

**SUMMARY OF THE PhD THESIS WITH THE TITLE:
ACTERIAN'S WRITERS: MONOGRAPHICAL STUDY**

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The first part of our academic research (includes chapter I and II, which represents the biobibliography of the Acterian's writers and the literary and publishing context interwar) deals with the subject of the generation of the '30s. The generation of young men and women who expressed their artistic credo between the two World Wars was considered, both by the literary critics and by the critics of ideas, a generation of referential importance for the history of the Romanian literature. From a specific point of view, the criticism canonized this generation and configured the reception of an unprecedented phenomenon in our literature: an excess of socio-political ideas, an ensemble of literary creations, a publishing phenomena which manifested in the pages of dozens of literary magazines, groups of young people, equally brilliant, who decided, on the one hand, to confront the communist regime, or, on the other hand, to leave for Europe or even Australia, as it happened, for instance, with Lucian Boz.

First of all, we talk about a generation who started by denying, and then created. More than everything, they sought for a way to define authenticity as a style of life and a style of creation. The youths, who wrote poetry, prose, plays, also wrote pages of diaries and memoirs, unleashed their creative spirit in journalism and were, more or less, sympathizers of the political movements of Romania between the two World Wars.

Secondly, the subject of our research is a generation who was named 'the young generation', 'the lost generation', 'the generation of the '30s', 'the generation of the '27s', 'the criterionist generation', 'the wasted generation', a generation which includes Mircea Eliade, Eugen Ionescu, Emil Cioran, the Acterian brothers, Mihail Polihroniade, Petre Comarnescu, Mircea Vulcănescu, Nae Ionescu, Constantin Noica, Dinu Pillat, Marietta Sadova, Alice Botez, Clody Bertola, Nicolae Steinhardt, Ionel Teodoreanu, Radu Gyr, Barbu Brezianu, and many others.

The representatives of this generation adhered, in the same time, to the principles of the traditionalism and to those of the Lovinescian modernism, but, above this, they produced, in fact, the synchronization with the cultural and social realities of Europe of their times. Many of the representatives of this generation had access to the European cultural phenomena, due to their studies – scholarships, PhDs, or other. The result of those peregrinations was the direct contact with the major cultural factors: representatives of the

other European cultures and civilizations, prestigious European national institutions, manifestations, congresses or other kinds of cultural or artistic reunions. Their return to Romania enhanced the process of synchronization, making it contemporaneous with the European values.

In the third place, we talk about a generation composed of philologists, philosophers, lawyers, physicians, artists, all of them graduates, lured into either the mirage of the mystic doctrine of the 'legionaries' or the communist doctrine, both options which would place unfavorable marks on their social and professional future.

In the fourth place, this is a generation whose spiritual impetus was hard to be equaled by any other movement, but the decline of which was an attempt to bring down bright minds and ideas which reorganized many of the cultural domains. A generation with a double option to live: on the one hand, to embrace emigration as a possibility to face history (as was the case with Mircea Eliade, Emil Cioran, Eugen Ionescu), and, on the other hand, to attempt to survive the communist Romania, to face the challenges of the totalitarian prisons, the expropriations, the confiscation of all social rights and of the right to exert one's profession. It was a generation who was cloven in two blocks by the historical course of events: on one side are the intellectuals who were embraced by the Occidental world which promoted their ideas, their philosophical-religious views, their books and researches; on the other side are those who added to the numbers of 'criminals' held in prison, who endured tortures which now fill us with dismay; who, unable to ever clear their name, both socially and professionally, had to wait, in some cases, until the 1990s, in order to publish anything the communist regime refused to accept as valid and valuable.

And, not last, we estimate that the 'young generation' was divided in what regards the opportunities, but it was one whole in what concerns their ideas and sources of and inspiration, their creed in the complete freedom of creation and their spirit of communion.

Between the two World Wars, there were three literary trends that directed the Romanian literary life: the Lovinescian modernism, the traditionalism of "Gândirea" and the avant-garde phenomenon.

The generation which formed and made itself known during the two World Wars was labeled in many different ways by literary critics, sociologists, politicians: the generation of the '27s, 'the young generation', 'the generation of the '30s', 'the living generation', 'the experimentalist generation', 'the orthodoxist generation', 'the criterionist generation / generation of the '34s'; either if the phrases which were used to define, in fact, the same socio-cultural reality are exhaustively enumerated here or not, the representatives of this

historical generation have profoundly and unrivalled influenced the social, political, literary and cultural history of our nation, as an expression of the ethnic, ethical and aesthetic factors, as they have influenced the generations that followed, who have not ceased to relate to this peak of the Romanian culture.

A part of the representatives of this generation would have become, as Z. Ornea specified, adepts of Corneliu Zelea-Codreanu: Mircea Eliade, Emil Cioran, Marietta Sadova, Haig and Arșavir Acterian, Constantin Noica. Mircea Vulcănescu was the one who maintained the equilibrium between the extremities of the trends, while other representatives declared themselves neutral towards the socio-political tendencies of the times, such as Jeni Acterian, Alice Botez, Alexandru Elian, and so on.

Together with his brother and Mircea Eliade, Emil Cioran, Marietta Sadova Constantin Noica, Horia Stamatu, M. Polihroniade, Dan Botta, Ernest Bernea, Constantin D. Amzăr, Ion Ionică, Ion Cantacuzino, Victor Vojen, Traian Herseni, etc., Haig Acterian was fascinated by the charismatic personality of Corneliu Zelea-Codreanu and actively adhered to the legionary movement.

Haig, well-known in the theatrical world as a stage director, dramatic chronicler, journalist of an extraordinary force and vitality of his ideas about theatre, the person who projected a new vision of the dimension of the theatrical show in large scale, is also the one who implied the most in politics. Indeed, he believed in the ideal of 'The Legion' in a wider measure. He was, perhaps, the one who was offered by the history 'the chance' of a strong social and political involvement in the ideological programme of the legionary movement, so that the short span of time during which he was director of the Bucharest National Theatre was the result of his political commitment to Corneliu Zelea-Codreanu's doctrine. We consider that, regardless of how assertive and dedicated Haig Acterian's participation in the legionary movement during the inter-Wars Romania was, he was the Romanian stage director, of Armenian origin, who changed the existence of the theatre, the outlook on directing, on the art of acting, the role of the playwright and the artistic higher education, for the times between 1930 and 1943 and later on.

Arșavir Acterian survived his generation and also the totalitarian regime from Romania. He was impressed by the inter-Wars atmosphere, a period during which he generously shared his personal views and wisdom; he endured the prison years with the conviction that history cannot be defeated, but only accepted; he watched the sickness of Jeni, carrying with himself the impossibility to help his suffering sister, he wept the death of Haig on the eastern battlefield; he surrounded himself with so many of the new people of the new

regime, as a communicative personality who lacked the excess in recommending himself as the last representative of a aesthetically valuable generation, and than, with amazement, lived to see the days when communism crept, nostalgically, into the Pandora's box of a humankind tired of excesses and ravaging social-political ineptitudes.

With Arșavir survived the name of a family who gave the Romanian culture a great director and aesthete of the theatre, a poet on whom the literary history must still reflect, with the due attention, in order to include his lines between the unmistakable lyric of the XXth century (Haig Acterian) and a unique feminine presence in the insufficiently explored territory of the feminist memoirs of the XXth century (Jeni Acterian).

Jeni Acterian was a lively presence during the period that is classically called by the Romanian criticism the Inter-war period. She continuously trained herself through lecture, gathering knowledge throughout the years of college and university. She kept a critical eye for the world around her, she judged harshly and ironically her teachers and trainers, she brought love to trial, accusing it of too much lucidity, she wrote frantically: a diary like a novel, a few letters, and the sketches illustrating the texts for The Club of "Pana Trăsnită (Crazy Pen Club)". She was affected by a rare and implacable physical illness. She feared death and she crossed that boundary too soon.

The second part of this paper is centered on the study of Haig Acterian's writings. Despite of a tormented personal destiny, of an existence which was short, as it was convulsive (he disappeared on the battlefield in Kuban in 1943, and he was born in 1904) and of his political sympathies and commitments which proved unfortunate for the history of our country, Haig Acterian left a mark on a domain which was undergoing important transformation, on a formal, as well as on a structural level – we are referring to the theatre as one of the main cultural institutions and as an artistic movement within the European views on stage directing, the art of acting, the art of performance, structure of the theatre, dramatic elements and other elements of theatrical theory – all of which are a subject of debate for the present study.

From a chronological perspective, the writings of Haig Acterian are dated between 1929 and 1941 (those published during his life); we also take into account here those printed after 1990, due to Arșavir Acterian's efforts to have Haig and Jenica Acterian's writings printed.

As a poet, under the pseudonym Mihail, Haig Acterian published the volumes entitled *Agony*, 1929 and *Sequel*, 1936. Some of these stanzas are mentioned in the pages of "Vremea" literary magazine. The manuscript containing *12 Christian Sonnets*, 1939, was

published after the poet's death. In 1966, Ararat publishing house releases another volume of poetries, called *Poems*, which includes all the stanzas that were not published during the inter-war period, signed by the poet Mihail.

The only pages of prose written by Haig Acterian are published for the first time, entirely, in the pages of "Apostrof", no. 34 (3435) from 1993, and, in 1994, it is included in a volume, printed by the European Institute and having the title *The Other Side of Our Life*. The title of the story is *The Death of Grandpa Iliășu*, both in the magazine and in the volume.

His play, the only play that the theoretician and chronicler Haig Acterian wrote, *Dialogue between Fantasies*, unpublished, appears in print in 1994, courtesy of the European Institute publishing, in the volume mentioned above, *The Other Side of Our Life*.

His dramatic reviews and essays appear in various publications, during his life, and some of them are included in individual volumes; the rest are published in volumes only after 1990. From a chronological point of view, we must now point out the extensive study, *Pretexts for a Romanian Dramaturgy*, published as a volume by Vremea publishing, in 1936, with a preface by Gordon Craig. Parts of this study had also appeared in various publications and magazines of the times, as the present research underlines, with the following titles: *About Tragedy*, *Pretexts for a Romanian Dramaturgy*, *Notes about Drama and Dramatic Art*, *Romanian Theatre after One Century*. This study was published again, in 1994, by the European Institute Publishing, in the mentioned volume, *The Other Side of Our Life*. The brochure *Gordon Craig and the Idea in Theatre*, which appeared separately from this study, in the same year, 1936, published back then by Bucovina, is also included in the volume *The Other Side of Our Life* in 1994.

The study *The systematization of the Theatre* is published first in "Rânduiala" magazine, in 1938, and republished in 1994, in the same volume mentioned above. The volume *The Limits of Art* is edited by Luceafărul publishing house in 1938, and it is also included in the volume from 1994.

The monographic study he dedicated to the great English playwright, *Shakespeare*, is printed in 1938 by Fundația pentru literatură și artă „Regele Carol II” publishing; his other study, *Molière*, remains a manuscript until 1995, when, with Arșavir Acterian's care, Ararat publishing edits in a volume this last work of Haig Acterian, written during his detention in the prison in Lugoj, before his being sent on the eastern frontline, in Kuban.

His memoirs, a scarce collection of pages entitled *The Other Side of Our Life. Memoires (1934-1935). Rome-Genoa-Paris*, were not published during his life and remain so until the volume *The Other Side of Our Life* appeared.

Haig Acterian's correspondence with his family (his parents and his brother and sister, Arşavir and Jeni Acterian) is rich in information, unpublished before 2009, when they appeared in Ararat magazine, no. 19-20 (424-425) from 1-3 October. His correspondence also includes the love letters to Marietta Sadova, his wife, fragments published in *Studies and Researches in Art Theory*, volume 30 from 1983, than *47 Letters from Edward Gordon Craig (1934 - 1937) to Haig Acterian*, published in the extensive volume, *The Other Side of Our Life* in 19994 and also the correspondence with Mircea Eliade, included in the volume published by Mircea Handoca, *Mircea Eliade and His Correspondents*, volume 1, at Minerva publishing, Bucharest, in 1993.

The main themes of his first volume of poetry, *Agony*, are death, seen as a strong foreboding of the end of a journey's feeling; the search of a God which is unknown to the human senses, but whose existence is not denied by the psalmist poet; the exacerbation of the human body as an unforgiving expression of the expansion of the organic nature, in hopes of the consecration of the nature; and, in a paradoxical manner, love, as a compensation for the implacability of death.

The second volume of poems, *Sequel*, goes beneath the religious tension present in the first published poems. Although the lyrics are filled with a type of sensibility, it seems that the lyric voice set out in search of live, death, pantheism as a form of reclusion within a magical nature.

12 Christian Sonnets does not follow the formal rules of the sonnet. Almost every poem is a hymn to the creating power of words or to the obsession with the lyric creation. All these sonnets are characterized by the hermetic quality of the poetic message, elliptical and self-sufficient. Interesting to notice is the fact that the stanzas of the poet Mihail become, as they define themselves, more and more self-referential, more and more cryptic, with cert modernist valences.

Haig Acterian wrote two monographs on playwrights: *Shakespeare* (1930) and *Molière*, finished during his imprisonment in Lugoj and published by Arşavir Acterian in 1995. The first of the monographs, *Shakespeare*, is divided into three sections: *Life*, *Work* and *Criticism*, in accordance with the principles of this ample type of writing: the playwright's life is well sketched, his destiny is configured in parallel or in relation with the evolution of the society he was a part of. The study is focused primarily on Shakespeare's plays, but, there are, in the book, a few pages where Haig Acterian exercises his insight and his critical discourse on Shakespeare's poems. With metaphoric expression and discernment of the lyrical formula over the dramatic, Haig Acterian finds the essence of what the discovery of poetry might

mean for us all. He reveals himself as an excellent literary critic, having a troubling vision over the lyrical phenomenon in itself.

The monograph about *Molière*, made known to the large public by Arsavir Acterian through Ararat publishing, in 1995, is remarkable especially through the correlation between the personal life of Jen Baptiste Poquelin and his whole professional activity as an actor, dramatic author and director. His life takes place on and off stage with the same ardor, accumulating states, feelings, impressions; the time is diluted by the capacity of sacrifice required by creation. Witten as a biographical novel, the monograph reveals Haig Acterian playing the part of a novelist, of the biographer of notable personality of French cultural history of the XVIIth century. Molière's biography is filled with all that is human and thus subjected to the ridicule of the human judgment, but his work is prominent: thirty plays put in stage at the court of Ludovic the XIVth between 1659 and 1673 and in Paris, between 1659 and 1673.

This monograph is configured after a different structure than the previous. The discourse is no longer divided by the biography and the cardinal themes of the work and Haig Acterian writes a monographic study whose material is organized solely by the urge of bibliobiography.

The end of this volume, which can be considered a biographic novel, is of particular interest. Haig Acterian's style is lofty and riotous, minutely and accurately depicting the essence of the life and work that is the subject of his writing. The ending of this pseudo-novel reveals Haig Acterian the poet and novelist, other sides of the diarist and of the dramatic chronicler who carried on prodigious work, with the feeling of urgency towards the fulfillment of an impatient destiny.

Haig Acterian also wrote a play, called *Dialog between Fantasies*, where he projected his dramatic view on the vast theme of sacrifice for creation. But, what is interesting is Haig Acterian's predilection towards the myth of creation. He was the prototype of the self-sacrificing artist, leaving, through his vision on life and the strife of his writings, a legacy which should be deciphered.

His prose is confined to a single story, which remained unknown until its publication in the literary magazine "Apostrof", no. 34 (3435) from 1993, in the section Archive "A", and, a year later, in 1994, in the volume *The Other Side of Our Life*, under the title *The Death of Grandpa Iliasu*.

The Romanian publishing phenomenon between the two World Wars can be approached from at least two distinct, but complementary, perspectives, taking into account

both the chronologic and social factors. Thus, we can talk about the literary inter-war journalism, considering the publications which include mainly literature, literary and cultural reviews and essays. From a different perspective, the extremist ideologies generated two opposed political movements in Romania: on the one hand, there is the political right, manifested in the 'legionary' movement, whose directory principles and ideas were propagated through the annexed officious newspapers and the magazines and, on the other hand, the extreme left, which had as a consequence the forming of the communist party, which, in its turn, attracted satellite publications.

The 'legionary' activity was, in Romania, the expression of the adherence to the nationalist-fascist movement. It was demonstrated through various publications with legionary sympathies, between 1927 and 1941. The most important impact over the sympathizers of the movement (ant not only) had the following: *Pământul strămoșesc*, *Buna Vestire*, *Cuvântul*, *Axa*, *Cuvântul studențesc*, *Dreapta*, *Ideea românească*, *Rânduiala*, *Vestitorii*.

Following a chronological order, Haig Acterian articles and reviews dates between 1929 and 1940 (1941) and were published in magazines as: *Ultima oră*, *Adevărul*, *Vremea*, *Bluze albastre*, *Floarea de foc*, *Ani*, *Revista Fundațiilor regale*, *Buna Vestire*, *Rânduiala*, *Universul literar*, *Bahag*, *Axa* ș.a.

Among the studies Haig Acterian published in the inter-war periodicals, there is a short essay dedicated to the writer Gala Galaction, in the "Ultima oră" magazine, on the page celebrated the anniversary of fifty years since the birth of the writer.

Although an active member of the 'legionary' movement, Haig Acterian wrote few articles on the subject, or having a militant substrate. His entire journalistic activity was the expression of the professionalization of a vocation he fully proved. Despite this fact, in "Buna Vestire", he published such an article inciting to legionary fight. In number 254 from 1938 of the magazine is published his first article written in the spirit of the legionary mysticism, a projection between dream and the actual reality. It is an editorial where the fight and legionary unity are the main ideas woven in the text.

In 1931 Haig is published in "Adevărul". Among the publication between the two World Wars, "Adevărul" magazine is one of the most influential, together with others such as: "Azi", "Adevărul literar și artistic", "Vremea", "Rampa", "Revista Fundatiilor Regale", "Arta", "Excelsior", and others. In the mentioned magazine, Haig Acterian published an article about the dramatic art, more precisely about the influence of the naturalism on theatre.

On the first page of the following number of the magazine is published another of the articles signed by Haig Acterian, under the title *Eminescu, Slavici and the Romanian Theatre*. In the same year, 1931, Haig publishes many articles in “Vreamea”. Many of those articles would be later included in his studies on theater he published after a few years, and he left their text unmodified. The journalistic activity was a step in his formation as a dramatic essayist, and his vision on a ‘new’ theatre was shaped during these years.

In number 191 from 1931 of “Vreamea” magazine, Haig publishes the article *Brezeanu*, a short tabled dedicated to the actor Ion Brezeanu. In number 192, the following number of “Vreamea”, from the same year, are published other two articles of Haig: *On Dialogue* and *The Actor and the Character*. In a precedent number of the same magazine, no. 183 from 1931, Haig Acterian also publishes a very interesting article on the history of theatre, as a guerdon of his ample documentation between 1929 and 1930 in Vienna and Berlin. He didn’t fail to mention the support he received from the director of the National Bibliotek from Vienna in the article he writes as a result of his long study hours in this library.

In the following year, 1932, Haig Acterian will publish an article in the “Bluzea albastre” magazine. Also Mihil Sebastian hints, in his diary, that Haig had communist sympathies, his article, *The Creative Theatre*, does not have any element of ideology from the political left.

In the same year, Haig Acterian also collaborated with the “Floare de foc” magazine. In number 4-5 of this magazine appeared an extensive article about the theatrical show, with many differences in writing and style relate to what he had written before. Resembling more to a well-documented study, it is written in a naturalist manner.

In the following years, Haig will not publish any critical reviews or essays on theatre; only three years later the magazine “Anii” would publish his study *The Director Eugeniu Vahtangov*.

The stidy Dramatical Notes appears in the “Revista Fundațiilor Regale” magazine. The whole text of the article will be a part of the larger study *Notes on Drama and Dramatical Art*, later included in the volume edited in 1936 under the title *Pretexts for a Romanian Dramaturgy*. The article reveals Acterian’s conception of the importance of the playwright’s activity, of the importance of the mirror for the refinement of the actor’s skills, of the dramatic dialogue, of Goethe – the director, of the stage ant theatre directors, on the manners of the theatres in Bucharest, and the list of the ideas included in this vast study is not complete.

Haig Acterian published his much discussed article, *Five masks*, in number 12 of the “Revista Fundațiilor Regale”. The first mask he writes about it is E. G. Craig, embodying the beautiful people. The second is Werner Krauss, an exceptional actor, about whom Haig writes, among others, that he had a huge capacity to empathize with his character, in a authentic introspection and living of the parts he played. The analyses of the publicist are, than, directed towards the third mask, Ettore Petrolini, an Italian actor who expresses himself as a novelist, playwright, singer and dancer. Haig moves on to the description of his fourth mask, Nottara. The last of the five masks Acterian’s article explores is the director Paul Gusty.

The first essay he published, of paramount importance to the reformation of the Romanian theatre that Haig Acterian conceived, is *Pretexts for a Romanian Dramaturgy*, in 1936, printed by Vremea publishing and, in a second edition, in 1994, in the volume *The Other Side of Our Life*. The study appeared on the background of fundamental changes that took place inside the Romanian theatre of the times, both as an institution (theatres and theatre companies, directors, stage directors, actors, scenic art, set-up, dramatic reviews) but also from an aesthetic perspective, that of the studies on theatre as an art having specific means of expression and suggestion.

A name of importance for the Inter-war theatre is Edward Gordon Craig, a British actor, stage director, producer and theoretician, who influenced the development of the theatre in the XXth century. Between Haig Acterian and Gordon Craig and developed a beautiful friendship. They wrote each other a number of letters which were included in the volume gathering their correspondence, *47 Letters from Edward Gordon Craig to Haig Acterian – 1934 – 1937*. They were not published before 1994, when they were included in the volume *The Other Side of Life*. Haig also wrote an essay about the British teatrologist in 1936, entitled *Gordon Craig and the Idea in Theatre*. Here, along pages of sincere confession, Haig Acterian reveals his meeting with Sir Gordon Craig at his residence on Via Costa di Serretto in Genoa, after the participation in an international theatre congress that took place in Rome, in the fall of 1934, occasion on which he also met some of the most notorious personalities of the theatre of those times: Maeterlink, Pirandello, Joseph Gregor, Jules Romanis, Marinetti, Tairoff, Gordon Craig and others.

A special place in the ample vision Haig Acterian’s transmitted to the Romanian theatre held the reshaping of the Romanian theatrical higher education. In his study, *The Romanian Theatre. After One Century*, Haig Acterian made projects for a reform of these types of study: there should be three years of study of nine months each, with five courses per

day. The subjects of study required to develop the full potential of the student, to help him reach the artistic maturity of an accomplished actor should be in number of twelve.

Returning to Haig Acterian's journalism, we have to add a few more articles to the list, published in "Buna Vestire": *Theatre as a Form of National Culture, From Battle, The Criticism of the Dramatic Art, Form, Art and Collectivism, Why Is Mahatma Gandhi Fasting?*. In number 327 of the same magazine, Haig Acterian publishes the article *The Form*. In number 330, he publishes the article *Art and Collectivism*. The article *Why Is Mahatma Gandhi Fasting?*, included in the section dedicated to the criticism of ideas, reveals an artistic writing and a deep profoundness of thought.

In the "Rânduiala" magazine from 1938 appears one of his articles entitled *The Organization of Theatre*, which is later that year published again as an essay. Here, Haig Acterian gives shape to another of his visions of how the theatre should be organized: theatre should be a regional institution (the director delimits five areas for the theatrical activity, in: 1. Muntenia and Dobrodgea, 2. Moldavia and Basarabia, 3. Bucovina and Maramureș, 4. Transylvania, 5. Banat and Oltenia); all the big cities in the country should have a communal theatre: Iași, Chișinău, Cernăuți, Cluj, Oradea, Timișoara, Arad, Craiova, Brăila, Constanța.

In the first number of the "Universul literar" magazine, the journalist signs the article *Notes on the Greek Tragedians*; it is an essay on theatrical aesthetics, where Haig Acterian exercises his vocation of actor and stage director, theorizing about the most important aspects of the antic Greek tragedy: Sophocles, Euripides, Aeschylus, Aristotle are the ones who established the guidelines for drama in antiquity.

The third number of the same magazine, Haig Acterian published the article *The Human and Nonhuman Nature of the Artist*. Another one of his articles about art and the artist's condition, this text shares the higher concepts that refer to the artistic perfection accomplished by the artist. In the following number is published the article *Misinterpretation or Originality in Art*. In the same stylistic category is the article *Art and Object*, which appeared in the fifth number of the same magazine. This article can be placed in the domain of the art philosophy and it is an interesting exposition, didactical in character, of the relation between art and object. This series of articles dedicated to art is continued in the following number of the magazine with the article *Art and Reclusion*.

In the ninth number of "Universul literar", Haig Acterian deals with the relation between objectivity and subjectivity in art, in the article *Subjectivity and Art*. In the same sphere of his publications about the aesthetics and art is his study *The Limits of Art*, published in 1939.

In the “Axa” magazine, Haig publishes the articles *The Organization of Theatre* and *The Actor’s Education*. The first of these articles is published during the period of his mandate as a director of The National Theatre. Although some of the ideas he shares here are part of his essay with the same name from 1938, the text is a plan which gives solutions for the development of the theatre as an institution. In number 1421 of the same magazine, in his article *The Actor’s Education*, Haig Acterian writes about the artistic skills.

Haig Acterian kept a short diary, under the title *The Other Side of Our Life. Memoires (1934-1935). Rome-Genoa-Paris*, which are included in the volume *The Other Side of Our Life*. His diary includes a few pages with inner introspection, insisting on feelings, notes on the frantic daily routine (it is detailed a period around before Christmas), fleeting notes about the life and history of the three cities: Rome Genoa and Paris, places Haig visited in Italy, where he went to study cinematography. Another marking event for Haig Acterian was his participation in the international Volta Conference on theatre, when he was in Rome. During the following year, Haig Acterian travelled to France and Switzerland. This is why the few pages of his diary are rather a travelling journal.

According to Eugen Simion’s opinions, expressed in *The Art of Fiction in the Private Journal* (volume 1, *Is there a Poetic of the Journal?*) Haig Acterian’s journal fulfills the function of self-knowledge. His journal is, according to different complementary criteria, the degree of closure and openness, a mix journal (where the inner self meets the social, active self). Applying Michel Leiris’ classification, Haig Acterian’s journal is a mix, private and documentary journal. The documentary value is a consequence of his visits to historical monuments (for instance, in Rome). The visits helped the shaping of personal impressions, which conferred his notes the value of a private document. According to another criteria taken into account by Eugen Simion in *The Art of Fiction in the Private Journal* (volume 1), referring to the characteristic feature of the diarist, Haig Acterian’s journal is a psychological journal.

The letter, the literary correspondence, is a part of a hidden literature, which is rather a back-stage literature as opposed to the major genres. On the other hand, the study of the correspondence is able to provide with a detailed record of the writer’s life, professional projects, family, friends, entourage, the portrait of society in a historical moment, etc., which are important elements in the process of biographical research for a monograph.

Haig Acterian’s correspondence reflects a few distinct periods in his life: the correspondence with Mircea Eliade (1929-1936); the correspondence with his parents and family during his years of training in theatre in Vienna and Berlin (after he graduates the

Music Academy), between 1929 and 1930 and his participation to the Volta Conference in Rome, in 1934-1935; the *47 Letters from Gordon Craig to Haig Acterian* (1943-1937); the letters to his wife, Marietta Acterian, from the prison in Jilava, in april, 1942-1943; letters from the eastern battlefield in 1943.

The third part of this monographic research is focused on the activity of Arșavir Acterian, the second of the Acterian brothers, the most longevival and, consequently, the martyr-writer of his generation, of the historical period he lived in.

The works Arșavir Acterian left behind is fored of journals, literary portraits and tablets, an impressive number of articles published in the inter-wars journals and pages of correspondence.

The journals Arșavir Acterian wrote are *The Journal of an Idler* (1929-1954), *Nastratin's Diary* (1967-1982), "*The Criterionists*" – *Journal Pages about a Lost Generation*, notes gathered in the volume *The Inter-war Intellectuals between Orthodoxy and Traditionalism*, all published together in the *Journal* edited by Humanitas publishing in 2008; *Ship of Fools*, kept between 1929 and 1945, the pages collected in the volume *On Wonder* are also a part of the *Journal* published by Humanitas in 2008, and *Journal in Search of God*.

His literary portraits, memorial evocations are included in volumes as: *Cioran, Eliade, Ionescu*, Eikon publishing, 2003; *Memories about N. Steinhardt*, a chrestomathy edited by Arșavir Acterian, Dacia publishing, 2009; *Privileged and Oppressed* Institutul European publishing, 1992; *Portraits and Three Memories of a Prisoner*, Ararat publishing, 2004; *Nastratin's Anxieties * Pages of Journal*Portraits*Articles*, Alfa publishing, 2006; *The Inter-war Intellectuals between Orthodoxy and Traditionalism*, Vreamea publishing, 2008.

His reflections, pseudo-philosophical intimations and other testimonies that form some of his essays are included in the volumes: *On Wonder*, Ararat publishing, 1996; *How I Became a Christian*, Harisma publishing, Confessions series, in 1994.

His inter-war journalistic activity begins with the articles written and published starting with 1930, when Arșavir Acterian collaborated with magazines such as *Fapta*, *Ulise*, *Floarea de foc*, *Axa*, *Vlăstaru*, *Ideea Românească*, *Ani*, *DA și NU*, *Veac Nou*.

His correspondence with Jeni Acterian (part of it included in the volume *Correspondence* by Jeny Acterian), with Emil Cioran (published both Emil Cioran's volume *Letters with the Ones Back Home* as well as in *Cioran, Eliade, Ionescu*)with Eugen Ionescu, Mircea Eliade, Constantin Noica, Lucian Boz.

Until 1990, Arșavir Acterian published in the pages of the periodicals and magazines of his times, his debut taking place during his years of college at "Spiru Haret" in Bucharest,

where, under the guidance of Mircea Eliade, he writes his first articles, published in the high school's magazine, "Vlăstarul. After 1990 most of his writings are published, when a revelation takes place around the writer's literary destiny, little known until this date.

His journal edited by Humanitas, published in 2008, starts naturally, when the writer was 22, with the same simple voice in which most of his colleagues of generation jot down the rhythmicity of their daily existence. Arșavir's journal is a repertoire of names, personalities, cultural events (especially evocated during his youth). The diarist's part is to register, as on a band, what happens, with focus on event and on the details of the existence of those put under the lens. The journal from 2008 can be seen both as a diary and as an autobiography. With a strong influence, the writer seems to live first and write about it after, in the après-coup manner. According to the various classification of Eugen Simion from *The Art of Fiction in the Private Journal*, Arșavir's journal is a private diary, à la manière de Stendhal, it is intimate, philosophical and spiritual. After reading it, it leaves a strong impression of the glimpses of end seen from the perspective of a life filled with energy, overflowing, it stirs the desire to read more, to enlarge the area of knowledge, to know people, to make friendships, to live up to the generation.

Ship of Fools, written between 1929 and 1945, spreads over the entire youth of the diarist, and those pages were republished in the complete version of the Journal edited by Humanitas. "The Criterionists" – *Journal Pages about a Lost Generation*, would be included in the volume *The Inter-war Intellectuals between Orthodoxy and Traditionalism*.

Arșavir did not make many notes from his years of imprisonment. In *Journal* he confessed that it was vital for him to forget, to be able to overcome the repressing force of the events. In his volume, *Portraits and Three Memories of a Prisoner*, Arșavir Ackerian talks about the freedom which is transformed into an annex of the imprisonment as work for community.

Nicolae Steinhardt mentions in his *Journal of Bliss* three great solutions to resist any oppression: 1. Solzhenitsyn's solution – there is no escape, all you can do is to wait for death; 2. Aleksander Zinovyev's solution – which is based on the complete adjustment to the system (the madman); 3. Churchill and Vladimir Bukovski's solution, which implies to fight against any obstacle.

The fight belonged to those who survived, in a way or another and the refusal to adjust to a political system for which they had no sympathy was the action of all who feigned madness and indifference. We may say that Arșavir Ackerian chose to fight to the end, and he

survived his destiny, his family and his historical events. He chose to fight for a world with redemption, faith, value of soul and god's grace.

The pages of journal written by Arșavir Acterian bring into view his disposition towards the search of divinity, ever since he was young. He sees faith as a landmark, and he admits, from a philosophical perspective, the possibility to find support in the power to believe. In a similar way to the existentialists, he describes the state of believing, annulling reason as a counterpoint measure for the complete exertion of faith. And, still, Arșavir Acterian, does not allow himself to give in to faith the whole way! He wants to be filled with faith, but he still feels the dread of doubt and the turmoil of the soul. He is like the blind man from the biblical parable, who strives to get into the light, but once there, he says he cannot see it.

Arșavir Acterian's journals are rich in descriptions of daily events, of states of mind, described with existentialist/living minuteness; they contain reading impressions, critical reasoning of impressionist character of the texts he read, as well as detailed and genuine portrayals of the various social, literary and cultural personalities the writer encounters during daily hustle of meetings, acquaintances, shared ideas and creative pretexts.

The great number of literary portraits the writer drew up is collected in volumes as *Nastratin's Anxieties* (with the subtitle *Pages of Journal (1967-1982)* and *Portraits*Articles*), and we can find there the names of Emil Botta, Ion Barbu, Emil Cioran, Petru Comarnescu, Mircea Eliade, Eugen Ionescu, Nae Ionescu, Vasile Pârvan, H.Dj. Siruni, Petre Țuțea, Mircea Vulcănescu; the *Journal* (Humanitas, Bucharest, 2008) and *Journal. In search of God* also reveals Arșavir Acterian as a true artist of portrait. Arșavir Acterian draws up his portraits using the simile, especially those of the writers Aron Cotruș, Ion Vinea, Dan Barbilian (Ion Barbu), Alice Botez, Mircea Streinu. His portraits are tight, he really believes that, in order to keep the reader's interest focused, it is necessary to create a story for him out of the little significant events his subject is involved in. Equally, he likes to make caricatures. He also completes, together with the gallery of literary portraits, in his pages of journal, a self-portrait.

In the volumes *Privileged and Oppressed* and *Portraits and Three Memories of a Prisoner*, Arșavir Acterian also included three literary tablets. At random, he draws a thorough portrait of his brother, the stage director Haig Acterian, entitling it, suggestively, *Haig Acterian between Fascination with Theatre, Poetry and His Fellows' Revenge*. Another of his literary portraits is dedicated to Mihail Sebastian's life and literary activity. Brief, compact, terse, spreading on a page and a few more rows, he captures the essence of what had been the life, training, political options, journalism, the writing and plays of this author. The

common feature of these literary portraits is the synthesis of the work of the author it is centered upon, the subtle distinction of the type of writing specific to each of the literates, the interpretation of some of the renown work (as, for instance, those of N. Steinhardt), the intuitive caption of the specific spirituality of the man becoming the creative artist. Another good example of erudition of his literary portraits is *Life and Works of Aram Frenkian*. Arm, of Armenian origin, was an erudite person, philosopher, with strong knowledge about Greek and Roman Antiquity, who wrote both in Romanian and in French. The text about this personality starts by creating a brief portrait of the man, followed by the succinct story of his life and by the synopsis of his main works, mainly essays (among which can be enumerated university courses on the history of the Greek literature, on philosophical subjects as Bergson's philosophy, main points of the philosophy of Euclid, Socrates, Parmenides or Plotinus). Another short sketch of an erudite of Armenian origin, dedicated to H. Dj. Siruni, has the title *The Portrait of an Erudite: H. Dj. Siruni*. The text is not a proper portrait, but an eulogy occasioned by the celebration of a hundred years from the scholar's birth. The few pages about him tell short story of his life in a captivating style, like in a novel, selecting a few episodes of his life.

Ion Barbu, Emil Botta, Emil Cioran, Petru Comarnescu, Alexandru Elian, George Enescu, Vasile Pârvan, Nicolae Steinhardt, Petre Țuțea, Vasile Voiculescu are other names of writers upon which Arșavir Acterian directs his attention, including them in the volume *Portraits and Three Memories of a Prisoner*. But he does not draw up portraits, nor does he make critical interpretations about their works. He recalls events, gives first-hand accounts of happenings he was present at. He tells stories, recalls, confesses... Every one of his texts is a document of general interest about those times, but they are of special interest for the literary researcher who tries to recreate the image of the literary epochs, the complex design of the tendencies of the times and writers' affinities for them. Another volume of memories is *Cioran, Eliade, Ionescu*. Although many of the pages of this volume are also included in other of his publications, a few of the titles included here are new, as, for instance: *Emil Cioran and Transfiguration of Romania* (where he makes a critical review of the ideas present here), *Emil Cioran, Tears and Saints, Letter to Emil Cioran*. The other recollections of his friends from youth are published in books as *Portraits and Three Memories of a Prisoner, Privileged and Oppressed* and *Nastratin's Anxieties*.

His book, *On Wonder*, collects his essay on wonder, his pages of diary where he speaks about the same philosophical subject, as well as an anthology of Romanian and foreign writers, philosophers, saints who share the interest for wonder, is edited by Ararat publishing,

in 1996. the work of a (pseudo)philosopher, the book does not contain a rigorous method of research of the philosophical concept of wonder. Arșavir writes about every day mysterious happenings he does not fully grasp, as a consequence of the incapacity of the human being to have the complete knowledge of the universal mystery. Without wonder, without that bewilderment in front of the surrounding mystery there is no capacity of creation. Poetry is emotion enhanced by mystery; literature speaks to us as we renounce the impurities of a world which does not care for purity, order, quiety, harmony. Wonder is a philosophical theme, and it reflects an attitude towards existence, the surrounding world and chronological events which mark our existence.

Arșavir Acterian develops a philosophy, seeks the profound meaning of the human existence in the world, interprets the major signs of the human existence: birth, death, sickness and the incapacity to live unadulteratedly; he tries to explain the concept of God and His meaning for the human life, the indifference and spleen as defenses of the individual who is incapable to comply with the rigors of the laws he meets in the process of searching the Mystery. But... Arșavir Acterian is a pseudo-philosopher, as he states in the title of his first journal he published after 1990: *The Journal of a Pseudo-Philosopher*, edited by Cartea Românească (Bucharest, 1992).

From Arșavir's perspective, sometimes the miracle pertains to the historical events he lives directly, even if not actively, but as a witness of the changes of history. As a keen observer, he records and comments upon the course of history with the knowing voice of the chronicler and with the living restlessness of the aesthete lampoonist.

Life is a merry-go-round which has for the human existence a precise role-play, and his pages of diary are those where the writer analyzes, with tremendous reflexive patience, the attitudes towards the enigmatic parts he plays on the life stage.

The voice of the pseudo-philosopher Arșavir distinguishes himself, in the Romanian journalism, through his stern style, through the specific tone of voice and philosophic approach of the writers of the generation of the '30s, who deny everything for the sake of change, are found of the new theories and are very much aware of the mission they have to accomplish. In the first number of "Fapta" magazine can be read the article *French magazines*, an account on the publications written from a sociologic-philosophical perspective. In the second number of the magazine, Arșavir publishes a critical review of G. Bacovia's volume of poems, *With You*. His article is valuable through the just judgment, with aesthetic criteria, of the poems and his courage to state the truth as opposed to biased criticism. For the fourth issue of the same magazine, Arșavir Acterian writes another article

where he makes an account of the French literary publications. In number nine of “Fapta” magazine, he publishes the article entitled *Counterpoint*, where he communicates his impressions after reading Aldous Huxley’s novel with the same title.

In the third number of “Ulise” magazine appear a few fragments taken from one of his journals, *The Journal of a Pseudo-Philosopher*.

In the fourth number of the “Axa”, Arșavir publishes pages of his journal under the title of *The Journal of a Madman*. These pages reveal the sincerity of the diarist who makes a purposeful confession, knowing that his pages are for reading, denouncing the lack of authenticity. In number 7 of the same magazine is included his article *Homo americanus*, an interpretation of Petru Comarnescu’s study with the same title. Two numbers later, the magazine publishes a review of Liviu Rebreanu’s novel, *The Riot. C.* – this is the title of the article A. Acterian publishes in the thirtieth number of “Axa” magazine, and which is, in fact, a fragment of diary, dated from 19 of August, 1932. *Reading...* is an article which appeared in the 17th number of the “Axa” from 1933.

In the series of his portrayals and recollections can also be included the article *About My Latin Teacher, Mr. Locusteanu*, published in the “Vlăstarul”, no. 2-3 from 1934.

In no. 3 of “Fapta” magazine, he is again included with the article *Mr. C. Rădulescu-Motru and the Mysticism*. Shifting from the philosophic and sociological perspective to the mystical and religious one, Acterian addresses the reader who is just as cultivated as the writer, knows the facts the writer speaks about and, more than that, is himself or herself able to be an equally pertinent critic of the facts discussed there. In no. 6 of the “Fapta” is included the article *Mr. Nae Ionescu and The Catholicism*, where, surprisingly for a member of a generation formed by Nae Ionescu, Arșavir is critical towards N. Ionescu’s articles on the subject of the Catholicism in Romania.

In the second number of “Ulise” magazine from 1932, Pancronica collection, Arșavir publishes the article *Discussions*, a text on the evolution of his generation, looking at the destiny of some of his colleagues and friends, especially Mircea Eliade and Mihail Sebastian.

In the same year, 1932, Arșavir is included in “Floare de foc” magazine with the article *The Action Man*. It is a philosophical satire in the form of a pseudo-lecture about the action men or men of good intentions. In no. 3 from 1933 of the same magazine, Arșavir publishes the article *The Balance*, an authentic philosophical essay, where the balance is the symbol of man’s possibility to go beyond the physical reality by knowledge. This state of mind is considered hard to achieve, for short moments, when the adult is able to go back to the peace of childhood, with its capacity of existential wonder and bewilderment.

In the “Axa”, no. 1 from 1932, Arșavir publishes the article *André Gide, Communist*. In the 6th issue of the magazine is published the article *Artificial Culture*. The article has certain overtly anti-communist ideas and is a good example of the satirical style of the journalist. *A New Disease: Authenticity* is the title of an article Arșavir Acterian included in number 11 of “Axa” magazine. It is a very interesting opinion on what it means to be ‘authentic’: to believe with all your strength that everything you do, think, create, as a last resort, is authentic. The great merit of the publicist is the attempt to calm down the wave of ‘authenticist’ attitudes which was popular among the means of expression of his generation. *War and Death* is the title another article, published in number 15 of the “Axa”. Arșavir analyzes here, from a sociological point of view, war and his ultimate consequence, death.

In “The Romanian Idea”, no 2-4, at the Criticism section, we can find Arșavir Acterian’s article *Thoughts on ‘Bucharest’s Month’ and on Romanian urbanism*. This time, the journalist wanders away from literature, theatre, cinematography, literary criticism, philosophy and sociology, and applies himself to the Bucharest of 1935’s urbanism.

The article *On Eminescu’s Origin* can be found in the pages of “The Romanian Idea” year I, numbers 5-10, IX, 1935-II, 1936, and in “Ani” magazine, the third volume from 1936.

In “DA și Nu” magazine, number 8-9 from 1936 can be found together in a collection some of the short (or more developed) of the writer’s philosophical aphorisms. Either he speaks about existence, or about dreams, the faculty of reason, and others, Arșavir Acterian gives the impression of a humbug (why not?) who plays matching words when he is bored to death. Although the subtext of his aphorisms is profound, the impression given by his style is that of hasty notes of philosophical glimpses.

In “Veac Nou” magazine from 1937, Arșavir Acterian publishes *Descartes’ Dream*. The article is a review of Constantin Noica’s book, *The Life and Philosophy of René Descartes*.

In “Idea românească” magazine from 1935, A. Acterian signs an article spread on many pages, entitled *The Spectacle; The Cinema; The Comic; The Russians*. It differs from his other articles by its style, because the rhythm of the text is syncopated. The ideas are expressed in short and incisive sentences, underlining, epigrammatically, the main points of the demonstration.

In an article published in “Ani” magazine from 1935, Arșavir Acterian writes about an Armenian stage director, Rouben Mamoulian, who became successful in the Hollywood film industry.

The pages of correspondence between Arșavir Acterian and Emil Cioran were left unpublished until the apparition of the volume *Letters to the Ones at Back Home*, edited in 1995, 2004, 2010 and, latter on, included in the volume *Cioran, Eliade Eminescu* in 2003. The letters exchanged between the two contingents and fiends cover a long amount of time, between 1933 and 1990, both in Romanian and French. We will make a survey of the phases of this correspondence who disclose the signs of a genuine friendship, in the spirit of the generation they belonged to.

Among his letters, there are a few from between 1939 and 1944 exchanged between Arșavir and Jeni Acterian. Arșavir wrote more, showing his typical care for his family's destiny.

The letters of Arșavir to Jeni are a part of the category of family letters which exchange information about acquaintances, friends, events that took place, feelings and thoughts.

The fourth part of our study is dedicated to Jeni Acterian, Arșavir and Haig's sister. She did not publish anything during her life. She kept a diary, wrote letters, was as a part of 'the lost generation', lived as her contingent, searched for the 'authenticity' of existence as a complete formula of living, had friends together with whom she founded The Crazy Pen Club, loved and lived the eternal disillusion of love, read in the manner of *vivre à lire* always, nourishing at the eternal spring of good reading, with contemporary or classical readings. She understood from outside the historical events of her times, she searched freedom through her need of independence, altruism, pacifism, trying to alleviate the misunderstandings. More than everything, Jeni Acterian suffered from a terrible illness, she fought to overcome the physical sickness of the Hodgkin disease and died much too early, at only 42 years old.

Everything she lived, dreamed, felt was preserved between the pages of *The Diary of a Hard-to-Please Girl*. Everything that can be said about Jeni Acterian relies only on this unusual diary, whose discovery brought the feminine literature of the Inter-war period to top of the memorable books of the Romanian literature.

Jeni defied the conventions with her lucidity, intelligence, culture, erudition and, not last, by the specific charisma of the Acterian family; she wrote about her university courses and exams, emblematic figures of teachers, the ideology *en vogue* in the Inter-war period, about the manifestations of love, about the pains of the soul. She was a singular feminine figure, by her life and writings.

The publication of her *Journal*, editio princeps, in 1991 is, entirely, an act of cultural restitution of great importance for our literature, and is exclusively due to the writer Arșavir

Acterian, one of the two brothers of the diarist, after Jeni's death in 1958 without her publishing anything. She expressed her intention to never make her diary public. When Arșavir Acterian decides to introduce her diary to the public, he violates her intimate creed of confessing privately in writing. Jeni Acterian did not write a diary to publish it, to review it in this scope, to prepare it for print and to disclose it, an end called by Eugen Simion 'the crime' of preparing a diary for print.

For Jeni Acterian, the diary is a type of love, a form of rapture, but she elopes for a time from writing and then returns to it with new purpose: to find herself.

Interpreted either as *an erotic novel in the style of the '30s, imitating the model of Camil Petrescu, Holban, Sebastian (Radu Ciobanu)* or regarded as *a novel, as the most accomplished ones, the most powerful of private diaries of the Romanian literature* (Paul Cernat) or *a hidden bildungsroman* (Gheorghe Glodeanu), *Diary of a Hard-to-Please Girl* remains a perpetual invitation to a very captivating reading, to an identification with one's own thinking and sensibility, a model of assumed freedom, in full agreement with an unruly generation who launched out to discover life with exceeding vitality and creativity. The fear of failure and her acute lucidity made her not to write anything else except her diary. She would have been a valuable novelist, because of her description of anxiety, of the love which needs to be lived (but is never experienced), of the fear of death, of the pleasures of reading, of the passion to radiography those around could have been the material for genuine epic, impregnated with remarkable feminine essences.

Following the great number of classification criteria mentioned by Eugen Simion in his referential work, previously mentioned, Jeni Acterian left us, due to Arșavir Acterian's care, an *inner journal* (according to the criteria proposed by Gusdorf and other theoreticians), a *private inner journal* (according to a classification by Michel Leleu), a *Sthendlian, sober and authentic journal*, as Eugen Simion characterizes the book, a private journal, a psychological journal, a genuine journal, a journal of ideas.

The causes of the writer's failure, of her broken destiny, are both subjective and objective. They are objective because the Acterian family is not wealthy, and the three brothers often have difficulties caused by the lack of money. It is one of the reasons why Jeni Acterian takes a job at C.A.F.A. (Autonomă de Finanțare și Amortizare – The Independent House of Finance and Liquidation). Personal failure is a state Jeni Acterian lives plenary. She does not try to go around this feeling and only her lucidity provides for her the needed detachment for what she inescapably lives.

The diary has, in Jeni Acterian's case, a therapeutic function. It helps her save a superior conscience from contamination with the bacilli of incapacity.

Another of the themes present in the pages of the diary is the spleen. The author suffers terribly because of the boredom: at home, at school, at the courses, even at some chance love encounter. Too much lucidity deprives her of the right to dream, to dream with the eyes open, this is why she exclaims in her diary: "The miracles cease to be interesting as soon as they are explained".

The remedy for boredom is, for the hard-to-please being, to encounter love, at least, it is an option during the times when she aches for it with her whole heart. But the lucidity and the deep introspection by which the feeling of love is filtrated do not allow for love to happen. The first relationship which leads to intimate relationship is destined to a complete and tormenting misery. Alexandru, in the diary *Alex. Or S.*, does not correspond to the masculine ideal of Jenica, and the fight that takes place within herself in order to forget him is memorable.

Jeni Acterian is ready for love, but she cannot let anybody love her, and she is incapable to dissociate her feelings of devouring lucidity. She cannot see love as a game, she cannot find the right partner or the playful structure needed for the game of seduction. The extreme lucidity of the writer does not allow her to live the frivolity of love. But, despite all these, Jeni Acterian cannot stop herself from suffering from love. As in a funeral circumstance, she make herself burry S. and come back to his grave to remember!

The inner rustle is borne out of the exterior boredom, same as the richness of feelings and the experiment of senses. Her pages are about love, about the erotic feeling. But, more powerful than love is the writer's obsession with death. Jeni Acterian lives constantly in the proximity of death, which makes her afraid, gives her phobias, fights, and occupies her daily time.

Jeni Acterian prefers to live the private dimension of history and to be a victim of the war, because it prevents her to go to France for her PhD studies, at the recommendation of professor Dupront.

Jeny Acterian lives her life as member of the 'young generation', socially and culturally speaking. Mircea Eliade is the one considered by everone the informal leader of the generation, the personality who provides them, by the force of personal example, by auto-imposed study-rule, with the premises of the creative spirit's affirmation. Jeni Acterian is an important person among the young people of her generation. She shapes her destiny together with her professors, colleagues and, especially friends, because she has the vocation of

authentic and lasting friendships. But, beyond her social existence, there is the book, friend, teacher, coach of the personality, mind and sensibility. Jeni Acterian reads tremendously, and that helps her accomplish herself, as if by overcoming obstacles after obstacles. The book is the magical instrument that helps her travel through her incessant self-search, through culture and knowledge. Jeni Acterian has her very interesting private method of study: she reads a lot around exams, about 18-20 hour per day, she takes her exams with flying colors, promising herself that next year she has to learn more and better! This is where her capacity to analyze critically those around her comes from, and she is harsh, both on her teachers and colleagues, and on her friends and even on her family.

The book reveals in Jeni Acterian an intriguing personality, who is very intelligent, alert, ready at all times to make a critical judgment, ready for dialogue, and very sharp. The suffering from unshared love turns her into a very lucid and caustic person, turns her into a fighter for the woman's rights, which makes her sad and disillusioned, but does not bring down her spirit!

Of course, her 'book' is a private diary, and it has all the features of a diary, but it can be read and interpreted as an existentialist novel, as many of the books written during the Inter-war Romania: the first person narrative, the subjectivity, the authenticity, the presence of the witness character who is as the same as the narrator, the demystification of life and of the thanthic quality of the existence, auto analyze, all specific traits of the generation of the '30s, so that Jeni Acterian writes a good prose, in the context of her social and cultural epoch, characterized by her uncommon lucidity.

Her correspondence was edited by Fabian Anton, and published by Ararat publishing in 2005. It contains letters to Arșavir Acterian, Emil Botta, Cioran, Eliade, Radu Sighireanu, Clody Bertola, Alice Botez, enumerated in the order they appear in the volume.

The fifth part refers to the Armenian community from Romania had edited, along the times, two magazines: "Ararat" and "Nor Ghiank". "Ararat" is a magazine which has sprouted in the Inter-war Romanian press, since 1924, in Bucharest, and is written entirely in Romanian. It has resumed its apparitions since 1990, as a periodical publication of the Union of the Armenians of Romania. The second magazine, "Nor Ghiank", has appeared since 1950; it is a bilingual (Romanian and Armenian) publication of the Union of the Armenians of Romania, and contains a supplement written in Romanian. In those two magazines appeared a series of reviews and studies referring to the writings or books of the writes of the Acterian family, in order to return them to both Armenian and Romanian culture and literature.