

mainly publications within reach of Romanian students and researchers. The text is completed by 41 black-and-white illustrations.

The present work is not only a useful introductory manual written for specialists, researchers and history students, but also an implicit assertion of the important role of auxiliary sciences in supporting any substantial historiographic construction.

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EMINESCU IN TRANSYLVANIA: 1866-1918. AN ANNOTATED BIBLIOGRAPHY¹

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Mihail Eminescu is undoubtedly one of the greatest Romanian poets, his fame going far beyond the borders of this country. We can find concise and significant notes on his life and work in the great universal encyclopedias and dictionaries; his works are considered world literature classics: “M. Eminescu published his first poems, some of them of a melancholic, others of a pessimistic romanticism when Western romanticism approached its end.”² However, Eminescu is not a late romantic because a great poet is never “late”. Great poetry is never out of date; it is read and understood in a different way depending on the aesthetic sensibility of a generation. “Eminescu is not an epigone of European romanticism. He is a great existential and metaphysical poet writing about *being* and love and meditating on death and the frailness of man in the universe. He is a poet displaying an

¹ Mircea Popa, Viorica Sâncraian, *Eminescu în Transilvania. 1866-1918* (Bibliografie adnotată), Cluj, Presa Universitară Clujeană, 2000 (Colecția ‘Philobiblon’ a Bibliotecii Centrale Universitare ‘Lucian Blaga’, Cluj)

² *Encyclopedia Universalis*, Corpus 8., Paris, 1990, p.220.

amazing stylistic variety, influenced by Nerval and Baudelaire, rooted in a spiritual tradition and open towards the myths, motives and phantasms of the Romanian world.”¹ His spiritual development was influenced by philosophies of the classical antique period, Schopenhauer, the Scandinavian *Edda* and Buddhism. As a young man he went from Cernăuți to București, Iași and then to Vienna and Berlin where he studied philosophy. Then he returned home where he became a librarian and school inspector in Iași, then settled in Bucharest and became a member of the editorial board of *Timpul*, the periodical of his benefactors. He led a bohemian life; he suffered from a mental disorder and finally died in an asylum before he became forty. His life and poetry was influenced by his great romantic love for Veronica Micle, a student and poet in Vienna.

Eminescu, deeply interested in universal culture and an expert in Romanian folk-poetry, produced an extraordinary synthesis of literary genres and themes.

His range of interest covered philosophy, history and he was openly patriotic, sympathising with the humbler classes and fully alive to the agitated history of Romanians. His work is a profound historical-philosophical meditation. He “shows in miniature the exasperating spectacle of the history of human civilisation”.²

But above all Eminescu was a lyric poet with an extraordinary verbal power. His contribution to the evolution of the modern Romanian language is indisputable: there was a Romanian language before Eminescu and a new one which was developed afterwards by Romanian poets: “20th century Romanian poetry began under the auspices of his genius and the form of the national language became most beautiful in his works...”, says Titu Maiorescu, one of the greatest literary critics.

Eminescu’s work is vast and complex. Besides published works (independent volumes or newspaper articles) many

¹ Eugen Simion, *Eminescu, un mit al românilor (Eminescu, a Myth of the Romanians)*, in: *Academia*, anul 10, nr. 3, 2000

² *Encyclopedia Universalis*, Corpus 8., Paris, 1990, p.220.

unpublished manuscripts remained as he died at an early age. He had a foreboding of the approaching end and a clear conscience of his genius and destiny – he wrote about this in the poem *Luceafărul (Hyperion)* which is the peak of his creation, a spiritual testament.

Eminescu is part of the universal culture but his appreciation is affected by the limited knowledge of Romanian language abroad, and the difficulty of translating his poems on account of their musicality, metaphysical and existential amplitude. He needs good and comprehensive translators who feel his aesthetics and the dialectic vision on the relationship between national and universal and Romanian identity.

Eminescu is a “universal poet”, his universality has been analysed much: “...speaking about Eminescu’s universality is as difficult (and useless) as willing to prove that God is perfect and almighty. His universality is absolutely evident for us, Romanians as well as for those who can read him in original; it does not need to be proved and it leaves no doubt.”¹

The year 2000 is marked by the 150th Anniversary of Eminescu’s birthday (January 1850). Romanian culture and spirituality, the whole country celebrates this anniversary profoundly. The year 2000 was declared the “Eminescu Year” at the proposal of the Romanian Academy, under the aegis of UNESCO.

There have been symposiums, anniversary celebrations, articles and works written about him and many of his works are being republished. We agree that Eminescu deserves this, however, we must remain realistic about his greatness and avoid exaggerated praise.

The appearance of a work about Eminescu in the “Eminescu Year” is natural; still, the edition of an Eminescu bibliography could be viewed with reserve – why another bibliography in addition to a dozen other bibliographies? What can be new or different compared with them? However, publishing

¹ Cicerone Poghir, *Considerații despre universalitatea lui Eminescu (Thoughts on the Universality of Eminescu)*, in: *Astra*, anul 3, nr.2, 2000

another work on Eminescu, edited by a great library and signed by a famous researcher and a librarian is something new. It has convinced us that this is not a haphazard work but an essential one which complements something that exists already through its content and method of addressing issues. Transylvania has been indebted to the memory of this great poet: a work had to be published to organise the great amount of information found in periodicals of his time throwing light on his relations with Transylvania, the reception of his work (the initial enthusiasm followed by complete rejection and then winning the Transylvanian spirituality), a long process which finally led to the assimilation of the essential coordinates of his poetry.

The bibliography is by definition the result of a research work; it is the creation of a researcher and an information specialist who edit a document for research and documentation.

Men of letters, professors, researchers and the reading public assimilate culture and also produce culture, so they must be library users. Librarians are information specialists. Due to them, information science participates on two levels of scientific activity: on the one hand, it is a created science, on the other, it is a live science which creates. The old saying that "he who holds information is most powerful" becomes actual and it is the basis of the new international order in the field of information. Science and research cannot develop without information, therefore the science of information is the basis of any knowledge. There has always been an attempt to preserve and organise information (think about the first libraries in Egypt, Ancient Greece, Nineveh and Babylon). This activity does not only aim at preserving and memorising knowledge but also tries to organise this memory in order to exempt library users from rediscovering things, to pass through stages that had already been surpassed and reinvent things that had already been discovered. Processed information eliminates standing in one place. When we define library functions today we mention the organisation and dissemination of information among the priorities.

The science of information also involves the correct framing of information, this is why specialist literature speaks about the double specialisation of librarians.

The information specialist is responsible for the intellectual control of information processing and transfer of information. Ethical issues are often discussed today in connection with information services, however, the moral solidarity between the information specialist and the scientific or even political society is perhaps not clearly understood. Exclusions are no longer possible; they are counterproductive. The need of information together with the obligation of keeping abreast with evolution require new attitudes towards documentary structures. Their neglect or exclusion means the exclusion of man from his own culture and therefore a defeat.

The term *bibliography* designates a work in itself and a science which allows for the creation and use of such a work.

After the 1960s this term was used to denote the search for a piece of information; it was replaced by a modern term which has an information connotation: *documentary research*, a term triggered by new techniques of documentation in libraries. Basically, it refers to the same process of creating supports which allow for a successful research in a minimum amount of time, an activity which aims at a quick and efficient answer for the reader, helping him in his research.

Compiling the present bibliography had the same objective.

As we have said, there is a large number of Eminescu bibliographies. However, transforming values that we know already, finding new meanings and presenting them from a new perspective to attain maximum effect may be a value in itself, for a bibliography is nothing else than repeating or perfecting something that has already been created.

This new reference work about Eminescu is an essential work which will outlive us and our time, social and political structures, independent of its local and temporal dimension. It is not only attached to the "Eminescu Year": Eminescu lives forever and he is equal to himself alone.

The work *Eminescu în Transilvania, 1866-1918, bibliografie adnotată (Eminescu in Transylvania, 1866-1918, Annotated bibliography)* was edited by the “Lucian Blaga” Central University Library and published by the Cluj University Press in the Bibliotheca Bibliologica series. The old series (1933-1946) was founded by Ioachim Crăciun, founder of the Transylvanian Bibliologic School, Professor of Bibliology (a 4-year course at the Dacia Superioară University / Northern Transylvania /, Cluj) who “published bibliographic repertories in all fields and bibliographies of famous personalities in Transylvania”.¹ The present bibliography, nr.20 of this series, perfectly matched the series initiated in 1933 and continued in 1994 at the Central University Library Cluj.

Transylvania was a distinct region of Romania at that time. It became Eminescu’s adopted homeland. He lived in Blaj, Alba-Iulia, Sibiu and other places where he met the “Transylvanian intelligentsia” and rediscovered the social, economic, political, ethnographic, cultural and literary aspects of the province. The Transylvanianism of the poet was manifested on the affective level (his best friends were Transylvanian) and the political level (he observed and experienced the social and national situation, people’s deprivation of political rights). He was sensitive to the history of this province (his Dacism is a descent to the world of Romanian myth).

Because of his closeness to the history, traditions and inner life of Transylvania, Eminescu was considered a son of this land by his contemporaries. His works were widely read and he was loved, venerated, even sanctified.

¹ Nicolae Edroiu, *Ioachim Crăciun și bibliologia românească. Studiu și bibliografia operei*, Cluj, Editura “Philobiblon”, 1994, p.15 (Bibliotheca Bibliologica, nr.1.)

His recognition and acceptance was due to the press. Cultural communication in the Romanian press and Romanian press itself flourished in Transylvania at that time.

Eminescu's relationship with the province "beyond the mountains" is an inexhaustible and fruitful topic for the Eminescu researcher. The special feelings of the poet towards this intra-Carpathian province date back to his youth.

The bibliography presents the image of Eminescu's work as it was perceived by the Transylvanian press. It deals with only a few works published independently and focuses on works published in periodicals.

It was the periodical *Familia* in Oradea that published a poem by Eminescu for the first time (in 1866). Then almost all Transylvanian publications of that time published poetry, fiction, drama, letters, philosophical and political articles as well as important or less valuable critical analyses of his work and personality, or bibliographical data which have a documentary value. The reader can find the list of periodicals covered at the beginning of the volume. We underline the *Tribuna* (Arad) which fought for imposing Eminescu's work, the *Amicul familiei*, *Telegraful român* and *Gazeta de Transilvania*.

We also included translations of Eminescu's work, German translations published in *Romanische Revieu* and Hungarian translations based on the Réthy-Váczy bibliography.

The volume is divided into two great chapters preceded by an introduction dealing with the dimensions and importance of Eminescu's work, the coordinates and role of his popularity in Transylvania. The intention of the authors and their objectives are also presented. We considered important to include a French resume of the volume.

The first chapter *Eminescu's Work* contains poetry published for the first time in Transylvania and reproductions, poetry published in school textbooks and independent volumes, Eminescu poems cited in various articles, folk poetry collected by Eminescu, fiction, drama, journalism, letters, thoughts, translations of Eminescu's work and translations by Eminescu.

The second chapter, *References* contains poems dedicated to Eminescu, books, studies, articles on Eminescu and his work, accounts, reviews, chronicles, bibliographical data, various information and references to Eminescu in school textbooks and curricula in Transylvania, bibliographies, conferences and cultural manifestations dedicated to Eminescu, imitations and parodies. References in this chapter are accompanied by annotations summing up or specifying information contained by articles and throwing light on the importance of the authors' work.

The grandeur of Eminescu's creation had a great influence on Transylvanian cultural life, so much so that "the end of the 19th century lived under the sign of the Poet in Transylvania". A whole generation of writers, present in the publications of that time (as the bibliography shows it), was formed in this "germinative substratum" at the beginning of the 20th century. The reason for this was that "Eminescu's creation is by no means local, provincial, but has a profound, general Romanian character", says Nicolae Iorga. This general Romanian character favoured the rapid reception of his work in Transylvania.

Regarding the quantitative limits of this bibliography, it contains quasi-definitive data about Eminescu's work and its echoes in Transylvania until 1918. We must note that around 20 original poems were published in Transylvania in the period between 1866-1918, mainly in *Familia* and *Umoristul*. Other periodicals, calendars, almanacs republished approximately 230 poems by Eminescu in 1876-1918; he had a great number of poems (185) included in school textbooks in Transylvania and independent volumes. Famous village teachers dedicated him some 30 poems. After 1902, when besides the Academy manuscripts his volume of folk poetry was found, periodicals in Transylvania published more than 200 of his poems, and there were 855 republications. Transylvanian periodicals published German and Hungarian translations of Eminescu's poems (the first translation dates 1885; there were some 140) and there are also translations by Eminescu (he translated Schiller). Moreover, we must mention his maxims, letters, political and philosophical writings published in periodicals, and the bibliographical data or

other information regarding his meetings with other personalities, his illness and death. A number of 1181 articles (criticism) in periodicals prove that Eminescu was not only accepted in Transylvania, but he also compelled recognition as the greatest Romanian poet.

His work had a great influence on Transylvanians. Besides the linguistic revolution Eminescu initiated a real aesthetic revolution, influencing the style of local writers. His work opened a large thematic universe, nourishing their imagination and creative thinking.

We do not pretend that this bibliography is exhaustive: we had limited our research to the collections of the Central University Library in Cluj. Nevertheless, this does not diminish the importance and value of the authors' objectives and accomplishment.

READING THE WORK OF VALERIA NISTOR AND MARIA MICLE

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The thought of writing this paper occurred when I first read the work of our colleagues Valeria Nistor and Maria Micle from the "Eugen Todoran" Central University Library, Timișoara, entitled *Normele ISBD(M) și ISBD(S) în modele și exerciții - ISBD(M) and ISBD(S) Norms. Models and Exercises*, published by Editura Universității de Vest din Timișoara in 2002. This is the first work in Romania which offers a comparative view of the two international norms: the authors present differences and similarities in a separate chapter.¹ Moreover, this is one of the few

¹ Chapter IV. *The Description of Monographs and Serials. Similarities and Differences*