

1973.

The Year's Work in Modern Language Studies

ROMANIAN STUDIES

LITERATURE

YWMLS, vol. 35, Year 1973 (1974), pages 462 to 473.

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I. GENERAL

One of the outstanding events of the year is the publ. of *Istoria literaturii române*, vol. III, *Epoca marilor clasici*, Ed. Academiei, 1042 pp., which is extremely well documented and covers the great figures of Rumanian lit. — Eminescu, Creangă, Caragiale, D. Zamfirescu, Delavrancea, Coşbuc. The authors are treated in monographic fashion; there is, at times, an overlap of information, and much that is redundant. The treatise contains one of the rare discussions of M. Gaster, and a comprehensive bibl. Though the vol. is entitled a lit. history, it is in fact a cleverly disguised anthol. of previously publ. crit. studies by G. Călinescu (1932), T. Vianu (1939), and S. Iosifescu (1951). Of the 56 pp. devoted to Slavici only 15 deal with his work, and of the 67 pp. devoted to Maiorescu, 51 deal with his biog. The vol. is a good, but heterogeneous, coll. of monographs, written for different purposes by different authors, failing in point of unity and synthesis. The very structure of the book sharply contradicts the principles of the gen. editor himself, Ş. Cioculescu. Issued five years after the previous vol., one wonders why it took so long. The bibl. and indices contain minor inaccuracies. *Valorificarea critică a moştenirii culturale*, Acad. de Ştiinţe Politice, 206 pp., contains three basic reports and the ensuing discussions as part of a four-day Symposium devoted to a reassessment of Rumanian cultural heritage, which took place in Bucharest at end of March 1972; the book is useful as a detailed outline of official cultural policies in present-day Rumania, with conclusions drawn by the top Party personality M. Constantinescu. Another outstanding event is the publ. of *Istoria şi teoria comparatismului în România*, ed. Al. Dima and O. Papadima, which gives a comprehensive survey of Rumanian comparative studies from early beginnings to the present day. 'Deschidere spre lit. europeană' by O. Papadima covers the incipient forms up to 1850; it is followed by 'Manifestări comparatiste în a doua jumătate a secolului al XIX-lea', 'Formarea şcolii româneşti de comparatism' and 'Comparatis-

mul românesc interbelic'; thanks to its synthetic character, it is an extremely useful work of ref. Z. Dumitrescu-Buşulenga puts together about 40 arts and studies of her own in *Valori și echivalențe umanistice, Excurs critic și comparatist*, Ed. Eminescu (Ser. Sinteze), 510 pp.; 'Ideea originală în cultura românească' and 'Spiritul umanismului românesc' are essential for an understanding of the whole approach. Quoted and discussed are Cantemir, Hasdeu, Odobescu, Iorga, Blaga; the author asserts that *Învățăturile lui N. Basarab* should be considered one of the most valuable books of world culture. Ten studies are entirely devoted to Eminescu. The theorizing character of the book tends to promote a Rumanian philosophy of culture. Ș. Cioculescu, *Aspecte literare contemporane*, has been awarded the 1972 Prize of the Rumanian Writers' Union for criticism and lit. history; Id., *Itinerar critic*, Ed. Eminescu, is a somewhat contradictory coll. of arts on classical and modern Rumanian lit. Another outstanding event of the year is the fact that C. Noica has re-emerged, almost comet-like, in Rumanian culture with two major books about the philosophy of Rumanian expression, thereby becoming the undisputed philosopher of Rumanian aesthetic and linguistic discourse, enthusiastically hailed from all quarters. C. Noica is an original and prolific writer who has promoted a philosophy of Rumanian discourse (as emerging originally from Eminescu) in *Rostirea filozofică românească*, Ed. Științifică, 278 pp., and *Creație și frumos în rostirea românească*, Ed. Eminescu, 182 pp.; these two books, together with his other work over the years, make him in point of originality, angle of vision and refinement of analysis comparable with T. Vianu and G. Călinescu. Al. Duțu focuses his attention on earlier Rumanian culture in *Sinteză și originalitate în cultura română, 1650-1848*, Ed. Enciclopedică română, 271 pp.; he analyses three moments of intellectual intensity: Civic Humanism, Patriotic Enlightenment, and 1848 Romanticism — the age of 'risorgimento'. Mention should also be made of the following: I. Iliescu, *Geneza ideilor estetice în cultura românească*, Ed. Facla, 356 pp.; Al. Piru, *Varia*, vol. II, *Studii și observații critice*, Ed. Eminescu (Ser. Sinteze), 472 pp.; C. Ciopraga, *Personalitatea literaturii române*, Ed. Junimea; S. Iosifescu, *Configurație și rezonanțe, Un itinerar critic*, Ed. Eminescu (Ser. Sinteze), 472 pp.; V. Râpeanu, *Pe drumurile tradiției*, Ed. Dacia. As regards individual authors, research interest seems to have been focused on Eminescu and Cantemir, with particular emphasis on the latter.

2. LITERARY TRENDS

Al. Dima, *Aspecte naționale ale curentelor literare internaționale*, Ed. Cartea Românească, 176 pp., states that 'the studies are devoted to comparative lit. with special emphasis on its application to Rumanian lit.'. The book provides evidence that Rumanian lit. has both 'real and virtual universality'; special attention is paid to 'specifically Rumanian aspects of European lit. trends'. Also defined and discussed are lit. trends which belong exclusively to Rumanian lit. The book *Expressionism as an International Literary Phenomenon*, Paris, Didier, 360 pp., publ. by the International Association of Comparative Lit. devotes a chap. by Al. Dima and D. Grigorescu to Rumanian expressionism. The following four entries show that a lot of attention has been accorded to the Junimea lit. trend: *Documente literare junimiste*, Ed. Junimea, 296 pp., ed. D. Mănuță, aims at correcting certain errors prevalent in existing lit. histories, particularly as regards minor Junimea members: 'The lit. society could not have existed without them; and without them, it would not have exerted its overwhelming infl. upon the culture of the time'. *Junimea și junimiștii*, ed. I. Arhip and D. Văcariu, Ed. Junimea, publ. letters from the archives of the Lit. Museum of Moldavia; it covers political, cultural, personal and other aspects connected with the famous Moldavian lit. trend. P. Marcea, 'Convorbiri Literare' și spiritul critic, analyses the lit. criticism publ. by the journal from its emergence in 1867 until the First World War, both during the time of T. Maiorescu and after him. The book outlines the basic crit. tenets of all major arts, and the members of the group are individually presented; there are chronological tables and a historical outline. The conclusions, however, are somewhat meagre. D. Mănuță, 'Positivismul junimist', *CLit*, 11 (35): 4-5, analyses some of the philosophical concepts lying at the basis of Junimea. D. Păcurariu, *Clasicism și romantism, Studii de lit. română modernă*, Ed. Albatros (Ser. Lyceum), 436 pp., condenses an earlier work by the same author (1971), followed

by monographs on Bolintineanu, Ghica, and Odobescu, summarizing works publ. in 1962, 1965, and 1966 respectively; the book reduces a vast area of study to a reasonable size. Z. Ornea, the author of two earlier studies on *Semănătorismul* and *Țărănișmul*, now publ. *Poporanismul*, a monograph of another lit. trend, this time too characterized by extensive and thorough documentation. M. I. Dragomirescu, 'Etapă în evoluția "Semănătorului"', *AUBLL*, 1971:89-106, considers the lit. journal publ. between 1901 and 1910 and distinguishes six stages of development, each of which is neatly — perhaps too neatly — characterized and defined.

3. THEATRE

V. Mindra, *Clasicism și romantism în dramaturgia românească 1816-1918*, Ed. Minerva (Ser. Momente și sinteze), 318 pp., is a solid historical survey of a c. of Rumanian theatrical activity. A most welcome study by the very novelty of its theme, the book has a purely utilitarian value, with its starting point taken from one of the author's earlier works, *Incursiuni în istoria dramaturgiei române*, Ed. Minerva, 1971. It is asserted among others that Rumanian drama is essentially lyrical; the classical and romantic traits of all plays are discussed, irrespective of intrinsic value. The Rumanian theatrical phenomenon is constantly reported to the wider European panorama. The book represents a reliable synthesis of historical data.

4. BIBLIOGRAPHIES AND DICTIONARIES

A. Marino, *Dicționar de idei literare*, vol. I, A-G, Ed. Eminescu, 1087 pp., has come about as a result of an internal need for defining, outlining, and explaining the act performed by the critic. As lit. criticism must be predominantly theoretical, the dictionary formula presents advantages in point of systematization; most entries on Rumanian lit. are useful guides, but they are not all equally attractive. One of the difficulties that the author cannot handle satisfactorily is the attempt to establish a hierarchy of concepts. D. Poenaru, *Contribuții la Bibliografia românească veche*, Tîrgoviște, the Dîmbovița District Museum, is the result of 15 years of work. It is meant as an essential supp. to *Bibliografia românească veche*, the 4th vol. of which was publ. as early as 1944; the newly publ. contribution could implicitly be taken as vol. 5 of the already existing bibl. M. Triteanu, *Luceafărul 1902-1920, Indice bibl. analitic*, Ed. Enciclopedică română, 374 pp., covers one particular publication. A. Iliescu, *Reviste literare de la sfîrșitul secolului al XIX-lea*, discusses Rumanian lit. periodicals issued between 1890 and 1900. The book is important because it deals with one of the least studied aspects of Rumanian lit. history. Each publ. is presented in micro-monographic fashion; it is not a mere inventory, but a genuine blend of description and crit. analysis, and consequently represents a valuable bibl. guide. Vol. 4 of *Catalogul manuscriselor de la Academie*, ed. G. Ștrempel, has also been issued.

5. FOLKLORE

The celebrated Rumanian folk ballad *Miorişa* is publ. in splendid ed. conditions by Ed. Albatros, 1972, with UNESCO support, as part of the International Book Year. It is thus made available in six languages: Rumanian, English, French, German, Russian, and Spanish; there is also a record with two out of the more than one thousand variants of the folk song; it is indispensable for comparative folklore research. *Cărţi populare*, ed. D. Simionescu and I. C. Chiţimia, Ed. Albatros, discusses the origin and dissemination of popular books; their intricate connexion with folklore is given particular attention. *Horia şi Iancu în tradiţiile şi cîntecele poporului*, Ed. Eminescu, 216 pp., ed. O. Birlea and I. Şerb, covers much untrodden ground. An important coll. of ballads is *Toma Alimoş, Balade haiduceşti*, Ed. Minerva, 192 pp. I. Golescu, *Proverbe comentate*, Ed. Albatros (Ser. Cogito), 352 pp., is ed. by Gh. Pastia. A. Gorovei gives an extensive coll. of riddles in *Cîmiliturile românilor*. Ed. Eminescu, 560 pp. Gh. Ciompec, 'Balade româneşti prelucrate de scriitori străini în a doua jumătate a secolului al XIX-lea', *AUBLL*, 1972:229-36, discusses four French poems allegedly infl. by the old Rumanian folk ballad of Meşterul Manole. A. I. Amzulescu, 'Modelul actanţial al eposului eroic românesc', *Rev. de etnografie şi folclor*, 16, 1971:267-83, is a structural analysis of folk tales on principles initially derived from Propp; Id., 'Modelul funcţional al eposului eroic românesc', *ib.*, 189-206. S. Golopenţia-Eretescu gives a feature analysis of quasi-natural registers in 'Probleme semiotice în cercetarea folclorului', *ib.*, 117-22.

6. NEW PERIODICALS

Cahiers roumains d'études littéraires, no. 1, Ed. Univers, Bucharest, is entirely devoted to the topic 'The Writer and Contemp. Soc.', with E. Papu and A. Marino among the contributors. *Tribuna României*, Bucharest, has been issued fortnightly since November 1972 by the Association 'România', and gives an excellent synthesis of Rumanian cultural life for an international readership. *Ethos*, Caietul 1, Paris, ed. I. Cuşa and V. Ierunca, 374 pp., puts together the lit. productions of the Rumanian group in Paris. Publ. in the Rumanian language, and expressing the eds' will to remain faithful to 'the Rumanian dimension of existence', it contains fiction by M. Eliade, several arts of lit. criticism and an extremely valuable bibl. of Rumanian publs abroad with about 900 entries covering the past eight years. *Limite* is another periodical publ. in Paris by V. Ierunca and N. Petra.

7. EARLY LITERATURE

C. Velculescu, 'Observații asupra "Cronicii lui Mihai Viteazul" din "Letopisețul Cantacuzinesc"', *RITL*, 22:219-24, is a minute study of MS. variants and their significance for the interpretation of historical events.

BASARAB, NEAGOE. *Învățăturile lui N.B. către fiul său Theodosie*, Ed. Minerva, 426 pp., is transl. by G. Mihăilă from the Slavonic original, and compared minutely with all the seven preceding versions. The book, with more than 100 pp. of introd. and explanations as well as a glossary of old Rumanian words, is indispensable for research, as it is the first definitive ed. of a fundamental text. D. Zamfirescu in his comprehensive *N.B. și 'Învățăturile către fiul său Theodosie'*, *Probleme controversate*, Ed. Minerva, 450 pp., discusses the question of authorship and gives final graphological and other arguments. He also discusses the structure of the whole work, emphasizing that research has so far been hampered by the lack of a reliable text. Judging by the extent and quality of research devoted to him, B. is, after D. Cantemir, the outstanding figure of the year in point of intensity of crit. interest.

CANTEMIR, DIMITRIE. The crit. interest in C. was intense and sustained throughout the year on account of the celebration of the 300th anniversary of his birth. Most periodicals not only devoted special issues to C., but also started regular features, usually entitled 'Tricentinar C.'. By far the most outstanding book is *Descriptio Moldaviae*, Ed. Academiei, 401 pp., with parallel Latin and newly transl. Rumanian text, accompanied by sound lit., historical, bibl., and cartographic explanations provided by the most outstanding Rumanian experts. It is indeed a masterpiece of scholarship, a work of national and world significance from the ethical, anthropological, geographical, and ethnological viewpoints. As if to further underline the overwhelming significance of the text, the book is simultaneously issued by Ed. Minerva (Ser. Arcade) in a version aimed at a wider public. The same thing happens with *Istoria ieroglică*: on the one hand, it is publ. as part of *Opere complete*, vol. iv, by Ed. Academiei, 448 pp., with a solid introd. and detailed notes and comm.; on the other hand, Ed. Dacia releases, again at the same time, *Melanholia neasemuitului inorog, Povestiri exemplare din 'Istoria ieroglică'*, 215 pp., an abridged and more accessible version. Lastly, Ed. Minerva produces a richly illus. ed. of the same text, 569 pp., unabridged and without comm. Ed. Minerva (Ser. Scriitori romani) also issues *Viața lui Constantin Cantemir* by C. in Rumanian transl. with a historical introd. by C. C. Giurescu, 248 pp. A similarly strong emphasis on C. is also manifest in the wealth of crit. studies: I. D. Laudat, *D.C., Viața și opera*, Ed. Junimea, 271 pp., is a very comprehensive monograph. A book by C. Măciucă on C. is reissued by Ed. Albatros (Ser. Oameni iluștri), 324 pp. Ș. Giosu writes a documented commemorative art., in *ASUI*, IIIe, pp. i-xvi, and M. Muthu, 'D.C. — un Ianus balcanic', *SUBBP*, no. 1:3-14, describes the East-West synthesis existing in the religious and historical conceptions of the Moldavian prince. *RITL*, 22, no. 2, is entirely devoted to C. Commemorative bio-bibl. arts on C. abound in practically all Rumanian lit. journals, and every publisher has issued at least one book directly or indirectly devoted to him. The range of topics is practically unlimited: V. Cosma writes about C. the musician in *CLit*, no. 17 (41):4, presenting so far unpubl. docs discovered by him in West Germany, whereas Ș. Giosu discusses 'Pala-

talizarea labialelor in opera lui D.C.', *ASUI*, IIIe, 1972: 51-66. Various symposia were organized both in the country and abroad (e.g. N.York, Berlin, etc.), the proceedings of which are in process of publ. Such strong emphasis on C. carries throughout the implicit meaning that the *whole* of Moldavia has always belonged together; C.'s discussion of the Moldavian language, territory, and culture in *Descriptio Moldaviae* is particularly eloquent.

MODERN LITERATURE

ALECSANDRI, VASILE. I. Roman, *A. Orizonturi și repere*, Ed. Albatros (Ser. Contemporanul nostru), 240 pp.

ARGHEZI, TUDOR. *Poeme noi*, Ed. Scrisul Românesc, 400 pp., contains practically all late lyrical poetry. *Călătorie în vis*, ed. M. and B.A., Ed. Eminescu, 78 pp., is partly a tribute on behalf of A.'s own children. M. Vornicu, 'Principii de estetică argheziană', *RITL*, 22:235-46, is an amusing exercise in aesthetic conversation, with too many quotations from A.'s poems. N. Goga, 'Elemente expresive de topică și structură în proza argheziană', *SUBBP*, no. 1:23-30, studies word order and sentence structure in A.'s prose, and pinpoints specific features of style.

BLAGA, LUCIAN. *Hronicul și cîntecul vîrstelor*, dated 1946, is publ. posthumously by Ed. Eminescu, with a comprehensive introd. by G. Ivașcu; in addition to biog. interest, the book has intrinsic aesthetic value. *Ceasornicul de nisip*, Ed. Dacia (Ser. Restituiri), 331 pp. C. Ciopraga, 'Blaga între totalitate și fragment', *CLit*, no. 22 (46):2, no. 23 (47):2, and no. 24 (48):2, is meant as a textual analysis, rather loose, of B.'s poetry. G. Rădulescu, 'Observații stilistice pe marginea propoziției subordonate circumstanțiale din poezia lui L.B.', *AUBLL*, 1972:263-90, is basically a statistical study starting from purely grammatical premises.

CARAGIALE, ION LUCA. S. Iosifescu, *Dimensiuni caragialiene*, Ed. Eminescu, 272 pp., emphasizes the importance of C.'s short prose pieces, with the sketch as the dominating genre; the critic has written three different books about C. at almost equal intervals — 1951, 1963, 1973. D. Irimia, 'Aspecte ale sintaxei frazei în scrierile lui C.', *ASUI*, IIIe, 1972:77-92, is a minute stylistic analysis of a plethora of samples.

CARAGIALE, MATEI. M. Berindei, 'Motive literare din "Craii de Curtea-Veche" în context comparatist', *RITL*, 22: 437-48, establishes parallels with French lit., esp. as regards psychological features; correspondence of lit. motifs points to spiritual affinity.

CĂLINESCU, GEORGE. *Insemnări de călătorie*, ed. G. Munteanu, Ed. pentru turism, 222 pp., emphasizes Culture, rather than Nature, and is always in search of the Monumental. *Gilceava înțeleptului cu lumea*, vol. 1, *Pseudo-jurnal de moralist*, 1927-39, ed. G. Șerban, Ed. Minerva, 624 pp., is a coll. of posthumously publ. arts, with the title functioning as a judgement of authorial attitudes: C. himself enjoyed the pose of a vicious critic. *Literatura nouă*, ed. Al. Piru, Ed. Scrisul Românesc, 238 pp.

DELAVRANCEA, BARBU. I. Em. Petrescu, 'D. și naturalismul', *SUBBP*, no. 1:39-50, shows that D. was an enthusiastic supporter of naturalistic aesthetic principles; the paper deals with D.'s criteria of processing reality.

EMINESCU, MIHAI. It has been stated that nothing reveals more accurately the state of the national culture at one particular moment than the E. eds, and they continue to increase at a rapid rate with every passing year. Bucharest Univ. has recently set up an E. chair, held at present by Z. Dumitrescu-Bușulenga. The major book of the year is G. Munteanu, *Hyperion*, vol. 1, *Viața lui E.*, Ed. Minerva (Ser. Universitas), 471 pp. It is a gigantic endeavour — a reconstruction of E.'s life starting from his work; it is successful too, coming out as a remarkable achievement, easily comparable to G. Călinescu's own work. One of the significant points is that the idea of death in E.'s poetry is the outcome of an early trauma in his life. But the book does not reveal so far unknown docs; the new biog. does not propose another E., though its great merit is that minute biog. research never leads to a trivial anecdotal approach. The other lit. figures of the time — Maiorescu, Carp, J. Negruzzi — are depicted in their true relationship to the poet and his work. One of the chaps, 'E. la Berlin', is also publ. in *AUBLL*, 1972:237-55; certain less known circumstances are discussed, which led to E.'s protracted stay in Berlin, and his state of mind during his studies in Germany. E. Papu, *Poezia lui E.*, Ed. Minerva, 219 pp. is made up of nine chaps and a conclusion, with a brief summary in French.

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Papu declares that E.'s poetry transcends Romanticism, which should be understood not only as a lit. formula, but also as an all-embracing world view. Such an approach turns E. into Rumania's first modern poet. It is a most valuable study, both through the abundance of fertile crit. suggestions and through the subtlety of its demonstrations, promoting a really genuine assessment of E.'s lyrical poetry. *Caietele M.E.*, vol. 1, Studii, articole, note, documente, iconografie și bibl., ed. M. Bucur, Ed. Eminescu, 320 pp. E. Todoran, *E.*, Ed. Minerva (Ser. Universitas), attempts to explain E.'s development and the genesis of his philosophical attitudes by an analysis of infl., such as Kant, Leibniz, Heraclitus, Hegel. Certain dialectical features, allegedly obvious in the work, are analysed. The most interesting chaps are the ones devoted to demonism and titanism, to the Rumanian myth and vision of history, to the country's natural landscape and world view. Ed. Facla, Timișoara, issues E.'s poem *Luceafărul* in a three-language ed. — German, Hungarian, Rumanian, introd. N. Balotă, 112 pp. The renowned Perpessicius ed. of E.'s *Opere alese*, 3 vols, 412 + 696 + 568 pp., has been reissued by Ed. Minerva (Ser. Scriitori români). Al. Teodorescu, 'Ibrăileanu, eminescolog', *Anuar de lingvistică și istorie lit.*, Iași, 1971, 149–70, analyses the attitudes of the director of a most influential lit. journal towards the poetry of E. Al. Rosetti's corr. with Ibrăileanu about another ed. of E.'s poems in given pride of place. I. Cheie-Pantea, 'Nostalgia stării de natură la E. și Leopardi', *AUT*, x, 1972: 9–28, is part of a more extensive work in preparation; the congeniality between the two poets is explained not as a result of infl., but as a result of elective affinities. C. Ciopraga, 'E.: nostalgia stărilor apolinice', *CLit*, 1974, no. 2 (5): 11, discusses a similar problem. V. Sofroni, 'Valoarea stilistică a nedeterminării în poezia lui 'E.', *ASUI*, IIIe, 1972: 67–76, makes a minute stylistic analysis of determinatives.

FILIMON, NICOLAE. A. Martin, *Introducere în opera lui N.F.*, Ed. Minerva, 224 pp.

GALACTION, GALA. *Jurnal*, vol. 1, ed. M. Galaction-Țuculescu and T. Vârgolici, Ed. Minerva, 719 pp., is an outstanding achievement in Rumanian memoir writing, comparable to Iorga's *O viață de om, așa cum a fost*; it covers the period 1898–1912, as embodied in four separate note-books.

GOGA, OCTAVIAN. B. Țincu, 'O.G. și critica literară contemporană', *RITL*, 22:225-34, presents the author and his work solely as reflected in the statements of his lit. critics; there is the inevitable plethora of names and refs.

IORGA, NICOLAE. *România cum era pînă la 1918*, vol. I, România 'munteană', vol. II, *Moldova și Dobrogea (Însemnări de călătorie)*, ed. L. Cursaru, Ed. Minerva, 500 + 406 pp.; *O viață de om, așa cum a fost*, ed. V. and S. Râpeanu, Ed. Minerva (Ser. Memorialistică), 890 pp., is an autobiography, in which I. presents himself as a Prometheus figure, verbalizing self-assessments of his enormous activity in the widely different fields of national history, poetry and drama as well as lit. criticism and politics. It is an outburst of subjectivity, which, however, acquires monumental stature in Rumanian memoir writing. D. Macrea, 'N.I. și studiul limbii române', *AUBLL*, 1971:9-14, discusses the historian's own remarks on Rumanian language and the cultural heritage; some of the quotations have epigraphic value.

ISTRATI, PANAIT. Al. Oprea, *P.I. — Un Chevalier errant moderne, Dossier de la vie et de l'œuvre*, Ed. Eminescu, 320 pp., has great documentary value, particularly as a result of its tight monographic character.

LOVINESCU, EUGEN. *Istoria literaturii române contemporane*, vol. I, *Evoluția ideologiei literare, Evoluția criticii literare, Evoluția poeziei lirice*; vol. II, *Evoluția prozei literare, Mutăția valorilor estetice*, Ed. Minerva, 1176 pp., represents the first post-war republication of a work, initially publ. 1937, and which, though of capital importance, has long been avoided. F. Mihăilescu, *E.L. interpretat de...*, Ed. Eminescu, is quite valuable particularly for the bio-bibl. sketch and the coll. of famous texts about L.

MAIORESCU, TITU. *Critice*, 2 vols, ed. D. Filimon and introd. E. Todoran, Ed. Minerva, 509 + 469 pp. The recent publ. of M.'s own work, so long avoided, is symptomatic for shifts in Rumanian crit. attitudes in the last ten years. Interest in M. is quite fashionable at the moment (see entries under LITERARY TRENDS, and EMINESCU): G. Ivașcu, *T.M.*, Ed. Albatros, 176 pp., analyses M.'s work in close relation to his life, with due attention to his political, academic, and crit. activity; the book emphasizes the substantial support granted to the young

writers of the time — Eminescu, Creangă, Caragiale, Slavici. M. is presented as the founder of Rumanian lit. criticism. Ed. Eminescu reissues N. Manolescu, *Contradicția lui M.*, 316 pp.

PETRESCU, CAMIL. A. Petrescu, *Opera lui C.P.*, Ed. didactică și pedagogică, orig. a doctoral diss., is a massive study, structured in conventional fashion, with a biog. followed by a most comprehensive analysis of lyrical, dramatic, epic, and crit. productions; the ambitious aim is an allegedly complete monograph of each and every piece of writing. But some of the statements are at least controversial, and the study is often vulnerable. I. Sirbu, *C.P.*, Ed. Junimea, is another massive study, quietly documentary, but otherwise containing no memorable statements.

REBREANU, LIVIU. D. Petrescu, 'L.R. dramaturg', *AUBLL*, 1971:107-16, after a brief survey of R.'s publ. and unpubl. plays reaches the obvious conclusion that they are much inferior to his fiction.

SADOVEANU, MIHAIL. M. Cazacu, 'Dramatismul sado-venian', *AUT*, x, 1972:29-38, emphasizes that the major distinctive feature of S.'s work is that of 'objective lyricism'. In general, S. research is at a low ebb, with very few arts, verbose in character.

SLAVICI, IOAN. The extensive publ. of S.'s works, started in 1967, has now reached *Opere*, vol. 6, introd. I. D. Bălan, containing his plays, and *Opere*, vol. 7, ed. C. Mohanu, Ed. Minerva. I. Hoge, 'Argumentul chinez în gândirea lui S.', *AUB, Lit. universală și comparată*, 1971:159-67, is only one of a series of studies about the infl. of the Far East on Rumanian lit.; S. and Confucius are viewed together. V. Vintilescu, 'I.S. și Junimea', *AUT*, ix, 1971:137-52. V. Sofroni, 'Sintaxa limbii lui I.S.', *ASUI*, IIIe, 13-22, is part of a more comprehensive study of S.'s style.

VIANU, TUDOR. *Opere*, vol. III, *Scriitori români*, Ed. Minerva, 752 pp. T. Podgoreanu, *Umanismul lui T.V.*, Ed. Cartea Românească, 200 pp. E. Marinescu, 'T.V., colaborator la "Gândirea"', *AUBLL*, 1970:105-14, analyses studies, arts, and revs publ. by V. in the lit. journal *Gândirea*, which crystallized a well-known lit. trend in the inter-war period.

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