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PHD THESIS

**THE THEATRICAL MANIFESTATIONS OF THE  
ROMANIAN CULTURAL SOCIETIES OF SIBIU,  
EXPRESSION OF NATIONAL IDENTITY**

SUMMARY

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**SUMMARY**

The PhD thesis *The Theatrical Manifestations of the Romanian Cultural Societies of Sibiu, Expression of National Identity* is the result of the research of original documents kept in the ASTRA Fund and in the Fund of the Romanian Craftsmen's Society of Sibiu in the collections of the Sibiu County Service of the National Archives, of newspapers published in Sibiu between 1861-1948 and of the specialized bibliography, in order to demonstrate the hypothesis that the theatrical activity carried out by the Romanian cultural societies of Sibiu was a way of manifestation of the national identity of the Romanians from Sibiu and Transylvania.

Theatre was perceived, starting the second half of the 19th century, as one of the most important means of affirming the cultural and national identity of the Romanians in Sibiu and Transylvania, with an essential role in the education and emancipation of the population. The research *Theatrical Manifestations of the Romanian Cultural Societies of Sibiu, Expression of National Identity* analyses the cultural-theatrical activity of great significance that took shape within the Romanian cultural societies of Sibiu, as an essential way of affirmation of the identity and cultural unity of the Romanians in Sibiu and Transylvania.

Cultural societies have contributed to the development of Romanian theatre, promoting this art form and creating the premises for the evolution of theatre towards a form of manifestation with a noble purpose, that of raising the level of culture. The theatrical events organized by the Romanian cultural societies in Sibiu represented a significant part of the cultural life of the Romanians in Sibiu, which is why we considered it appropriate to contribute to a history of local theatre and an analysis of these events of the performing arts. The research highlights the fact that theatre was a way of manifestation of the national identity of the Romanians of Sibiu and Transylvania, with an essential role in the affirmation of cultural and

national unity, but also in the emancipation of the Romanian population of Sibiu and Transylvania.

In the last years, I have been concerned with researching the cultural and historical past of Sibiu, to show the contribution that intellectuals from various fields have had to the affirmation of Sibiu as a city of culture, research that has been constituted in several works published between 2016 and 2021 and which I co-authored. These works have included the work of leading personalities of Romanian cultural societies, theatre people, playwrights, etc. I finished the research entitled *The Romanian Theatre in Sibiu (1868-1948)*, about the theatre in Sibiu and cultural policies through theatre in that period, constituted as a thesis for the Master's degree program I graduated in 2019, in *Theory and Practice of Management of Cultural Institutions and Events*, at The Department of Drama and Theatre Studies, Faculty of Letters and Arts, "Lucian Blaga" University of Sibiu.

During this research, I discovered how important was the contribution of the Romanian cultural societies in Sibiu to the developing of the theatre movement in this area, how intense were the concerns of intellectuals for the support of theatre and how correct was, from the beginning, their intuition about the role that theatre could play in the cultural emancipation of the Romanian people. It was also the moment when I became aware of the need for a new, more in-depth study of the theatre movement in Sibiu, especially that undertaken by the cultural societies, which succeeded in transforming theatre into an art accessible to people from all walks of life.

The hypothesis from which we started this research is that the theatrical events held by the Romanian cultural societies in Sibiu were some of the most important means for affirming the national and cultural identity of the Romanians, starting the 19th century and continuing several decades after the Great Union in 1 December 1918.

The research questions underlying this paper are the following:

- 1) To what extent have Romanian cultural societies in Sibiu used theatre as a means of expressing national identity and education?
- 2) What were the ways in which cultural societies managed to develop theatrical events?
- 3) What results did they hope to achieve by turning to theatre as a means of cultural affirmation?
- 4) To what extent have cultural societies succeeded in achieving results through theatrical propaganda?
- 5) Have cultural societies managed to organize quality theatrical activity in the absence of support from official administrations?

6) To what extent was theatre perceived as an essential means of affirming national and cultural identity after the Great Union – 1 December 1918?

The main purpose of the work is to highlight the extent and importance of the Romanian theatre movement developed through the cultural societies of Sibiu and its role in the affirmation of national identity. The research takes into account the fact that, throughout the history of Sibiu, there have been significant periods of time in which the need for theatre of the Romanians has been satisfied exclusively by the events organized by the cultural societies, in the absence of official theatres in Romanian language.

The specific purpose of the research is to analyze the importance that cultural societies had in promoting the theatrical art in Sibiu and Transylvania, managing to transform it from an unknown for the Romanian population of Sibiu into a desire and a necessity; to highlight the importance that theatre had in the cultural emancipation of the Romanian people during the period of Austro-Hungarian dualism; proving the role of theatre in the affirmation of the national identity of the Romanians of Sibiu and Transylvania and outlining a contribution to a history of Romanian theatre in Sibiu by bringing to the fore this significant part of the theatre movement in Sibiu and Transylvania.

Given the chosen theme, which refers to a period in the past, the research method used is historical research through the study of unpublished sources, original documents, mostly manuscripts, from the archives of the two cultural associations. The main source of documentation is the primary research sources, namely the ASTRA Fund and the Fund of the Romanian Craftsmen's Society of Sibiu, in the collections of the Sibiu County Service of the National Archives. The papers contains minutes of committee meetings, official letters and other documents and include numerous and consistent references to the extensive theatrical activity organized by these societies. Access to the original documents and the possibility to research these fonds is one of the great advantages of the doctoral research topic. The fund of the Romanian Craftsmen's Society of Sibiu is a novelty for research in Romania, as it has rarely been the subject of scientific studies. In this way, the work includes information and data gathered from unpublished, valuable and in many cases - researched for the first time - sources. As for the ASTRA Fund, the existence of this vast documentation fund, with minutes of the meetings of the Central Committee of the Association, with numerous primary documents, letters or reports not published until now, has allowed a detailed research to be carried out. The fact that I have discovered in the Sibiu' archives a multitude of unpublished documents has led me to recover them by transcription - often in full, and sometimes only excerpts - and to include them in this work, in the Appendices. At a particular level, I used as historical research methods

conceptual analysis, to clarify and define some essential terms for the chosen topic, followed by descriptive analysis, through a detailed presentation of the characteristics of the theatrical events carried out by the cultural societies, and content analysis of the documents researched. In order to identify an answer to the research questions, to prove the research hypothesis and to achieve the objectives proposed by this research, it was necessary to go through several steps, concretized by the chapters of this thesis.

In terms of time span, the research addresses the theatrical manifestations of these cultural societies from the second part of the 19<sup>th</sup> century until the first half of the 20<sup>th</sup> century, taking into account the fact that the efforts of the Romanian cultural societies in Sibiu to establish a permanent theatre in Sibiu continued for decades after the Great Union of 1918. In order to have as a result an overall perspective and a coherent image of the phenomenon of cultural propaganda through theatre and of the theatrical activity carried out within each society analyzed, we opted for a chronological analysis.

As a first step, it was necessary to clarify the terms "nation", "nationality", "national identity" and "national consciousness", and to define the concepts related to theatre as they were perceived in the period of almost a century between the second half of the 19<sup>th</sup> century and the first half of the 20<sup>th</sup> century. This phase resulted in Chapter 1: *Nation, Nationality and Theatre. Concepts, Meanings and Definitions*.

Against the backdrop of the national and cultural emancipation movement of the peoples of Europe since the 19<sup>th</sup> century, theatre was seen as a modern and effective way of affirming and developing cultural and national unity.

The Society for Theatre Fund, founded in 1870 in Transylvania, played a major role in the assimilation of theatre as a means of culturalization and education, as representatives of this organization developed a public campaign to promote the didactic role of theatre, the contribution that this art could bring to the cultivation of Romanian literature and language, as well as the moral and spiritual values of individuals. Since the state authorities did not support the development of the theatre movement in Romanian – a wish of an emancipated nation – the Romanian cultural societies in Austro-Hungarian Transylvania took on the role of setting up dilettante theatres, organizing, through their own efforts, the performance of plays, training actors, offering grants for writing plays and even inaugurating theatre stages.

In Sibiu, the main cultural center of Transylvania, Romanian societies, associations and meetings were active, using theatre as a way of affirming national unity through culture. Since 1861, when the Transylvanian Association for Romanian Literature and the Culture of the Romanian People was founded, and since 1867, when the Reunion of Romanian Apprentices

of Sibiu was founded, an intense cultural activity has been developed in this city, as part of the struggle for the national and cultural unity of the Romanians in Transylvania. Throughout the existence of the two cultural associations in Sibiu, two distinct periods of time can be identified, the first starting from the moment of their establishment until the Great Union of 1 December 1918, and the second from 1 December 1918 until the dissolution of the organizations in 1948-1949. These two periods were distinguished by the social and political conditions which determined the way the associations and reunions acted. In the first period, they acted in the absence of cultural rights and freedoms and tried to make up for the lack of support from the state authorities. For this reason, the period was characterized by an intense struggle to assert national identity through culture. In the second period, associations and reunions operated within the framework of the Romanian state, which ensured cultural rights and freedoms. Given that the cultural unity of Romanians was a long-lasting process and that keeping the national consciousness alive was a permanent concern, the cultural societies and meetings maintained the directions of action of the first period and continued the efforts to assert the national identity after the reunification.

The second stage was dedicated to the detailed study of the theatrical manifestations of the first great Romanian cultural society in Sibiu, concretized in Chapter 2: *The Transylvanian Association for Romanian Literature and the Culture of the Romanian People and cultural propaganda through theatre*. The research highlights the theatrical movement developed by the Transylvanian Association for Romanian Literature and the Culture of the Romanian People ASTRA, which was the main cultural society in Sibiu with important concerns for the support and development of the Romanian theatrical movement, making a marked contribution to the promotion of theatre as a way of cultural emancipation in Sibiu and Transylvania. The research highlights the ASTRA Association's concern for theatre, a concern that has resulted in numerous theatrical performances that are worth studying both for their artistic value and for the cultural significance they had at the time.

The Transylvanian Association for Romanian Literature and the Culture of the Romanian People, the first central cultural institution of the Romanians in Transylvania, carried out an intense activity of educating the people in the spirit of affirming the national and cultural identity of the Romanians. The first decades of the Association's activity involved a constant approach to theatre and the assumption of the important role that this art could have for the cultural evolution of the Romanian people and for the preservation of the national identity of the Romanians in Transylvania. Initially manifested discreetly, through articles dedicated to theatre in the journal *Transilvania*, the concern for the performing arts developed steadily as

ASTRA diversified its means of cultural propaganda. The most important theatrical events in the first three decades of the Association's activity were those prepared on the occasion of Astra's general assemblies, when performances were presented with the aim of uniting Romanian society, promoting drama and local talent, and raising funds to support the Association's projects.

Starting from 1899, the ASTRA Association and the Society for the Theatre Fund laid the foundations of a collaboration that continued until the merger of the two societies more than three decades later. This collaboration stimulated Astra's approach to theatre and a greater awareness of the essential role that the performing arts could play in the emancipation of the Romanian population, in the support of national identity and in the awakening of the national consciousness of the Romanians in Austro-Hungarian Transylvania.

A special significance in the history of the ASTRA Association was the year 1905, when the Museum of the Association was inaugurated with the first Romanian theatre stage in Transylvania. The performances promoted on the occasion of the inauguration festivities demonstrated Astra's concern to include theatre among its means of first-rate cultural propaganda, to support Romanian drama and local talent. The construction of the stage in the Museum of the Association was made possible by the direct collaboration between ASTRA and the Society for the Theatre Fund, which supported each other in achieving a common goal. The Museum of the Association provided the Romanian community in Transylvania with a space for cultural and artistic events, and the stage created the premises for performing cultural, artistic and theatrical events on a regular basis, contributing to enlivening the cultural life of Sibiu and educating the Romanian audience in a national spirit.

In the first years after the Great Union, artistic and cultural activity in Transylvania stagnated, which is why the ASTRA Association tried to reinvigorate the cultural and theatrical movement, sending out circulars promoting the organization of cultural and theatrical activities to strengthen the Transylvanian people's sense of belonging to Romania. Although it could be considered that after the union of Transylvania with Romania, it was no longer necessary to use theatrical events to affirm the national identity of the Romanians in Transylvania, this continued to be a necessity, because of the need of the population in the province to strengthen their sense of belonging to Romania, to cultivate Romanian language and literature and to develop original dramatic literature.

The ASTRA Association took the first concrete step towards the creation of a permanent theatrical movement in Sibiu in 1921, by hiring an artistic director – Nicolae Băilă, and by officially integrating theatre among its means of cultural propaganda. The courses in diction

and directing held by the artistic director of the Association in the normal schools of Sibiu contributed to the training of future teachers for the organization of quality artistic events and the promotion of a correct Romanian language. The Astra's theatrical propaganda was initially conceived as an activity dedicated to the rural population, by organizing a travelling company to promote Romanian theatre in Transylvanian villages. At the insistence of the Association's leaders, the initiative enjoyed the support of the state, which, through the Ministry of Culture and Arts, financially supported the first permanent Romanian-language theatre season in Sibiu. ASTRA showed an intense concern for the extension of theatrical propaganda in villages where professional theatre groups had no access, for the configuration of a dramatic repertoire according to the aims of the Association, with a national character, but also for the support of young talents who would help to develop a constant theatrical activity. In 1923, the Astra Theatre Company was founded, which had a troupe of professional actors under the direction of Nicolae Băilă and presented the first season of Romanian theatre in Sibiu. The initiative aimed to provide the audience in Sibiu and the surrounding areas with quality theatre performances with a varied repertoire. During the first Romanian theatre season in Sibiu, Romanian plays were presented, with the aim of promoting original creations and cultivating the Romanian language and literature. In spite of the numerous efforts of the Association's management, the central authorities supported the Association's theatrical movement only for a single season, which is why it was disbanded after a short existence. Nevertheless, it can be noted that the first Romanian season boosted the development of theatre in Sibiu, demonstrating the capacity of Romanian society to develop a professional theatre activity.

Another important contribution of the Association to the development of the theatre movement in Transylvania was the establishment of the company "Friends of the Theatre", which was constantly active during the fourth decade of the 20<sup>th</sup> century, promoting the performing arts and original drama. Through this group, the association has prepared directing courses for amateurs, teachers and professors, organized creative courses, offered grants for the publication of plays inspired by the life of the Transylvanian village.

Through its actions from the second half of the 19<sup>th</sup> century until its dissolution, the Association included theatre in its means of culturalization and support of the national and cultural identity of the Romanians in Transylvania. ASTRA promoted the performing arts among the Romanian population of Transylvania, encouraged the creation of an original dramatic repertoire, cultivated the Romanian language and literature through theatrical performances and supported the training of young talents in this field.



The Transylvanian Association for Romanian Literature and the Culture of the Romanian People has carried out a vast and important activity for the education of the Romanian population in Transylvania in a national spirit, but as far as the theatrical activity and the assimilation of theatre as a means of education and mass culturalization are concerned, we can say that the Reunion of Romanian Apprentices of Sibiu has carried out a superior activity than the one carried out by ASTRA.

The theatrical contributions of the Reunion of Romanian Apprentices of Sibiu, which later became the National Cultural Meeting of Romanian Craftsmen in Sibiu, are the subject of the third stage of the research. This reunion succeeded in developing the most homogeneous Romanian theatre movement in Sibiu, forming a troupe of dilettantes who presented numerous performances, many of them for charitable purposes, and succeeding, from the position of a professional association, in shaping an artistic movement that was, through its people, also at the basis of the formation of the future theatre in Sibiu. The result of the research is Chapter 3: *The contribution of the Reunion of Romanian Apprentices of Sibiu and the Romanian Craftsmen of Sibiu to the emancipation of the Romanian people through theatrical manifestations.*

Believing that economic progress was conditional on the existence of a proper education and culture, the Reunion was intensely concerned with actions to help emancipate the middle class of society, to narrow the gap between the artisans and the educated class. The Reunion fulfilled these aims mainly through the theatre performances and literary evenings it presented.

Since its first years of existence, the Reunion has organized public productions, concerts and theatrical performances on a biannual basis, except for the years when all social and cultural activity in Transylvania was affected by the war. The archive of the Reunion of Romanian Craftsmen in Sibiu, which includes the minutes of the meetings of the Central Committee, of the general assemblies and official documents, provides detailed information about the organization of the theatrical activity of the Reunion, including the composition of the casts and the repertoire for many of the performances held over the years. As a result of researching these documents, bibliographies and periodical publications, the present study faithfully reconstructs the course of the cultural-theatrical activity of this organization.

A troupe of amateur actors was formed by the Reunion, presenting plays from the Romanian dramatic repertoire, together with translated and adapted plays from the universal dramaturgy. Since 1897, when Dumitru Axente, a pressman, joined the amateur troupe of the Reunion, its theatrical movement has developed considerably. Known and appreciated by the audience for his acting talent, especially in comic roles, the amateur from Sibiu managed to

direct numerous plays, to play various roles in the shows performed and even to lead the troupe of actors. The presence of a valuable amateur artist began to be, from 1897, the guarantee of the high quality of the theatrical activity of the Reunion. The amateur troupe was uneven in terms of composition, varying over time, but it usually consisted of five to ten members, women and men, many of them craftsmen, printers and bookbinders. The amateur members of the Reunion were mainly craftsmen working in the field of books and printing and who had direct contact with the newspapers printed in Sibiu, but also with literature.

With a troupe of actors that, although it may have seemed improvised and disjointed, was in reality made up of people passionate about theatre, who strove to raise the level of their performances to a professional level, the Reunion managed to organize theatrical performances appreciated by the audience and even by the critics, presenting two public events annually on the occasion of major religious holidays. In a first stage, the Reunion prepared the so-called "Concerts combined with theatre and play", in the programme of which it included concerts of the mixed choir, one or two plays and, at the end, national dances. With the development of the amateur actors' troupe under the direction of Dumitru Axente, the Reunion succeeded in bringing to the public events whose programme included exclusively theatrical performances.

The Reunion pursued a number of objectives through its theatrical, literary and social work, objectives that we have identified directly, from statements made by the Reunion's leaders, or indirectly, by studying the sources in the research work.

The most important objective pursued by the Reunion through its theatrical movement was the affirmation of national identity. The craftsmen constantly campaigned for the stimulation of national consciousness, promoting a Romanian dramatic repertoire. Also, folkloric moments and national songs were frequently included in theatre performances. The national costume was intensively promoted by the Reunion in its public events, as actors and choir members wore folk costumes and the audience was encouraged to attend these events in national costume. The leadership of the Reunion often took a stand in the Transylvanian press, criticizing members of the community who did not wear national costume at the organization's cultural and social events.

Since 1897, the Reunion has been organizing monthly literary evenings. During these events, craftsmen recited poems, read excerpts from literary works or performed short comic plays, which gave the events a strong artistic character. The events can be considered part of the performing arts precisely because of their public and spectacular nature. In order to increase the level of culture and education of its members, the Reunion of Romanian Apprentices of Sibiu aimed at cultivating the Romanian language among apprentices and tradesmen,

promoting Romanian literature, stimulating the appetite for reading, learning public speaking. During the literary evenings organized every month, the works of poets George Coșbuc and Octavian Goga were presented, with the intention of awakening the national consciousness among the craftsmen.

It can be seen that, through theatre performances and public productions, from its foundation until the Great Union, the Reunion sought and succeeded in increasing the importance of the craftsmen's class in society, to increase the prestige of the Reunion, as evidenced by the numerous laudatory reviews published in the press as a result of the cultural activity carried out by it.

To a certain extent, the theatre was also used as a bridge between the working class and the educated class. The Reunion was run by intellectuals, it was led by professors or priests and its members were close to the intellectual class. However, the leaders of the Reunion were frequently dissatisfied with the lack of interest shown by the cultured society in the artistic and cultural activity of the craftsmen. This aspect demonstrates the desire of the leaders of the Reunion to obtain recognition of the merits of its members from the intelligentsia, the presence of intellectuals at public productions being seen as a form of validation of the cultural act of the craftsmen. On the other hand, the Reunion often faced criticism from members who did not understand the role of theatre performances and literary evenings in developing the spiritual universe and culture of the craftsmen. Representatives of the organization responded to these criticisms with sound arguments, advocating the importance of continuing education through theatre.

Another objective of the cultural-theatrical events was to enliven the cultural life of the city. The craftsmen managed to be a constant and appreciated presence in the social life of the town. Moreover, they provided theatrical education to middle-class audiences, as well as to peasants who were not used to attending theatre performances.

Alongside the educational and progressive objectives, the public events of the Reunion also had a practical purpose. The income raised from these performances was an important financial resource to support the philanthropic and social work of the Reunion, which gave aid to the needy, apprentices or offered scholarships for beginners. Not as important for the subject of the present research, but present in the social and cultural activity of the Reunion, was the objective of offering craftsmen activities of intellectual and spiritual enjoyment and stimulation, as a compensation for the difficult work during the year.

After the Great Union, the Reunion of Romanian Apprentices of Sibiu changed its name into the National Cultural Reunion of Romanian Craftsmen in Sibiu, its activity focusing

exclusively on the cultural field, not on the economic one. The literary evenings gained added value through the participation of renowned speakers from the ASTRA Association, but over time, the interest of the craftsmen for these evenings decreased dramatically. After the Great Union, the craftsmen continued their theatrical activity, organizing theatre performances, but with less frequency, due to the economic crisis and, subsequently, the Second World War. Nevertheless, the Reunion continued to be concerned with promoting Romanian cultural and national values. It supported the Romanian dramatic repertoire, cultivated the correct Romanian language, continued to include national songs and dances in its public events. The Reunion believed that the performances of the Bucharest to Sibiu troupes presented a dramatic repertoire consisting mainly of comedies and plays with easy subjects, which is why it was concerned to provide the craftsmen and the general audience with valuable theatrical performances with themes that enriched the knowledge of the Romanian language and promoted moral values.

The Reunion of Romanian Apprentices of Sibiu, which became the National Cultural Reunion of Romanian Craftsmen in Sibiu, developed a theatrical activity throughout its existence, through which it militated for the awakening of national consciousness, for the cultivation of the Romanian language and literature, contributing to the affirmation of the cultural and national identity of the Romanians in Sibiu and Transylvania.

Major differences can be identified between the theatrical activities of the two Romanian cultural societies in Sibiu in terms of the way of manifestation. It can be noted that ASTRA organized a theatre that was close to the professional one, was concerned with the training of specialists at school level who could direct small theatre performances, managed to build a theatre stage, organized the first Romanian theatre season in Sibiu and initiated the organization of a dilettante theatre in the city. In spite of all these significant achievements for a cultural society without support from the public authorities, ASTRA did not consistently carry out a theatrical activity throughout its existence. The association fluctuated significantly, going through periods of intense theatrical propaganda alternating with periods of drastic declines in interest in the field. On the other hand, the Reunion set up an amateur theatre, aware that the purpose of these events was not to compete with professional theatre but to meet the needs identified within the social class to which its work was dedicated. Over time, the Reunion's amateur troupe achieved a level of training that brought it close to professional level. In contrast to ASTRA, the Reunion of Romanian Apprentices of Sibiu carried out a constant theatrical activity for most of its existence. While there are significant qualitative and quantitative differences between the two associations, in terms of objectives they have had a common

denominator: the manifestation of national identity. An important and necessary aspect to be clarified is related to the character of nationalism manifested by these societies. It can be considered that it was not an extreme form of manifestation, but a natural reaction to the desire to preserve the identity and to cultivate the moral values of a people in a difficult historical period. Subsequently, after the Great Union, these manifestations of expression of national identity were generated by the desire to cultivate values for which previous generations had worked constantly to achieve, and then excessive materialism and economic difficulties caused them to take a back seat.

In view of the above, can the model of the two cultural societies in Sibiu still be relevant and of interest? Is theatre as a form of manifestation of national identity a subject that belongs exclusively to the field of history? These are questions that cannot be answered categorically, because the theatre that these two cultural societies promoted cannot find a faithful counterpart in contemporary reality. But, nevertheless, there are essential aspects of the theatrical history of the reunions in Sibiu that may be relevant for the performing arts today. The way in which the two cultural societies have managed to organize theatrical events, without significant financial support from state structures, represents a prime model of cultural management, efficient management of resources and identification of possibilities for independent funding of cultural projects. Another important aspect is that the performing arts play an important role in the field of education, promoting the values of a community and the sense of belonging to that community.

All the above arguments demonstrate that for the ASTRA Association and for the Reunion of Romanian Apprentices of Sibiu (the future National Cultural Reunion of the Craftsmen of Sibiu) theatre was a form of manifestation of the national identity of the Romanians of Transylvania and a means of education, of cultivating the Romanian language and literature, of awakening the national consciousness and of affirming the creative powers of the Romanian people.

It is necessary today to open a new perspective on Sibiu's theatrical past, given the importance that is given to theatre and urban regeneration through culture; the knowledge of the mechanisms that led to the emergence and evolution of Romanian theatre in Sibiu allows a better understanding of the theatre movement in general, it constitutes a landmark and a source of inspiration for new directions of development and research.

This research brings an extra knowledge in the field of Romanian theater history in Sibiu and in terms of activity and contribution to the development of Romanian culture that had two of the major cultural societies that have been active in this space.

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