamics of global activism, communism as the matrix of political de/legitimization, education and globalization, the postmodern state and the hazards of globalization, the development of capitalism and the construction of social reality. Overall, the book is made up of eight essays written by contemporary French and Romanian anthropologists, philosophers, sociologists, and economists. Many of the articles are the result of a colloquium organized by the Romanian Academy.

“Despite the structural resistance of the elites, the moral of globalization with its myths — the market as a form of justice and a means of rational organization, the correlation between money, intelligence, competence, and merit — continue to be eroded under the weight of history... Globalization is a configuration of capitalism, which may be characterized as a regime of crises,” says Antoine Heemeryck in the first article of the book, called “*La Globalisation en perspective*.”

Radu Baltasiu, Emilian M. Dobrescu, Mathieu Caulier, Bernard Hours, Mihai Milca, Cristi Pantelimon, and Monique Selim are the other seven authors. Each article provides solid bibliographical references.

STAN STOICA

Romanian Historiography
Between Ideological
Imperatives and
Professional Rigor
Meronia Publishing House,
Bucharest, 2012



Twelve Years of Turning

This book researches the 1953-1965 period, pointing out that, although the Soviet army withdrew from Romania in 1958, the USSR continued to put pressure on our country. For over a decade, the subjugation of Romania seemed irreversible. However, step by step, especially after Stalin's death, there was a reorientation of our country toward the national issue, which also suited the communist party in this country, a party which had come to power in the spring of 1945 with Soviet support and interference. Like the entire existence of this country, historiography was also subjected to Moscow's interference.

Among many other things, this book deals with the detachment of the country from Stalin's cult, with the first signs of its distancing from Moscow, with the de-Stalinization wave that shook Eastern Europe. It emphasizes the new wave of repression (1958-1959), then the liberation from the "liberators," it evokes the arrested, humiliated, and purged intellectuals, and dedicates a whole chapter to the "National Course of Romanian Historiography" (1959-1965), going from its detachment from the USSR to its resuming the dialogue with Western historiography. A "Case Study," a chapter called "Conclusions," and an "Appendices" section complete this book.

A graduate and Ph.D. of the Bucharest University Faculty of History, **STAN STOICA** has published so far: *Dictionary of Political Parties in Romania (1989-2004)*; *Romania 1989-2005. A Chronological Study*; and *Romania After 1989. Encyclopedia of History*. He is also coordinator and co-author of other significant books on historical themes.

A Moldovan Tragedy

This is an extraordinary investigative book where readers will meet Ion Costăș, founding father of the police and army in the Republic of Moldova, who uses his storytelling talent to recuperate the unfaked history of his country's birth and development. The book abounds in details, most of them completely new, about what happened in Bessarabia after the breakup of the Soviet Union and about the reasons why the communist empire collapsed. The author — overlying the subsequent meanings of the events, collateral information, and incendiary revelations based on documents over his own direct experience — attacks and draws a portrait of the politico-administrative elite in the Republic of Moldova, he dissects the complicated mechanisms that led to it gaining its independence from the Soviet Union, and he describes the weird war in Transnistria and the events that led to the establishment of the self-proclaimed Pridnestrovian Moldavian Republic.

Ion Costăș: "To love one's country, one must know its history. For a country to have its own history, that history must be written. Working on this historical study, I followed my patriotic beliefs and my desire to transmit the truth to the new generation of citizens in the Republic of Moldova."

Ion Costăș comes from a Romanian family in Bessarabia. His qualities made him remarkable among his generation colleagues and the political superiors of the Red Army had no choice but to recognize his value, promoting him up to the rank of general. The establishment of the Republic of Moldova made him go back to his own people and help with the rebirth and consolidation of the Romanian spirit across the Prut River.

**General ION COSTAȘ**

Transnistria, 1989-1992.
Chronicle of an
"Undeclared" War
RAO Publishing House,
Bucharest, 2012



Sciences

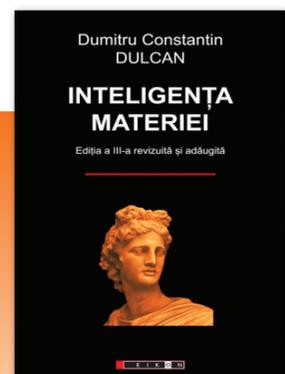
The Ultimate Expression of Evolution

In the early 1980s, a downright subversive book, speaking of spirituality right under the dictatorship, was published in Romania. Now, thirty years after it was first published, this revised and expanded edition is equally revolutionary owing to the exceptional information it offers to researchers and fans of borderline sciences.

Preoccupied with explaining the biological phenomenon seen in connection with the Universe, as essence and multitude of forms, Dumitru Constantin Dulcan undertakes clinical and lab studies mostly on the informational-energetic dimension of the world. A subtle observer of nature in several monographs, numerous scientific works, articles and speeches, he describes new valences of the biological phenomenon having cognitive, psychological, and social consequences. In his work *The Intelligence of Matter* the author builds an ample and coherent discourse going through any and all information sources, from science to religion and from lab experiments to his own clinical experience in neurology and psychiatry.

The Intelligence of Matter is a unique book in the Romanian scientific literature owing to the amount of information provided in an integrating synthesis which does honor to Romanian culture.

"We are here, in this corner of the Universe, the ultimate expression of evolution. The hand of an intelligent, unseen architect took us out of the dust and built us according to a plan in which one can see the uniqueness of the source, step by step, up to the level of the brain that is able to think itself. Everything that has happened has happened for us. We are the result of all the fortunate and sad events that preceded us and the cause of those that will follow us. We are the ones handing down the splendors of the spirit and the ruins of our pettiness, because man is the only being on Earth destined to get involved in the functioning of nature through the extension of his intelligence. This is his responsibility in his existence. Man cannot just live, he cannot just have a passive existence. Willingly or not, he gets involved in the physics of the Universe. Through thoughts, through action, through his good deeds,

**DUMITRU CONSTANTIN-DULCAN**

The Intelligence of Matter
Eikon Publishing House, Cluj-Napoca, 2013
(third edition, revised and expanded)

through his bad deeds. When this truth permeates us, only then, in the *Sternstunden* of our development, the light of intelligence, which has found itself after a lengthy wandering on the paths of the Universe, will be turned on in us." (*Dumitru Constantin Dulcan*)

The author of this book is a neurologist and psychiatrist, having a Ph.D. in medical sciences.

**ALEXANDRU POPESCU**

Five Millennia
of Secret War
Cetatea de Scaun
Publishing House,
Târgoviște, 2012

This impressive encyclopedia of espionage, the first in the Romanian specialized literature, covers espionage from the early Antiquity to this day. It includes over 600 entries referring to various data categories (historical periods, events, institutions, personalities, wars, methods, categories of actions, and so on). The information details are grouped in seven sections: "A Universal History of Espionage"; "Agencies/Information/Counter-Information Services"; "Spies"; "Spy Hunters"; "Espionage All Over the World"; "Espionage in History"; and "Espionage in Arts."

"Major states in various areas of the world carried out the first activities of secret war alongside hot war operations."

Espionage From A to Z

The book goes back in time to the first secret agents in Ancient Egypt, up to the first espionage treatise included in *The Art of War* by Sun Tzu (cca. 544 B.C. - 496 B.C.), it covers espionage in the Bible, Hannibal's spies, King Decebal's "false flags," Julius Caesar's "secret war," and the "recipes" of Empress Theodora of Byzantium. The Middle Ages and the Renaissance bring forth the activity of "spy-scholars," modern times (1700-1900) bring "agencies and agents," World War One imposes the "secret front," and World War Two launches "atomic spies." Also dealt with is the Cold War, famous for the fight between the KGB and the CIA, while the contemporary period raises the question "Is the Cold War over?" Famous people and operations of all times appear in front of the reader's eyes like in a spy thriller, except in this book they are 100 percent real.

Dr. ALEXANDRU POPESCU, a historian, ethnologist, and diplomat, has written 21 books published in Romania and abroad. These are some of them: *Secret Vienna; The Academy of Secrets. Intellectuals and Espionage; Avowed Agents. Diplomats and Espionage; Beautiful Female Agents. Women and Espionage; and Universal Dictionary of Spies.*

Economic and Financial Diplomacy

This book presents Romania's joining the International Monetary Fund (IMF) and the International Bank for Reconstruction and Development (IBRD) on December 15, 1972. This is one of the most spectacular issues of Romania's partial opening to the West in the 1960s and 1970s. The reason why our country was oriented toward the IMF and IBRD in 1972 was a lack of necessary funds for the industrialization of Romania and for the major investments in this country. Out of the first funds granted by the IMF, nothing, not one dollar, was appropriated for consumption, as the money was earmarked for Romania's development and its economic support. Until 1982, Romania was the only country in the Eastern bloc that belonged contemporaneously to the Council for Mutual Economic Assistance (Comecon) — created on an initiative of the USSR in 1949 as an economic

organization of the European communist states to establish an equivalent of the European Economic Community — and to the IMF and the IBRD, the financial institutions established in 1944 at Bretton Woods in the United States.

"After Romania joined the IMF and the IBRD — upon the almost unanimous vote of the two institutions' member countries — for a decade (until 1982) Romania benefited from 33 credits from the IBRD worth \$2,184.3 million. To this was added \$60 million to repair the factories damaged in the 1977 earthquake. For the first time in specialized literature, this book proves and explains the process of socialist Romania's joining the two international financial-banking institutions." (*Academician Dimu C. Giurescu*)

ION ALEXANDRESCU is a professor at the Dimitrie Cantemir

**ION ALEXANDRESCU**

Romania Between East and West.
Joining the IMF and the IBRD
(1972), (Volume 1)
Cetatea de Scaun Publishing House,
Târgoviște, 2012

Christian University in Bucharest and a diligent historian of the Romanian economy in the 20th century

Interview

Dialogue by
ANDRA ROTARU

Ioan Cristescu



We Refer to NICHITA STĂNESCU as the Poet With a Capital P

Ioan Cristescu is the director of the National Philately Museum, a PhD professor at the Hyperion University in Bucharest, specialized in the history of world theater, and a museographer. Founder of the Tracus Arte Publishing House. Coordinator of several wide-scope cultural projects: *Theater at the Museum* — producing shows on texts by Matei Vișniec, directed by Mircea Marin; *Ioan Flora*, directed by Alexandru Dabija; *The Road to Momfa* in collaboration with the National Theater in Cluj, directed by Mihai Mănișiu; *The Eye-Glass Merchant*, directed by Dan Tudor; coordinator of the *Evenings of Poetry and Music at the National Museum of Romanian Literature* — public readings of contemporary poets accompanied by music —, 60 editions; director of the yearly *Jazzy Spring* jazz festival in Bucharest — three editions — with Mircea Tiberian; organizer of the project called *Ten Years Since Pope John Paul II's Visit to Romania* — an exhibition opened in 15 Romanian cities; organizer of the project called *Romanian Comedy* — short stories and sketches; has organized national and international exhibitions: *Paul Celan — Romanian Dimension*; *Marin Sorescu*; *The Transylvanian School — The Romanian Enlightenment*; and so on; co-producer of the Poetry and Jazz marathons in 2009, 2010, 2011, and 2012. He made his editorial debut with the book *The Dramaturgy of Radu Stanca*, Publishing House of the Romanian Literature Museum, 2011 (Award of the Association of Bucharest Writers for debut). In the making: *The Resurrection of Oratory and Anti-Theater*.

LITERARY POSTERITY

The national Nichita-80 poetry exhibition includes manuscripts and photos held by the National Museum of Romanian Literature, plus photos from the personal archive of Dora Stănescu, the poet's widow. The celebration of Nichita Stănescu's 80th birthday was organized both in Romania and abroad. However, the National Museum of Romanian Literature in Bucharest was the first to host this exhibition. How was this celebration envisaged?

We have few writers who have benefited from a literary posterity wrapped up not only in cultural care, but also in sympathy and even love. Nichita Stănescu is such a writer, who has brought to us not just literary beauty, but also human beauty and generosity, highly appreciated by readers.

What were the main targets you had in mind as coordinator of this project?

I mostly had in mind his work, which we wished to bring close to the public. Then placing his name alongside that of his good friend Mircea Dumitrescu, the artist who created the graphics for this exhibition. Not least, we wanted it to be a national and international exhibition, to celebrate the birth of one of the greatest Romanian poets, who was also a great European poet before Romania joined the European Union.

The Nichita-80 exhibition has traveled to several cultural centers in this country: Ploiești, Pitești, Bistrița, Brașov, and Iași. What are the challenges of this exhibition to people who have had no contact with Nichita Stănescu's poetry before? Does it encourage people to read, can it be regarded as a campaign for reading?

Any poetry, not just Nichita's, is a pro-reading campaign. Especially Nichita's. The purpose of this exhibition is not to challenge, but to indicate the normality of reading a superb

poem in the presence of the face of the man who has created it. We sought to propose representative poems, diverse in point of poetic expression, precisely to mark the genius of this unique writer.

The photo and poetry exhibition is part of a synchronized action by the entire network of Romanian cultural institutes. What reactions did you get?

I believe this is the first synchronized action all over the entire network of cultural institutes and I'm happy that I was the one to initiate it; I'm also happy that the management of the Romanian Cultural Institute supported it. Both myself and Mircea Dumitrescu got praising phone calls and emails from various countries. I've also heard from the headquarters of the Romanian Cultural Institute that this action was successful. For myself, I saw the exhibition at the RCI in Budapest two weeks after the inauguration, and the reactions were positive.

NICHITA WAS A LEGEND EVEN WHILE STILL ALIVE

The National Museum of Romanian Literature is the editor of the first six-volume edition of Nichita Stănescu's work.

Alexandru Condeescu's edition, with the last volume lacking, is an example of preserving and valorizing a writer's work. If we consider the love and friendship put in its execution, we see this is a fundamental edition, a landmark of Romanian literature. We have few such editions.

What was Nichita Stănescu's impact on his generation? What is his legacy as perceived by people today?

I don't wish to discuss Nichita's legacy or influence on his generation or on the literature after him. Literary historians and critics have dealt with this issue, more or less soundly. I believe the true legacy is addressed to readers of all ages, who are not interested in literary effects, but, rather, in a spiritual experience and love of poetry.

What do you think Romanian literature would've looked like without Nichita Stănescu?

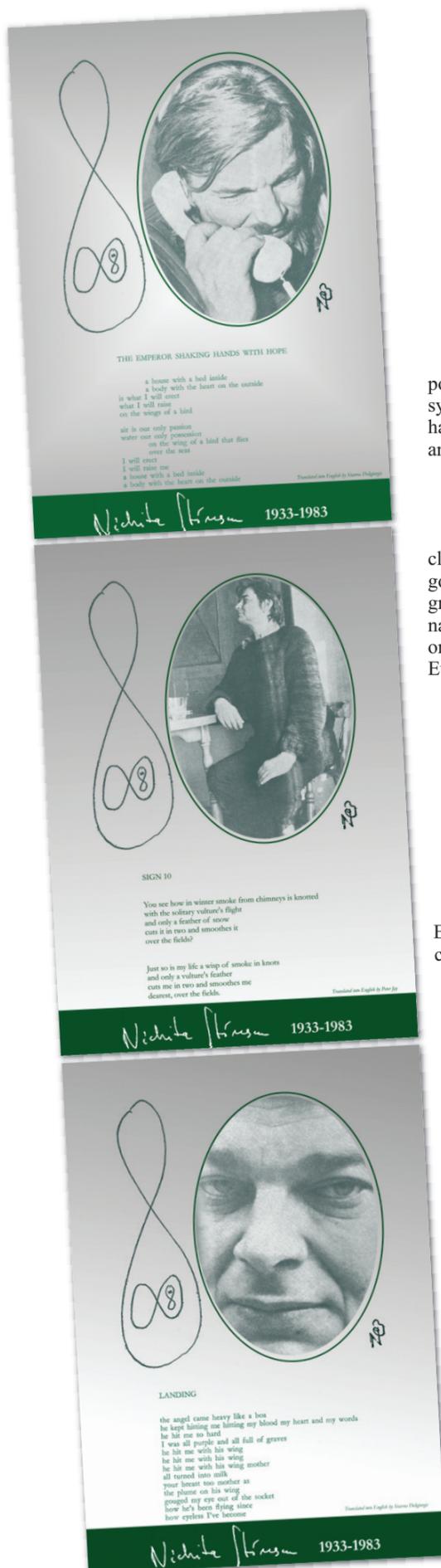
I don't know and I never thought about this. I don't think this is a question to haunt us. I wonder what Romanian literature will look like having Nichita Stănescu as one of its incontestable leaders, because now it looks good. The present value is also given by Nichita's existence.

There are already some translations of Nichita Stănescu's work, and others are being prepared.

Nichita was translated especially in his lifetime. His work has not been included in any coherent promotion program through translations. Still, that could come.

What is the route from being a very good writer to becoming a legend?

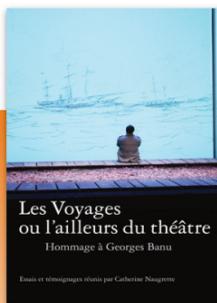
Nichita became a legend even in his lifetime. His existence was mostly identified with his own vocation. When we refer to Nichita we refer to the Poet with a capital P. This is the legend — an ascension from daily life to eternal symbol.



Homage-Book Dedicated to George Banu

A homage-book, *Les Voyages ou l'ailleurs du théâtre/Călătoriile sau orizontul teatrului (Travels or the Horizon of Theater)*, dedicated to famous Romanian essayist and theatreology specialist George Banu and coordinated by Catherine Naugrette, was published by Sorbonne Nouvelle III University through the Institute for Theatrical Studies Research in collaboration with the *Alternatives théâtrales* magazine. It brings together testimonies and essays by George Banu's friends, artists and academics. These are some of the authors: Peter Brook, Ariane Mnouchkine, and Eugenio Barba. Andrei Șerban is present with a touching essay on George Banu's travels, while Radu Penciulescu tells about their encounter on the Champs Élysées in early January 1974, at the beginning of their common exile. World-famous theoreticians are present with new essays about the importance of *Travel* for theatrical practice, or bring personal testimonies about great theatrical events experienced all over the world: Ferdinando Taviani, Franco Ruffini, Nicola Savarese, Jean-Pierre Sarrazac, Octavian Saiu, and Leszek Kolankiewicz. The book is illustrated with previously unknown drawings made and offered by great scenographers such as Yannis Kokkos, Richard Peduzzi, Dragoș Buhagiar, Vittorio Holtier, Helmut Stürmer, Radu Boruzescu, Carmencita Bröjboiu, and José Manuel Castanheira.

The Romanian version of this book



CATHERINE NAUGRETTE (coordinator)
Les Voyages ou l'ailleurs du théâtre (Travels or the Horizon of Theater), Sorbonne Nouvelle, Paris III, 2012

will be launched at the International Theater Festival in Sibiu (June 2013), editor Ioana Malau.

GEORGE BANU, a Frenchman of Romanian origin, is an emeritus professor specialized in theatre studies at the Sorbonne Nouvelle in Paris. Editor-in-chief of the *Alternatives théâtrales* magazine and honorary chairman of the International Theater Critics' Association. An uncontested authority, George Banu has received the award for best theater book in France five times.

Books published in Romania: *Red and Gold, The Actor on the Path of No Return, The Theater of Memory, Oblivion, The Cherry Orchard, Our Theater: A Spectator's Diary, The Last Quarter Century in Theater, A Subjective Panorama, The Trilogy of Growing Farther Apart. Rest, Night, Oblivion, Peter Brooke. Toward the Theater of Simple Forms, The Stage Under Surveillance. From Shakespeare to Genet, The Art of Theater, Theatrical Reforms in the Century of Renewal, Art Theater, A Modern Tradition, Shakespeare. All the World's a Stage, Rehearsals and the Renewed Theater. The Director's Century, Man's Back, Beyond the Role, and The Indomitable Actor.*

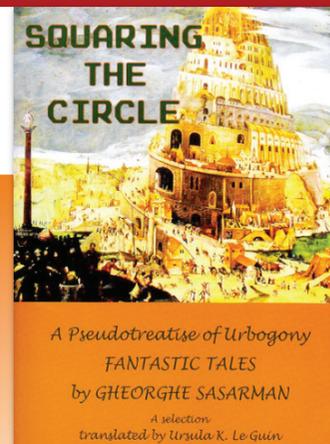
The Babel Library

The Road Toward Light

The subject matter is the same, it is generic all over the 36 tales of this "pseudo treatise in urbogony": it is the city, with its genesis and evolution, and the very destiny of urban civilization, of a society of individuals who, building their cities, are subjected to their shaping influence. Many texts start out from actual historical models, transfiguring them, simplifying, dissociating, and mingling destinies, embedding contemporary conceptions on a prehistoric trunk, or planting anachronous ideas on avant-garde structures. Often, the city is but an edifice dilated to gigantic sizes — a ziggurat, a labyrinth, a temple, a skyscraper, a castle, or even a spaceship. In other places we find utopian-like models or future-oriented projects, such as an air-conditioned city covered by a colossal cupola, a polar city, a city under the sea, a subterranean city, a space city, a single planetary city, and a cosmic city. Finally, there are also purely imaginary compositions, from Surrealist ones to those translating abstract, quasi-mathematical visions.

The spatial structure brands itself into the organization of society and into the individual personalities, even into their physiology and anatomy. In this isomorphic space, any and all social hierarchy disappears, with individuals becoming perfectly identical: the inhabitants of the underwater environment end up looking like dolphins, while under the cupola of the perfectly air-conditioned city evolution is turned upside down, bringing man back to the stage of an anthropoid ape. The contrast between plans and results, between appearance and essence generates a special drama, often made even more powerful by sarcasm. Although made up of short independent stories, the book creates a whole, a unitary entirety. Come to think of it, city and architecture are mere pretexts: the real subject is the long, sinuous road mankind travels toward light.

With its first edition amputated by censorship — which saw a satire of the "multi-laterally developed socialism" in many of these allegories — and only published in its entirety after the collapse of the communist dictatorship, the book has been published in France and Spain, and recently in the United States as well, masterfully translated by famous writer Ursula K. Le Guin. A new edition, with an ample foreword by literary historian Mariano Martín Rodríguez, the translator of the Spanish version, is in the process of being published by Nemira Publishing House: a foreword we quote the finale of: "So Săsărman manages to avoid the danger of a pure mannerist display of his extraordinary writing abilities, offering, at the same time, an encyclopedic panorama of our world, both in its physical and spiritual dimensions, starting out from a speculative analysis of the urban phenomenon, whose complexity favors reflection and mature responsibility ...Among other things, the author's



GHEORGHE SĂSĂRMAN

Squaring the Circle
Aqueduct Press, Seattle, USA, 2013

craftsmanship is visible in the fact that he has managed to write such a book without previously giving up his right to free imagination. Therefore, he offers us an opportunity to dream about societies that are different from the ones which make us unhappy (or perhaps happy, who knows?), endowing them with a persuasion ability and a representation force which only the great creators of modern metaphysical landscapes have reached in their writings: Kafka, Borges, Calvino, and, why not, Săsărman himself."

GHEORGHE SĂSĂRMAN (b. 1941, Bucharest) is a Romanian architect, playwright, journalist, and writer who has lived in Germany since 1983. He was educated at the Ion Mincu Architecture Institute in Bucharest; after graduating, he got a job working for the *Scântea* daily at the architecture and urbanism rubric, and, as of 1974, he was in charge of the *Contemporanul* magazine science page. Ph.D. in the theory of architecture. He debuted in 1962 and he made his editorial debut in 1969. His speculative and science-fiction writings alternated with realistic and fantastic ones. He published several books of prose and fiction, two translated in Germany, and France and Spain, respectively; he published tales and short stories in literary magazines, anthologies, and collective volumes in Romania, Germany, France, Italy, Spain, Poland, Hungary, and Japan. One play produced at Gasteig, Munich and at the C.I. Nottara Theater in Bucharest. In 2005-2010, he was director and editor of the *Apoziția* magazine in Munich (new series).

Selective bibliography: *The Mesonic Catastrophe, The Oracle, Squaring the Circle, Chimera, 2000, The Hemlock Cup, South Versus North, Apparitions, The Wondrous Adventures of Anton Retegan and of His File* (prose), *The Lighthouse, Deus ex Machina* (drama), *Between Parallel Mirrors* (journalism), and so on.

Simion the Liftite reviewed in France

In its issue of April 18, 2013, the prestigious Catholic weekly *Pèlerin*, published an article on the novel *Simion the Liftite* by Petru Cimpoeșu under the rubric *Coup de coeur de la semaine*. The review mostly places emphasis on the ecumenical aspect of the tale about the shoemaker-turned-ascetic in an internationally successful book by this Romanian author.



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