

Archive Documents

From the Activity of 'Prince Carol' Royal Cultural Foundation 1922-1948 Archive Documents (I)

Laura-Rodica Hîmpă

'Iorgu Iordan-Alexandru Rosetti' Institute of Linguistics
Of the Romanian Academy Bucharest
E-mail: laura_himpa@yahoo.com

Laura-Rodica Hîmpă is an expert in bibliography and a documentary specialist, head librarian at the 'Iorgu Iordan-Alexandru Rosetti' Institute of Linguistics of the Romanian Academy in Bucharest, an archivist, dealing with the international exchange of publications to and from the Institute. Her current interests of research include the stocks of documents, specialized information and documentation, systems of information and documentation.

Abstract

This research aims to emphasize the activity of The 'Prince Carol' Royal Cultural Foundation created in 1921 in order to lead to the emancipation especially of villages, but also the Romanian culture in a more general perspective. Overall, we may say that the period between the two world wars was marked, also due to the help of the Royal Cultural Foundation, by substantial progress in various fields of education, science and culture in general and thus contributed to changing Romania into a state with a high level of culture and the creation of an image and prestige that commanded worldwide respect. The research was done on the basis of the documents studied at the Service of the National Central Historical Archives, the Stock of the 'Prince Carol' Royal Cultural Foundation.

Keywords: 'Prince Carol' Royal Cultural Foundation, documents, community centers, social service, libraries, concerts, exhibitions, books, printing houses

The making of the Romanian national unitary state the favorable conditions for important progress in the fields of education, science and culture. The acceleration of the process of modernization of the Romanian society, the freeing of the great spiritual energies formerly stifled by a period of foreign domination, the gathering together of all the forces of Romanian spirituality, the previous accumulations allowed a qualitative leap in Romanian culture, which played an important role in the consolidation and development of Romania.

‘If until now – Dimitrie Gusti underlined, the efforts of the nation were aimed to our defense and maintenance, now are faced with the difficult task, one of the toughest, that of capitalizing on all the hidden resources, the novel and fruitful riches and of shedding light on the treasure of the cultural energy that the nation possesses in such abundance!’ (1)

The reforms adopted after 1918 and the promulgation of the Constitution in 1923 created the favorable conditions for the process of the advance of the Romanian culture, the necessary and propitious framework especially for the development of the national education organized on a unitary basis, whose crucial idea was opening up the road to culture by strengthening the national conscience.

The complexity of the economical, social-political and cultural life, the necessity to modernize the Romanian society and integrate it in the rhythms of the development of universal civilization determined a certain clash of ideas in the field of cultural, scientific and ideological thinking, without which the progress of a nation is not possible, thereby paving the most auspicious way for the Romanian people to follow in a constantly changing world. Special attention was given to *education* and *learning*, on which the forming of teachers and instructors depended in all fields of activity.

In order to answer to such imperatives, education was unified at all levels, with the replacement of the old systems previously used in the Romanian provinces which had found themselves under foreign occupation until 1918. Thus, on the 24th of July 1924 the *Law for the primary and normal education in the state* was adopted and the four types of primary schools extant after the unification. These were supplemented by the *1925 Law of private education*, the *1928 Law of secondary education* and so on.

University education also became much more widespread. Besides the old university centers of Bucharest and Iași, new universities were formed in Cluj, Cernăuți, Kishinev, Timișoara and Oradea.

After 1918, science was also characterized by a special impetus, with the research being done not only in the institutes of higher learning, but

also in specially designed institutes. This period witnessed an increased recognition of the Romanian schools of math, physics, medicine, history, sociology, etc.

All in all, we can safely say that in the period between the two world wars knew remarkable progress in the field of scientific research and that its best representatives contributed to asserting the status of the Romanian people on the international stage as most of them participated in the economical and social-political life of the country.

The 1918 union opened wide the doors to the manifestation of the creative spirit in the most diverse fields of culture and science, marking the beginning of a new stage in the development of civilization in our country, these forms of manifestation becoming an integral part of the modern spirit of the time. Thus, new Romanian values were added to the previous ones and turned into a permanent asset and part of the universal heritage.

From the most outstanding creations of the period between the two world wars, history boasts the monumental work of Nicolae Iorga, the creation of George Călinescu, the philosophical work of Dimitrie Gusti, the novels of Mihail Sadoveanu and Liviu Rebreanu, the musical work of George Enescu or the sculptures of Constantin Brâncuși.

The 'Prince Carol' Cultural Foundation thus benefited in Romania from the cultural framework necessary for its constitution, as its activity was strongly anchored in the social-cultural realities from the period between the two world wars and shortly after that (1921-1948).

This research aims to emphasize the activity of the 'Prince Carol' Cultural Foundation, whose social-cultural participation may be witnessed due to its successes from the time it functioned as a cultural institution.

The stock of the 'Prince Carol' Royal Cultural Foundation which is to be found in the Service of the National Central Historical Archives comprises documents that concern minutes, statistical data and correspondence regarding the organization and activity of the community centers, of exhibitions, countryside schools, the manner the Romanian custom traditions, attire and song contests are held, registries of accounting, etc.

Thus in the Official Journal published on the 8th of June 1921, the message of Prince Carol appeared, dating from the 6th of June the same year, addressed to the President of the Council of Ministers, general Averescu, which heralded the founding or the new institution:

'Mr. President of the Council,

Following the example of my illustrious parent and urged by the desire to also contribute, as best I can, to the noble work of the cultural

awakening and progress of the people spurred me to think of establishing a cultural foundation that will carry my name.

The mission of this foundation is:

– The helping and encouraging of institutions to disseminate cultural to the people;

– The giving of support to libraries situated in the countryside;

– Helping the youth to study.

At the same time wishing all the Romanian folk to benefit to the utmost to my travels around the world, in order to gather the necessary stock for the institution, we shall also use, apart from the usual means, the film made during my travels, which was presented to us by the minister of war.

In the following I shall forward to you the project of a status, asking you to be as well-disposed as can be in order that you should take the necessary steps to have the above-mentioned foundation recognized as a juridical person.

Mr. President, I would hereby like to ask you to receive the expression of my utmost regard and respect'. (2)

In the debates later held in the Senate the President of the Council of Ministers, general Averescu delivered a presentation, subsequently published in the Official Journal published on the 19th of June 1921: 'His Royal Highness, Prince Carol, in his lofty solicitude and intention to develop culture in general and especially to disseminate knowledge to the masses, took upon himself, through the letter he sent me on the 6th of June 1921, the commendable initiative of creating an institution of culture under the name of "Prince Carol Cultural Foundation", which will function under his high patronage. In the times of the national unification of Greater Romania, overridden by heavy tasks for the state, any institution which aims to serve it in order to support it must be more than welcome, especially since it is placed directly under the direct auspices of his Royal Highness the Prince Heir.' (3)

The law was voted by the Assembly of Members of Parliament in the meeting that took place on the 22nd of June 1921 and was presided over by Duiliu Zamfirescu. Article I of the law bill stipulated that 'the quality of juridical person of the Prince Carol Cultural Foundation, which aims to provide help, support and aid in the creation of facts of culture is hereby being recognized.' Article V from the same bill of law stipulated that: 'The Prince Carol Cultural Foundation shall never and under no circumstance be allowed to have its mission changed,' while Article VI was worded as follows: 'The "Prince Carl" Cultural Foundation benefits from the

privilege of the Romanian Academy, of the Carol I University Foundation, of the Universities of Iași and Cluj, since it receives a copy of all the publications that are published in the country. The law concerning the privilege of the above-mentioned institutions is applied likewise for the 'Prince Carol' Cultural Foundation'. In a meeting held on the 12th of April 1922, the Assembly of Members of Parliament subsequently voted the law for the modification of the law for the establishing of the Foundation published in the Official Journal no. 72/5th July 1921.

The statutes of the law, four in number, referred to the scope, administration, stock and final dispositions. The scope of the Foundation is one and the same, meaning that the actions that it will deal with shall remain the same well-outlined scope, namely that of 'helping, supporting and creating facts of culture.' (4)

The administration is represented by a general director. He represents the institution of justice and bears the responsibility of the overall administration and signs all the acts and contracts closed by the Foundation. The directors are appointed by Prince Carol, while the other appointments are made by the general director of the Foundation. The Prince is also the person who awards the scholarships, the donations and the prizes.

The Stock of the institution stipulates that it is provided by the income made by state enterprises, subventions, donations and various other financial resources.

The final dispositions stated that 'each year an annual shall be published with the activity and the balance book of the "Prince Carol" Cultural Foundation'. (5)

From October 12th 1938 to October 12th 1939 this foundation was tasked to apply the Law of Social Service, which was suspended a year later, on 12th October 1939, when the Foundation resumed its old schedule.

The Law regarding the establishing of the Social Service appeared in 1938 in October the 18th issue of the Official Journal was entrusted to the 'Prince Carol' Royal Cultural Foundation with the aim: 1. to form the education of the young university alumni; 2. to spur the education of the peasant'. (6)

The 'Seara' newspaper published on 14th January 1939 wrote in an editorial: 'Beginning with the 18th of January 1939 the *Regulation regarding the application of the Law for the Social Service* will be enforced. The work plan foresees the economic, social, sanitary and cultural emancipation of 350 villages, a task for the fulfilling of which some 7,200 young

intellectuals will participate, members of the Social Service teams, specially trained for this by a course they attended for a month. (7)

During its activity, this foundation gained a vast experience in the field of village culture, subsequently become a true national treasure. The Royal Cultural Foundation founded more than 4,600 community centers throughout the country and included in the fulfilling of its mission a series of publications, such as: the 'Albina' (=Bee) journal, the 'Cartea Satului' (=Village book) collection, 'Buletinul Căminelor Culturale' (=Bulletin of community centers), 'Lamura' (=Flower), 'Gândirea' (=Thinking), 'Cartea Vremii' (=Book of the age). In 1933 the 'King Carol II' Foundation for Literature and Art was established, headed by Alexandru Rosetti, who also edited, among other materials, the Journal of the Royal Foundations (1934-1947).

In April 1933 the Union of Royal Cultural Foundations was formed in Romania, which included:

The 'Carol I' University Foundation (1891);

The 'Prince Carol' Cultural Foundation (1922);

The 'King Ferdinand I' Foundation, created in Iași in February 1926;

The 'Carol II' Institute of Scientific Research, founded in Cluj on the 27th of July 1931, with its annex, the 'Astronomical Observatory', in Duboșarii-Vechi (Basarabia);

The 'King Carol II' Foundation for Literature and Art in Bucharest.

At the Union headed by the King through a Secretary General and an Administrative Director the following were added:

1. The 'Alexandru Saint-Georges' Museum;
2. The Philharmonic Orchestra;
3. The Journal of Royal Foundations.

The Foundation extended its activity to Basarabia too, after a lot of local turmoil and a great deal of effort made by certain cultural personalities and societies.

Prince Carol was present on the 15th of March 1925 at the inauguration of the work for cultural emancipation that the Foundation was to embark upon in Basarabia. In his discourses he explained that the Foundation had come there for acts of culture and the thousands of peasants that had gathered to listen to him in Kishinev he were told: 'Culture is the force of the Romanian language, the resurrection of the ancient customs, the strengthening of the faith for which our forerunners died, the guarantee that you are all not only Moldavians but also Romanians who hail from the land

of you fathers and forefathers. We ask you to give us a helping hand by first understanding us and then by working on our side.’ (8)

Community centers were set up in all the counties which had thousands of village scholars and householders as members. More than one thousand peasants from Basarabia were brought to Iași and a few hundred were taken to Ardeal, Maramureș and Bucovina. The ‘Philharmonic’ Orchestra, the festival called ‘Cântarea României,’ the ‘Athenaeum Quire’ from Tătărași was or a series of other great foreign musicians were sent to Kishinev or other centers from Basarabia.

D. C. Ifrim, the president of the Folklore Athenaeum from Tătărașii Iașilor (an Athenaeum affiliated to the Foundation) and inspector general for Basarabia organized a trip for the Basarabians to Iași, a trip on which were sent 1,200 villagers from the counties of Hotin, Soroca, Bălți, Orhei and Tighina. A second trip was organized in Muntenia and Oltenia. These trips were followed by others of the same sort and they all aimed to allow the participants to get a better knowledge of the the social and cultural life of Romanians and Basarabians.

Books, Libraries, Printing Houses, Exhibitions, Conferences and Congresses

The Royal Cultural Foundation dedicated an important part of its activity to the dissemination of books in the villages.

The first manifestations in this respect became a reality from the very beginning due to the lists of books owned by the Foundation which were sent to almost all the places where there was a demand for them. These very numerous lists of books occupy a special place in the documents studied in the Service of the National Central Historical Archives. There are countless files that comprise lists of required books sent by schools, high-schools, community centers, military units and other institutions inquired about the books that the Foundation possessed.

We ought to enumerate a few of these institutions: the ‘Aurel Vlaicu’ High-school in Orăștie, the Primary School from the Commune of Adam-Clisi, in the county of Constanța, the ‘Înălțarea Domnului’ Community Center from the Commune of Dragolana, in the county of Dâmbovița, the ‘Dragostea Creștină’ Cultural Society from the Commune of Ștefănești, in the county of Vâlcea, the ‘Badea Cârțan’ Reading House from the Commune of Lisa, in the county of Teleorman, the Bâlea Parish from

the Commune of Coțofănești in the county of Putna, the Sp. Teodoriu Community Center from the village of Huțu, in the county of Tecuci, the ‘Unirea Vrancei’ Supply Co-operative from the Commune of Bârsești, in the county of Putna (with a demand for the stock of books to commission them), the ‘Frăția’ Co-operative Society from the Commune of Suseni, in the county of Argeș, the ‘Înaintearea’ Village Co-operative Society from the Commune of Ghioroin, in the county of Vâlcea, the ‘Podgoria’ Folk Bank from the Commune of Orbeni, in the county of Putna, the ‘Ancora’ Factory from Brăila, the ‘Spiru Haret’ Cultural Society, from the Commune of Cosești, in the county of Muscel, the ‘Țintești’ Co-operative from the county of Muscel, the Parish of the ‘Sfinții Împărați’ (=Holy Emperors) Church from Tulcea, the Parish of the ‘Sfântu Nicolae’ Church in Vâlcea. (9)

The Folk Banks from Mehedinți, Muscel, Neamț, Olt, Prahova and Putna had stocks of books that belonged to the Foundation and whichever institutions and persons who were interested in them could place orders for these books. (10)

The Stock of the ‘Prince Carol’ Royal Cultural Foundation has an ample list of letters concerning the books, magazines and journals that the Foundation sold in the kiosks and newsagents’ from various railway stations.

‘Starting on the 25th of January 1922 through an intermediary whose name is Ioan Burzescu (Street Varnali, no. 14) books are going to be sold that bear the stamp of the Royal Cultural Foundation on the premises of the Northern Railway Station. The concession for this activity has been granted for a period of three years. (11)

Ion Burbea (a former deputy from Galați) organized, starting with the 3rd of July 1922, several kiosks for the sale of books in Galați, Foltești, Bujor, Brăila and ten other communes. (12)

The Anonymous Society Ltd. for the Facilitation of Bookstore Trade was tasked on the 8th of December 1922 to establish over a period of ten years kiosks selling books in whichever railway stations it would deem fit. (13)

Another part of the activity of the Royal Cultural Foundation is defined by the close relationship that existed between it and a very large number of bookstores and publishing houses that wanted to sell the books published by the Foundation’s Publishing House.

In order that the reader should really notice this close relationship, we shall enumerate here just some of the numerous requests put forward both by the bookstores in the country and the bookstores in Basarabia.

On the date of the 2nd of January 1922 the Foundation received the following requests sent by bookstores: 'Luceafărul' from the city of Kishinev, and 'Ion V. Zăcescu' from the city of Iași, the 'Bejenaru' National Bookstore from the town of Roman, 'Dimitrie C. Patron' from the town of Tecuci, the 'Simion Ciornei' National Bookstore from the city of Craiova, 'Anton Roșca' from Cernăuți, the 'N.J. Marguelies' Bookstore and Stationery from the town of Focșani, the 'Munca' Bookstore from the Commune of Piatra, 'Ion Crăciun' from the town of Câmpina. (14)

On the 5th of January 1922 the Foundation received a request from the 'Frații Arsene' bookstore situated in the town of Râmnicu Vâlcea. (15)

The printing house and the bookstore from the town of Caracal sent the Foundation a request concerning the sale of books on the date of 6th of January 1922. (16)

From the town of Bârlad the Nicolai Petroff Bazaar bookstore and stationery sent an identical request to the Foundation, dated on the 21st of January 1922. (17)

We may easily note that the demand for books just for the month of January was quite numerous. For the whole duration of that year the Foundation received requests from: Câmpina, Bârlad, Brăila, Craiova, Râmnicu-Vâlcea, Câmpu-Lung Muscel, Lugoj, Huși, Turnu Măgurele, Galați, Cernăuți, Kishinev, etc. The Royal Cultural Foundation approved on the 2nd of June 1922 a request sent by Ion Cârlova for the sale of school supplies and writing materials in bookstores, and these school writing supplies were bought from the Foundation itself. Documents are presented showing that the schools accept this proposal, the reason being the very low price used by the Foundation. (18)

Among the cultural preoccupations of the Foundation a very significant place was occupied due to its importance by the acquisition of manuscripts with a view to their printing and dissemination. The translation that Gala Galaction made for the 'New Testament' was bought by the Foundation on the 19th of March 1925. (19)

On the 24th of June 1925 Mihai Ralea published his work, entitled 'Introduction to Sociology' under the patronage of the Foundation. (20)

The activity of the Foundation was also directed towards the dissemination of its publications abroad. The Minister of Romania in The Hague requested that the 'Kulturnachrichten' Bulletin be sent regularly and free of charge to the following institutions from the Netherlands: The Royal Library from The Hague, the Carnegie Foundation, and the Universities from Leiden, Amsterdam, Utrecht, Nijmegen and Groningen. (21)

The connection with other countries was maintained especially through cultural exchanges. One such exchange was represented by the plan for the Romanian-Czechoslovak cultural exchanges, drawn up with the help of the Legation of the Republic of Czechoslovakia in Bucharest. The plan foresaw donations of books to the Library of the Royal Cultural Foundation and to University Libraries throughout our country. In exchange, the Foundation took the responsibility of sending Romanian publications to the Universities in Czechoslovakia and especially to the Romance Seminary institutions within these universities and secondly, to contact the 'Czech-Romanian Cultural Society' and the 'Association of the Friends of Romania', situated in Prague. (22)

To return to the internal activity of the Foundation, we should mention the existence of four papers, in the original, signed by Emanoil Bucuța, who was administrative director at the time. The first of these papers concerned the printing of the 'New Testament' translated by Gala Galaction, a printing highly recommended by the Ministry of Cults and Arts. This report said that 'the Foundation lacks the necessary means, but nevertheless has the permission of the Patriarch of Romania and of the Biblical Establishment to have this manuscript printed.' (23)

In his second paper, Emanoil Bucuța asked for the help of Miron, the Patriarch of Romania, in the printing of the '*New Testament*.' (24)

The third report concerned the Dictionary of the Romanian Language edited by the Romanian Academy and comprised a request made to a Mr. Moldovan from Cluj to send three photographs for a book published for the promotion of the Dictionary. He wanted the first photograph among these to be that of the Museum of Romanian Language, with the exterior of the whole building, located on no. 23 Elisabeta Street, the second photograph showing Professor Sextil Pușcariu (his study within the Museum) and the last photo illustrating the work-study of the professor's collaborators, showing the file cabinets and the library.

Emanoil Bucuța recommended to this Moldovan gentleman from Cluj: 'For this I should get you to meet Mr. Sextil Pușcariu. But first of all you'd better talk to Mr. Vuia, show him this letter and ask him to introduce you to the Professor, who is also a member of the Foundation's Museum of Ethnography.' (25)

In his last report he made, concerning the Romanian- Polish Press Conference, Emanoil Bucuța (who was invited by the Foundation) resumes the discourse he delivered during this conference. (26)

Other original aspects regarding the stock of the studied documents are represented by the proofreading made on books written by famous writers who published their books at the Publishing House of the Foundation. The proofreading was done by Emanoil Bucuța, and from the many extant novels we may enumerate: 'Our Heart' by Mihail Sadoveanu, a book entitled 'Vicleim', an anthology by Anton Pann, novels by Victor Ion Popa, Gh. Dem Teodorescu, etc. (27)

An article regarding the printing and dissemination of the 'Carol II' Bible appeared in the 'Dreptatea' newspaper, the 23rd of November 1938 issue, under the title: 'The Bible, a monument of the Romanian language', which read: '250 years after the appearance of the beautiful Bible of Șerban Cantacuzino, the 'King Carol II' Foundation for Literature and Art gives us a true work of art and science: *The Carol II Bible*. Translated from the Hebrew and Greek originals by the holy fathers and professors Vasile Radu and Gala Galaction from the Faculty of Theology in Kishinev, the new Bible appears in the best possible moment.

'The Bible has 1,375 pages and the printing is done on a thin foil-paper, with the text being compound round-face with a B body, straight letter.' (28)

Several articles were published in the press of the time about this cultural event, and we owe the selection and presentation of this article to the detailed description of the new publication.

Libraries

Apart from the book, the cultural preoccupations of the Foundation also included the problem of founding libraries. In the documents extant in the 'Prince Carol' Royal Cultural Foundation information in this respect exists since the year of 1922, when the following libraries were built in: the 'Sp. Andrei' Cultural Society in the Commune of Sângeru, county of Prahova, the 'Artistic Club' Society in Cluj, the 'Dârlov' Reading Society in the county of Târnava Mică, the 'Sp. Andrei' Theological Seminary in Galați, the "Vulture" Institute in Tășnad, the no. 1 Commercial School in Bucharest, the Gorjan Students' Circle which, with the help of the Foundation, established libraries in almost all the villages from the county of Gorj.

The Students' Circle from Prahova did the same thing as the previously cited one, at the Primary Mixed School from the commune of Știrboiu, the county of Romanai, the Students' Circle from Bucharest, at

the 44 Brigade of Infantry from Bucharest, in the Prefect's Office of the county of Suceava, etc. (29)

Little else exists about libraries in the researched documents until the year of 1937, when it is specified that on the date of 1st of January 1937 the stock-room of the foundation had a number of 23,817 volumes and brochures and 490 journals (collections). (30)

The fact that all relevant information in this respect is missing was owed to the new policy adopted by the Foundation, who changed the existing rule to a certain extent. Embarking upon the creation of *Community Centers*, the Foundation aimed that once these were established, they also included libraries on their premises. We may safely say that the number of Community Centers was almost equal to the number of libraries and supplying them with books was done exclusively by the Foundation.

Printing Houses

In the stock of the 'Prince Carol' Royal Cultural Foundation, the direction of General Culture and Propaganda presents a picture of the printing houses that functioned in the capital and elsewhere in the country in the year of 1922. We see here a list of 82 of graphic workshops and printing houses that existed in Bucharest at the time. (31)

As to the province, there were 17 printing houses in Kishinev, followed by the city of Iași, with 18 printing houses, while the cities of Galați boasted 12 printing houses and Botoșani, 5; all in all, the country had 165 printing houses. (32)

In the year of 1922, the Foundation recorded some offers for the buying of a printing house. On the 3rd of May 1922 Martin Badt offered a machine for copying any kind of writings or plans, called OPALOGRAPH. (33)

The same year, the Foundation bought a printing house from Marin S. Niculescu and Marcu A. Gohen, from Budapest, for the sum of 2 500 000 lei. (34)

The Foundation's printing house started its activity as early as 1922, with the printing of a postcard that cost 14,570 lei. (35)

Starting with the year of 1925, the printing house expanded by acquiring devices and equipment which cost 5,000 000 lei. (36) The expenses for the supply of paper, new letter and repair amounted to around 1 300 000 lei every year. (37)

The printing house of the Foundation printed bulletins of information for abroad, the collection 'Cartea Vremii' (=Book of the Age),

magazines such as: ‘Lamura’ (=Flower), ‘Albina’ (=Bee), ‘Gândirea’ (=Thinking), ‘Cugetul Românesc (=Romanian Spirit), the ‘Cartea Satului’ (=Village Book) Collection, the ‘Journal of the Prince Carol Royal Cultural Foundation’, the ‘Bulletin of Community Centers’ as well as many other books, magazines and brochures.

Exhibitions

The Foundation’s activity scheduled numerous participations at exhibitions abroad and the yearly organization of a cultural manifestation called ‘The Week of the Book,’ which gathered together the editorial publications from the respective year under the form of exhibits.

As early as 1921 the Foundation received the invitation to participate in a book exhibition organized in Florence. The documents we studied show that in order to participate at this exhibition, the Foundation spent a sum amounting to 73,000 lei. (38)

The participation at the Book Exhibition in Florence was repeated every year. In the year of 1927, a note received by the Foundation announced that the ‘Schools House’ and the ‘Cartea Românească’ (=Romanian Book) Publishing House would participate in the future exhibition. (39)

On the 9th of January 1928 the Foundation confirmed receiving an address of the ‘Ramuri’ (=Branches) Publishing House from Craiova, by which the latter announced it would take part in the Florence Exhibition to be organized that year.

Emanoil Bucuța recommended that the shelves should be arranged with the collaboration of a decorator, and then the sketches were to be respected by the delegate of the Foundation: ‘the material should be selected in as representative a manner as possible, and should stand out through quality and genuineness, *not through quantity.*’ At the same time, the arrangement and decorating had to be typically Romanian. ‘Apart from the books, you will be able to exhibit editorial diagrams, photographs, cover prints, catalogues, reports, etc. (40)

By the address no. 8594 dated on the 7th of February 1928, the Ministry of Foreign Affairs and the Direction of Press and Information informed the Foundation that they award the subvention given for the Romanian Section from the Book Exhibition to be organized in Florence. (41)

On the date of the 8th of February 1928 the Romanian Academy communicated to the Royal Cultural Foundation in its address no. 114 that it had nothing new to exhibit at the International Book Exhibition from Florence and also had no financial resources to cover the expenses that would be required by the event. (42)

The Association for Romanian literature and people's culture (ASTRA) answered positively to the invitation of the Foundation to participate at the exhibition. (43)

On the 5th of March 1928 the Royal Cultural Foundation forwarded an address to the General Director of the Customs Authority, in which he informed that: 'the boxes contain the material that we shall exhibit in Florence. The books belong to the following publishing houses: 'The Schools' House,' 'The Commission of Historical Monuments,' 'National Culture,' 'The Romanian Book,' and the 'Prince Carol' Royal Foundation. (44)

Instances of the Foundation's participations are recorded in many cities around the world. In 1936 there is mention of the presence of the Foundation at the 'Deutschland' Exhibition in Germany, organized on the 21st of August in Berlin. (45)

Lucian Blaga, who was the Press Adviser of Romania's 'Royal Legation' from the press Service in Vienna, sent information to Ion Dragu, the Director of Press and Information, regarding the organization in 1936 of an exhibition in Vienna, and by communicating with this director, he invited the Foundation to be a part of this, while the second invitation was made for the Paris Exhibition in 1937. (46)

In order to participate at this exhibition, the Romanian Commissariat sent a List with a number of 23 works that were going to be exhibited. Some of these ought to be mentioned due to their intrinsic value: 'History of the Romanians,' by Nicolae Iorga, 'The Romanian Land and People,' by Simion Mehedinți, 'Basarabia and Bucovina,' by Ion Nistor, 'Theoretical Sciences,' by Gheorghe Țițeica, 'The Agrarian Reform,' by George Ionescu-Sinești, 'Architecture in Romania,' by architects Duiliu Marcu and George Cantacuzino, 'The Royal Art Collection,' by Alexandru Busuioceanu, 'Le musique en Roumanie,' by Nonna Otescu and Constantin Brăiloiu, etc.

The Paris exhibition was a success for the Foundation, eliciting the admiration of the participants and the Romanian and foreign press publications praised the Romanians' manifestation in laudatory articles.

A description of the Romanian Pavilion was well reflected in an article published by the 'Dimineața' newspaper on the 23rd of June 1937:

‘Judging by all the echoes depicted in the Parisian press, our country’s Pavilion will constitute one of the great revelations of the International Exhibition in Paris...during the visit he made on the opening day of the Exhibition, Mr. Lebrun, president of the Republic, expressed his admiration for the splendid work of art that the Pavilion of Romania turned out to be. A work accomplished by architect Duiliu Marcu, Romania’s Pavilion is characterized by the sobriety of its style: a modern treatment of old Romanian motifs, among which the three-lobed arcade and the tall poles stand out and give the Pavilion an air of harmony, balance and youth...in the basement of the Pavilion there are two sections: the General presentation of the country as regards the natural and tourist beauty and the Hunting. The latter is accomplished on the dioramic principle, grouping together all the hunting fauna of the country, with each animal or being in the wild represented in the environment they live in. The visitor enters the ground floor under a vast ceiling made by engineer Leahu from slabs of salt. For four months, an army of workers scoured the depths of the salt mine in Slănic, looking for the cleanest blocks, cut them into slabs and associating them in design and color created this huge ceiling, 25m long and 8m wide... (47)

...at the back of the Industrial hall, placed in a 8/8m niche stands the map of Romania, made by Professor Leonida, showing the various physical and economical aspects of our country.

The body of the map depicts the relief of our country, on which the masked bulbs (10,000 of them) mark the industrial localities, agrarian centers, etc. On the first floor is the Hall of the Office for Youth Education and Pre-military Instruction (OYEPI), accomplished according to the sketches made by architect Alexandru Brătășeanu. From inside the hall housing the OYEPI one goes out to the Hall of the Royal Cultural Foundation, an opening lined by tall columns, placed in front of some glass surfaces, each of them 20m tall, illustrating a suggestive representation of the programs and accomplishments of all the Royal Foundations. Near the Pavilion, on a slanting terrain, in the middle of a large lawn that looks out to the Seine, another building exhibiting a Romanian style houses the Romanian restaurant. Grigore Dinicu’s orchestra and the Romanian artists who are in Paris will contribute to making our restaurant an attraction for the whole exhibition... (48)

Articles similar to the one cited above appear in Romanian and foreign newspapers: ‘Curentul,’ ‘Timpul,’ ‘Le journal,’ ‘Le matin,’ ‘Le journal des débats,’ ‘Le jour,’ ‘Petit Parisien,’ etc. The ‘Ordinea’ newspaper

published on the 19th of August 1937 an article from the German press, published in the 'Voelkischer Beobachter' newspaper, no. 224/12th August 1937. The 'Petit Parisien' newspaper writes: '...Over a short period of time, the General Commissioner of Romania built not a simple Hall in the Exhibition, but a real monument of lasting craftsmanship;' 'L'Ordre writes: '...The Romanian House is a genuine marvel, that is a true honor to the country and its people.' (49)

Besides the success of the Paris Exhibition, there are many others illustrated in the same manner. 1938 saw the participation of the Foundation at the London Exhibition, followed by the one organized in New York in the U.S.A the same year.

The documents we studied also include offers received from persons or institutions that expressed their wish to visit this exhibition alongside the Foundation and were very much interested in participating at this kind of cultural manifestations.

Here we ought to mention the offer made by Mihail Rădulescu, the famous violinmaker who made violins for George Enescu, Huberman, Erica Morini, Maurice Hoyot and who was making at the time a violin for the 1938 New York Exhibition. (50)

During the exhibitions it participated in, the 'Prince Carol' Royal Cultural Foundation always knew how to leave in the conscience and soul of the foreign audience as clear and revealing an image as possible of the activities and preoccupations of the Romanians in general and also of the Foundation in particular.

Conferences

As a first manifestation in this respect we note the support given to the Romanian students from the University of Liège, who wish to express their gratitude to the Royal Cultural Foundation for promoting the cause of the Romanian propaganda among the foreign students. (51)

These students informed the Foundation about the fulfilling of the propaganda program by delivering conferences on the theme of our people's Latin origin, on history, the 1916/1918 war, the Romanian provinces, (with special stress being laid on Basarabia), the mining, agricultural and industrial productions. (52)

„*Amicale des élèves et anciens élèves de l'école industrielle de Farciennes*” (Robert Lizin) from Belgium expresses his gratitude in advance to the Foundation for the books it sent concerning Romania. This

association, which had 400 members, wants to participate in a program of excursions, visits and conferences they would like to do in Romania. (53)

An address received on the 21st of November 1925 informed the Foundation that a cycle of conferences concerning Romania will take place in Sofia. Books were to be sent to ASTRA, so that it would thus be able to represent Romania. (54)

According to the message that Prince Carol addressed to the Direction of General Culture on the 25th of January 1925, a cycle of paid conferences and cultural evening soirees were going to be organized in Bucharest in the Hall of the Trade-Union. These manifestations were then scheduled to also take place in other centers in the country: Iași, Craiova, Râmnicu-Vâlcea, Ploiești, Constanța, Galați, Focșani, Dorohoi, Botoșani, Chișinău, Bălți, Oradea, Cluj, Sibiu, Lugoj and Caransebeș. Prince Carol also indicates the names of figures who are going to attend these cultural evening soirees: Nicolae Iorga, Octavian Goga, Mihail Sadoveanu, Vasile Pârvan, Dimitrie Gusti, Sextil Pușcariu, Dimitrie Cantacuzino, Ștefan Popescu, Simion Mehedinți. (55)

In the same message he sent to the Foundation, the Prince expressed his wish to open libraries especially for the young, for exhibitions of arts, whether static or itinerant (as a synthesis of an era or of an artist) to be organized, for tours to be started in the countryside, especially in the minor towns, by the musical organizations 'Philharmonic' and 'Romanian Singing.' (56)

Another similar manifestation of the Foundation took place in Basarabia. By forwarding to the Ministry of Internal Affairs an address which announced they were summoned to Basarabia for an act of cultural propaganda, they ask for the establishing of an office located in Kishinev or in Iași, in order to carry out the act beyond the Prut.

'This office shall be supported by minority inhabitants who found community centers and by all the cultural agents in the area. In every village or town a Community center shall be built, with a library, museum, book store-room, information desk and cinema.' (57)

The Association of Romania's Scouts invited Emanoil Bucuța to participate in a conference held by the Legion and all the scouting regions of the country and this event will take place in the 'Gheorghe Țițeica' hall on the 2nd, 3rd, 4th of February 1934. (58)

Professor Dimitrie Gusti, general director of the 'Prince Carol' Cultural Foundation (1934-1939) was invited to the meeting of direction establishment of the Journal of Royal Foundations by Alexandru Rosetti. (59)

On the 6th of June 1937 the press in Bucharest published the Conference which had been held one day before by Professor Alexandru Rosetti at the Radio. As director of the Foundation for Literature and Art, Alexandru Rosetti presented a summary of the Foundation's activity: '...In the encyclopedic collection of useful knowledge from 'Cartea Satului' (=Village Book) ISTORIA UNIREI ROMÂNENEȘTI (=History of the Romanian union) has appeared due to the effort made by father professor Ion Lupaș. The Historical Department of the Foundation has published a series of documents that are extremely important for our past: the 'Veress Collection,' then the work dedicated by Vasile Christescu to the military history of Roman Dacia.

We also need to mention here, as a contribution of our country to the international science, the initiative that the same Historical department of the Carol I Foundation undertook to publish in French a history of Middle Age Europe, written by a group of Romanian and foreign scholars. The Journal of the Royal Foundation regularly brought vast sources of materials of literature proper and various reviews and instilled great vivacity to this journal and made it the foremost periodical publication from greater Romania... The Foundation has broadened its range of activity by publishing a few new collections: the series of the definitive editions of contemporary Romanian writers, inaugurated last year by Tudor Arhezi's 'Verses,' then continued by publishing Mateiu Caragiale's Works and Elena Farago's 'Poems,' who this year was awarded the National prize for Literature by His Majesty the King. 'Forgotten Romanian Writers,' another collection launched by the Foundation for Literature and Art, will be inaugurated in a few days by Anghel Demetrescu's 'Works,' a volume edited by Ovidiu Papadima. Nicolae Iorga has given us, apart from his unforgettable volumes, the portraits he depicted in 'People of Yore,' a volume of essays entitled 'Counseling in the Dark,' in which we again witness the lofty inspiration and the most impressive epic magnitude of this great Romanian artisan of writing...' (60)

Dimitrie Gusti, the general director of the Foundation, communicated on the 6th of June 1936 that Mircea Eliade, who was an assistant professor at the University in Bucharest, was delegated by the Royal Cultural Foundation to take part in the 'Oxford Group Movement' Congress organized in England.

The report made by Mircea Eliade and to the Foundation on the 2nd of August 1936 is quite compelling: '15,000 members and spectators attended the Congress, the meeting was radiobroadcast; the world

considered that the Oxford Group Movement was the only moral and social “revolution” that could save Europe; the *Group* considers as follows: 1. That God can communicate with each and every man through ‘guidance’; 2. That every man’s meaning of existence is well-established because God has a “plan” for everyone; 3. That this “plan” can be fulfilled by man after he fulfills the four “absolutes”: absolute purity, altruism, absolute love and honesty, namely the time after he has confessed his life and sins and hands himself over to God; 4. That man can change and therefore nations can change; this change is the only revolution possible.’ (61)

Mircea Eliade went on to inform the Foundation that he had asked Dr. Frank Buchman about how he should proceed in order to introduce this movement in our country too. ‘Everything that is good and efficient in the Oxford Group should be put into practice in our country through the Church or together with the Church; the best way to implement this would be through the Scouts.’ (62)

Concerts

The documents found in the stock of the ‘Prince Carol’ Royal Cultural Foundation include a document specifying the establishing of the ‘Royal Cultural Foundation Quartet’ at the Conservatory in Iași, on 23rd of October 1922. (63)

In the same year of 1922 the Romanian Lyrical Company ‘Leonard’ joined the Royal Cultural Foundation. The Company’s total assets were worth 1,500 000 lei. (64) The passing of the Philharmonic Anonymous Society under the auspices of the Foundation took place in 1926. (65)

Nichifor Crainic, director of General Culture, made a new proposal to the Royal Foundation on behalf of the Philharmonic: ‘Saved from bankruptcy by the Foundation, the Philharmonic proposes for the 1925-1926 season a nucleus of 36 members of orchestra hired annually, employed from the Orchestra of the Opera, following a previous talk with master George Georgescu; symphony concerts may be scheduled to take place in Iași, Cernăuți, Brașov, Cluj, Timișoara, and the Concert Hall in Bucharest ought to be the Athenaeum.’ (66)

On the 6th of May 1934 the ‘Prince Carol’ Royal Cultural Foundation commemorated in Sibiu the centenary of the death of Beethoven by a cycle of symphony concerts with soloists. (67)

ASTRA expressed its gratitude to the Royal Cultural Foundation through Timotei Popovici for the help given in the ‘Beethoven Festival.’ (68)

The 'Philharmonic' Orchestra gave several concerts for the benefit of the Foundation throughout the country. Law no. 72/1921 exempted the Foundation from paying any taxes, and the concerts given for the Foundation were also exempted from any tax.

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