

Dimitrie Bolintineanu's Exile within the Francophone Cultural Space

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Résumé : *Cette approche est une sélection des références critiques concernant les rapports de D. Bolintineanu avec la culture et la littérature françaises. Dimitrie Bolintineanu est une des plus remarquables de l'histoire et de la littérature roumaines qui a vécu dans la deuxième moitié du XIX-ème siècle. Même s'il a passé une période assez longue en tant qu'exilé, il ne s'est jamais éloigné de sa patrie, des communautés roumaines et leurs besoins politiques et sociaux, ce qui est évident dans ses contributions littéraires et spécialement dans son activité de journaliste. Homme politique honnête et enthousiaste, il fut pleinement engagé dans plusieurs dignités politiques (étant, d'abord le ministre d'affaires étrangères et puis le ministre de l'instruction publique et des cultes). Responsable de l'éducation de sa nation, il a contribué à la création de la Faculté des Lettres et de Philosophie de L'Université de Bucharest. Comme écrivain, il a contribué à la popularisation de la cause des principautés roumaines dans les chancelleries occidentales. Bolintineanu a été un vrai pionnier de la littérature qui a introduit dans la culture roumaine des nouveaux genres (tel que le roman épistolaire) ou des nouvelles espèces de prose et des vers (comme le poème épique).*

Mots-clés : *politicien et ministre, auteur, journaliste, traducteur.*

1. Introduction

The Francophone cultural space has been a generous welcomer to (self-) exiled Romanian authors for more than one and a half century and in what follows special attention will be paid one of the first of them, namely Dimitrie Bolintineanu, a complex personality of the mid-19th century. The paper selects from the history of literary criticism those references which discuss Bolintineanu's relationships with the Francophone cultural space. By "relationships" we mean not only the influences of the French culture, ideology and literature upon the Romanian author and his literary production but also his physical and literary presence in Paris, the cradle of the Francophone world.

The highlights of the French literature echoes, in the most frequent and accessible bibliographical references focus on specific works of authors who have contributed to the literary landscape depicted by Bolintineanu. Nevertheless, the specificity of the current approach resides in the chronological systematization considered from the perspective of the zones of influence exercised upon Bolintineanu's literature inspired by French models. Bolintineanu's sketchy portrait envisaging him as a man of letters and as a political figure makes the object of the former part of this approach. Its latter part presents the interrelationships between the Romanian and the Francophone cultural space. These relationships refer to his stays in Paris, which are fruitful time intervals, when he becomes imbued not only with all major cultural, ideological and social aspects of contemporary France but also with and some of its most prominent literary and historical personalities.

We eventually acknowledge the homage he paid to the French culture through the translation of Hugo's *Les Misérables* into Romanian. Gone to France, as the fashion of his time had it, to continue his studies, Bolintineanu discovers a world in a process of full transformation, he witnesses unique historical events and sensitive to the fundamental idea of social progress, he accumulates first hand experience which he is ready to apply to the profit of his native people whose exponent he whole-heartedly feels to be.

2. Bolintineanu in the Romanian culture

Short-lived, eventful and complex as it was, lived with dedication and self-sacrifice Bolintineanu's life has been continually explored by literary critics even since before his passing away¹. Born in the 1820s, his accurate birth date has still remained a matter of controversy². Nonetheless, numerous biographers [Pavelescu 1913, Petrașcu 1934, Păcurariu 1962, Vârgolici 1971, Vârgolici 1972] have written well-documented (but sometimes, ideologically biased) presentations of his life and activity.

He lived in a time of metamorphoses, in a tumultuous, effervescent and tremendously important epoch in the socio-historical evolution of his native country. He not only witnessed but he willingly and very energetically involved in it with all his being. It is this time interval, i.e. a few years preceding the year 1848 as well as the years after,

which influenced his life and literature for ever, making him equally experience the ups of political commitment, literary fame and celebrity and the downs of poverty, illness and supreme humiliation among his contemporaries³. All along his 30-year active life, Bolintineanu authored a vast and varied literary production, consisting of over 50 volumes where he tried his hand with “almost all literary genres and species” [Păcurariu, 1961: XXIII]⁴. Literary historians acknowledge him to have introduced the historic legend and the epic poem and to have marked the beginnings of novel writing in the Romanian literature [Păcurariu, 1961: LII]. In addition to his literary concerns, he also practised journalism.

As a man of letters he made his debut in 1842 with the elegy *O fată tânără pe patul morții* (*A Young Lady of Her Death Bed*) published in *Curierul de ambe sexe* (*The Courier for both Sexes*) and warmly recommended by Heliade Rădulescu, the editor-in-chief of this publication. His literature is very rich and it records poems, elegies, satires, ballads, epic poems, such as *Conrad*, which reminds of the Byronic hero, and the national epic poem *Traianiada*. All in all, he published 14 volumes of poems, which enjoyed more or less fame at the time of their publication.

He authored two complete novels *Manoil* (1855) and *Elena* (1862) and an unfinished one, *Doritorii nebuni* (*The Lunatic Desirers*) which was published in instalments in *Dâmbovița*.

He also tried his hand as a biographer, with more or less true-to-life accounts of his main heroes, who were former rulers of either of the Romanian principalities. Biographers, and more specifically Vârgolici [1971 and 1972] or even literature historians [Păcurariu 1961, Păcurariu 1969] make pertinent commentaries regarding Bolintineanu's biographies (see, for example, *Viața lui Ștefan cel Mare* – or *The Life of Stephan the Great* and *Viața lui Mihai Viteazul făcută pentru înțelegerea poporului* – or *The Life of Michael the Brave Written for the Understanding of the People*, *Cleopatra, regina Egiptului* or *Cleopatra, the Queen of Egypt*).

Although as a dramatist his creations are described to be insignificant both from the perspective of his talent and as compared to his poems, it is worthwhile mentioning just few of them, such as the three-act drama *Mihai Viteazul condamnat la moarte* (*Michael the Brave Sentenced to Death*) published in 1867, *Alexandru Lăpușneanu* (1868) and *După bătaia de la Călugăreni* (*After the Battle of Călugăreni*) (1868).

Even if, chronologically approached, Bolintineanu's writings outline periods in the author's life when he focuses on a certain genre or species, this is not true for his journalistic preoccupations. In his relation with the press, he displayed a series of jobs which span from a modest contributor to a decision making manager.

All along his lifetime he continually contributed to *Curierul de ambe sexe*, *Propășirea* (*Headway*), *Curierul românesc* (*The Roumanian Courier*), *Foaie pentru minte, inimă și literatură* (*Page for mind, heart and literature*), *România literară* (*Literary Romania*), *România viitoare* (*Future Romania*), *Concordia* (*Concord*), *Naționalul* (*The National*), *Românul* (*The Romanian*), *Ilustrațiunea* (*The Illustration*), *Revista română* (*The Romanian Magazine*), *Buciumul* (*The Alpenhorn*), *Zimbrul* (*The Wisent*), *Reforma* (*The Reform*), *Albina Pindului* (*The Bee of the Pindus Mountains*), *Familia* (*The Family*), and *Trompeta Carpaților* (*The Trumpet of the Carpathians*).

He was an editor-in-chief, of the newspaper *Poporul suveran* (*The Sovereign People*), issued in Bucharest, and on whose frontispiece we find the French slogan *Libertate, Egalitate, Fraternitate* (*Liberty, Equality, Fraternity*), which was soon replaced by *Vox populi, vox dei*. Next, he is the editor-in-chief of a short-lived journal, *Albumul pelerinilor români*, issued in Paris in 1851, whose first number is all written only by himself. On 11 October 1858 he releases, again as an editor-in-chief, the political and literary publication entitled *Dâmbovița* which will appear, with some disruptions, until 1870.

3. Political figure and statesman

Born and raised in a modest family environment, first with his parents separated, and later on his mother dead before his being a teenager, Bolintineanu had to adapt himself to a new family life. He is said to have had his years of introversion, meditation and seclusion. This happened when, as an orphan, he was entrusted to some relatives in Bucharest.

His natural call to politics as well as his way to a political involvement and, later on, career may have been paved by his membership to professional associations both when he was in his country and when he was in Paris.

Politically, Bolintineanu became visible in 1860, when, on 21 April, he was first appointed “efor”⁵ or more precisely, administrator

for Eforia Spitalelor (the Administration of Hospitals), and one month later, a member of the European Commission of the Danube. On 12 May 1861 he became the minister of foreign affairs, a dignity he held for only two months. On 12 October 1863 he becomes the minister of Cults and Public Instruction in Kogălniceanu's government, a responsibility he holds for only nine months. In this position, he contributed to the making of many laws and to the settlement of large number of primary and secondary schools, and also, very importantly, to the founding of the Faculty of Letters and Philosophy at the University of Bucharest. For hardly mentioned reasons his biographers allude to his withdrawal from Kogălniceanu's cabinet. Although not a government member, he continued his political career as one of Cuza's counselors and close collaborators.

His withdrawal from the government marks the beginning of his gradual retiring into isolation and his exclusive and total dedication to literature. Partly triggered by his lack of any financial support but his own writings, and partly by his huge material needs in his continual fights with creditors, the productions of this period display a rather questionable literary quality. His profound political involvement when holding the positions of a minister or even of a counselor must have left him but little room for producing praiseworthy literature.

4. Bolintineanu and the francophone space

No sooner had he set foot in Paris than invisible ties between the half Macedonian-born Roumanian student and the Francophone space began to grow stronger and stronger. And strong did they remain for the rest of his life, no matter whether he was living within its borders or anywhere else. His acquaintance and friendship with the French cultural space recorded two stays and an episodic literary presence in Paris in 1866.

4.1. The first stay in Paris (1845-1848)

As a young student, Bolintineanu attends the courses of a renowned high school in Bucharest, and he starts attending the circle of secret societies, paving the way for a revolution and becomes familiar "with the ideas tormenting the most enlightened minds of the

epoch, the moment of the revolution outburst” [Costa 1955: 9]⁶. In 1841 he becomes a copier at the Secretariat of State, which is the job of a petty clerk, but which provides him his basic needs. A couple of years later he is promoted as a secretary within one of the Secretariat of State departments, which brings him a new promotion to the rank of “pitar”⁷, in 1844. His new position and well-paid job seem not to bring him the happiness and the feeling of personal accomplishment he must have earned for, since his relationships with literature are more and more obvious in contemporary media (journals, newspapers and popular magazines such as *Curierul de ambe sexe*, *Curierul, Foaie pentru minte, inimă și literatură*, etc.).

As a member of *Asociația literară* (The Literary Association), whose “main purpose was that of promoting the national literature all over the Romanian-people inhabited territories” [Vârgolici, 1997: 5]⁸, he not only gets closer and closer to the ideas of the movement for social progress, but he also becomes more visible and popular among his companionship.

Asociația literară grants him a scholarship to study abroad and so Dimitrie Bolintineanu first meets Paris and Collège de France in the spring of 1846 [Vârgolici, 1997: 14]. Between 1846 and 1847 he attends the college courses listening to famous personalities such as: Alphonse de Lamartine, Victor Hugo, Jules Michelet, Edgar Quinet, Saint Marc-Girardin, Adam Mickiewicz and Philarète Chasles. Some of them were outspoken supporters of the Roumanian cause for national freedom and emancipation.

In the December of the same year 1845, *Societatea Studenților Români* (Society of the Romanian Students) is created in Paris, with Alphonse de Lamartine as an honorary president, Ion Ghica, a president in charge and Dimitrie Bolintineanu as a member, among other young Romanians studying in France. But his stay in France soon reaches an end for, after witnessing the outburst of the revolution in Paris, Bolintineanu comes back to his native country. His return throws him into a time interval which later on proves to have been both extremely eventful and devastating for him: the time of the 1848 revolution in the Romanian principalities. But the Wallachian⁹ revolution he and his brethren participate at is a complete failure. As a consequence, the victorious Turkish authorities have him together with other revolutionaries exiled and embarked upon a boat forced to sail upstream the Danube. While a prisoner on board that vessel, he made plans and eventually escaped. And like any escapee he faced no

determined destination. So, while some of his companions go to Transylvania, he decides to go up to Paris.

4.2. The second stay in Paris (1849-1851)

Although embittered with the Wallachian revolution failure, the fact that he is still young enables him to prove enthusiasm, self-confidence, optimism and the ability to reinvent himself. But his call to being part of his nation process of history making is much stronger than anything else. Thus, on 30 October 1849, he is again in Paris, with the firm determination to continue his studies. In the month of December when *Asociația română* (*The Romanian Association*) is constituted in Paris with the main objective of “organizing the emigration, of impressing its activity a high patriotic and revolutionary finality” [Vârgolici, 1997: 6]¹⁰, Bolintineanu will be among its members.

He expresses his ideas in a few patriotic poems published in *România viitoare* (*Future Romania*). Here, in Paris, he is also involved in the editing of three numbers of the publication entitled *Albumul pelerinilor români* (*The Album of the Romanian Pilgrims*) and by participating at the editing of the journal *Junimea română* (*The Romanian Youth*).

By the end of 1851, Bolintineanu left Paris with the strong hope of meeting some of his family in Wallachia, which he is forbidden by the Bucharest authorities. So, after months of expectation for his hope to come true, he goes straight to Constantinople. Here he travels to various places in and out the Ottoman Empire and, at the same time, is very focused on literature. Besides a wide range of poems (philosophical, satirical, historical and epic) he also has a novel published in Jassy, the capital of Moldova, the eastern Romanian Principality.

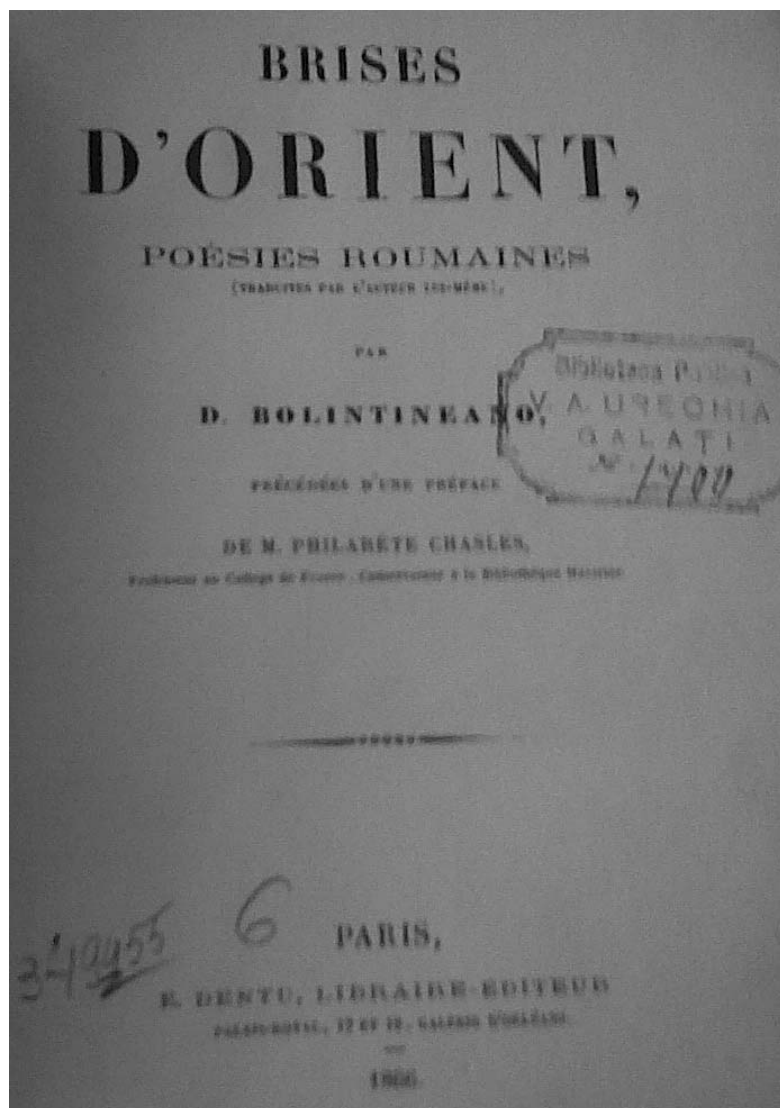
4.3. Bolintineanu's writings published in France

Bolintineanu left the Francophone space in 1851 but he never felt the distance separating him from this country. He had true friends there, and they helped him to have the volume *Les Principautés Roumaines* published in Paris in 1854. “Intended to inform the foreigners about the social status, the history and culture of the

Romanian people, the book outspeaks patriotic and democratic ideas in the spirit of the 1848 revolutionary fighting program” [Costa 1955: 272]¹¹. Therefore, highly popularizing in its purpose and character, the book “consists of a brief historic and geographical presentation followed by an analysis of the socio-political and cultural situation in the Romanian principalities, [...] highlighting the necessity of a regime which could grant freedom for people, autonomy and independence for the internal administration and, finally for the union” [Păcurariu, 1969: 20-21]¹² of the Romanian principalities. The volume continues with an outline of the Romanian literature and language which considers not only the early beginnings of this literature but also creations whose roots go deep down into the national folklore and take a long trip to reach the author’s contemporary men of letters.

In 1856, a second volume, *L’Autriche, la Turquie et les Moldo-Valaques* is published in Paris. It is intended against Austria, as an opponent to the union of the Roumanian principalities. Among its fundamental ideas, some become recurrent in Bolintineanu’s contributions to the *Dâmbovița* journal. They regard the granting of political rights equality to all citizens, of freedom of the press as well as of free access to the system of public education, of the independence of justice and the institutionalization of a strong Roumanian army.

While these preceding books are not considered literature but popularizing writings, it is the 1866 volume published by E. Dentu in Paris and entitled *Brises d’Orient, Poesies roumaines traduites par l’auteur meme, par D. Bolintineano* that is acknowledged to be the first volume of verse paving the way for “la literature d’expression francaise” [Vuillemin 2005: 90] or “the literature of French expression”. The volume consists of 372 pages and it is preceded by a 15-page preface signed, as the front page shows it, by “Philarète Chasles, professeur au Collège de France et conservateur à la Bibliothèque Mazarine”. The author of the preface admits the fact that “On me prie de présenter au public français ce volume de poésies roumaines. Je m’acquitte de ce devoir envers un étranger distingue, M. Dimitrie Bolintineano”. And indeed he made the best of his task when he wrote it. The preface gives a few biographical details about the poet and makes some historical and cultural references to the Romanian community and literature, before making references to the poems in the volume [for more details, see Costinescu, 1967].



Front page of the volume *Brises d'Orient, Poésies roumaines* par D. Bolintineano. The collection of Biblioteka Municipală “V. A. Urechia”, Galați. Photo by Floriana Popescu

4.4. French influences upon Bolintineanu's writings

Actively engaged in political causes, energetic and creative as he used to be in his youth years, Bolintineanu authored a wealth of volumes; some of them undoubtedly revealed literary value, on the one hand, but, on the other hand, some others were written under the pressure of financial urges. That is why they reflect fewer concerns in his literary standards. All in all, irrespective of their literary value, the majority of his writings reflect signs of French influence.

Noticeable in discreet fragments of literature, the elements of French influence are referred to in critical literature, in close relation with or through parallelisms between the source author, work, episode or character and Bolintineanu's literature. Thus, as a romantic, he was much inspired by the French romantics, in the general framework of his poetry. Similar poetry images have been indicated by critics. Some of the poems in the volume *Florile Bosforului* (*Flowers of the Bosphorus*) (1866) find their matches in Hugo's *Orientales*, and Păcurariu [1969: 85] suggests Bolintineanu's direct inspiration from the cycle of the French author "indicating resemblances between *Blestemul dervișului*, *Hial*, *Se Scaldă* and *Dorința*, on the one hand and *La malédiction*, *Le derviche*, *Fantôme* and *Sara la baigneuse*, on the other.

Although attached to romanticism and acknowledged as an original poet with his poem *Mihnea și baba*, Bolintineanu is said by Apostolescu [*apud* Păcurariu 1969: 96]¹³ "to have been inspired by Gautier's *Albertus ou l'âme et le péché* with regard to the selection of poetic themes and by Nerval's poems *La danse des mots* and *Le rêve et la vie* for the preference for the macabre fantastic. Bolintineanu's inspiration relies on French models to such an extent that his free translation of Alphonse de Lamartine's lines in *Le Lac* "O, temps! Suspend ton vole..." into "O, noapte grațioasă oprește zborul dulce..." is indicated by the same critic [Păcurariu 1969: 88].

As a novelist, Bolintineanu published two volumes, *Manoil* (1855) and *Elena* (1862) which also remind of French models either in their writing technique or in other perspectives. *Manoil*, the first (sentimental epistolary) novel in Romanian literature is constructed according to Jean-Jacques Rousseau's *La Nouvelle Héloïse* or to Madame de Staël's novels. Episodes in the novel plot remind of a distinct genre in French literature, the novel of mystery, with the best

known of the series, *Les Mystères de Paris* (Eugène Sue) and *Les Mystères de Londres* (Paul Féval) [Păcurariu 1961: XLIV].

The French influence upon Bolintineanu is noticeable in the creation of literary heroes or heroines. Literary critics indicate the author's indebtedness to Balzac in creating both the character or the nature and the fate or destiny of Elena, the main character in the eponymous novel. Elena is similar to Balzac's Henriette in *Le lys dans la vallée*. Actually, Bolintineanu himself voices this influence through Elescu, Elena's lover. When he finds Balzac's book in Elena's room, he says "this is a novel which shows it better than all the works of philosophers what a woman is like. Elena had to read it and to feel it ... there is a huge resemblance between these two souls of women" [quoted apud Păcurariu 1969: 121]¹⁴. On the other hand, Elena's tragic end brought about by her suffering from tuberculosis suggests a parallelism with Dumas's *La dame aux camellias* (1848).

Some of Bolintineanu's political topics were also borrowed from a French model. This is the case with *Cartea poporului roman. Cugetări filosofice și politice în raport cu starea actuală a României* (*The Book of the Romanian People. Philosophical and Political Thoughts Related to Romania's State-of-the-Art*) which was published in București in 1869. The book reveals the influence of *Le livre du peuple* (1837), a book written by Félicité Robert de Lamennais, 19th century French writer and philosopher. This influence is detectable in the book main topics of discussion which were actually a heritage shared by the whole Europe in the years foregoing the 1848 revolutions in several countries of the continent. The idea of the revolution legitimization expressed by Lamennais is argued by Bolintineanu in a manner which emphasizes the close relationship to the French author.

Inquisitive traveller, while visiting the Romanians in Macedonia, Bolintineanu observes and "diligently takes notice of all his impressions" [Păcurariu, 1969: 20]¹⁵. Nevertheless, as Theodor Capidan¹⁶ [1927] demonstrated it, Bolintineanu did not rely on his impression notes when creating the poems joined under the title of *Macedonele*. Instead, as it seems, Bolintineanu wrote the poems dedicated to the Romanians in Macedonia by extracting his information from *Voyage dans la Grèce*, a five-volume work published in Paris between 1820 and 1821 and authored by T. C. H. L. Pouqueville. His personal notes may have made the source of

inspiration for his travel writings *Călătorii la românii din Macedonia și Muntele Athos sau Santa-Agrora* (1863).

4.5. Bolintineanu as a translator from or into French

It was stated in the foregoing that Bolintineanu showed preoccupations as a translator of Romanian poems into French. In addition, he dealt with translations from or in other languages, which will be presented in what follows.

Thus, his classical studies enabled him to make his own translations from poets of the antiquity, and his familiarization with Anacreon has been mentioned in Bolintineanu's critical literature. His virtues as a translator from the classical authors of Greece and Rome have also been mentioned [Păcurariu, 1961: XXIV].

His friendship with E.C. Grenville Murray, the British vice-consul at Metylene on the Prinkipo Island helped him to make a high quality translation of some of Vasile Alecsandri's poems which were published in London in 1854 under the title *Doine or the National Songs and Legends of Romania* [Vârgolici 1997: 7].

As a student at Colegiul Sf. Sava, around the year 1830, Bolintineanu befriends with Alexandru Zanne, and later on this friendship turns into a fruitful and creative collaboration. In 1859, the two and Pantazi Ghica share the authorship of *Calendarul istoric și literar*, but the 1860 and 1861 editions are shared only by Bolintineanu and his friend Al. Zanne. Intended for popularizing practical knowledge, the calendar which resembled an almanac targeted a large readership, with its information regarding, among other things, "the names and the days of the fairs along the year, the calendar proper and the horoscope" Păcurariu [1969: 34]¹⁷. The most comprehensive part of the calendar, nevertheless, includes fragments from Bolintineanu's literary writings. It is this translational collaboration which resulted in "the first ever version in a foreign language" [Costa 1955: 274]¹⁸ of Victor Hugo's *Les Misérables*. The six tomes of the Romanian version performed by Bolintineanu, Al. Zanne and I. Costiescu were published in Bucharest between 1862 and 1864. On his own, Bolintineanu translated many of his poems into French and he had them all joined together in the volume *Brises d'Orient* presented in the foregoing.

5. *Final remarks*

Călinescu's compendium [2001: 97] assigns Dimitrie Bolintineanu to the chapter of romantic and macabre poets and makes him an unexpected introductory portrait, referring to him as "the Macedonian" who published "a very loose imitation after *La jeune captive* by André Chénier, namely *O fată tânără pe patul morții*".

My strong conviction is that Bolintineanu would have deserved a much better position within the history of the Romanian literature for a wealth of reasons. First and foremost, for the role he played in the Romanian literature as an initiator or a pioneer. He was the first author to have written historical legends as well as ballads and to have done his best with writing them [Păcurariu, 1969: 97]. He followed French and other European patterns and created the first novels in our literature, which provide, above all, a canvas of Bolintineanu's contemporary Romania. Although his satires are not as exquisite as those of Alexandrescu, his predecessor, they enjoyed success among his contemporary reading public. He also contributed consistently to the beginnings of the drama, and to travel writing. He was a tireless man of letters, dedicated to his ideas and ideals and who first thought about the possible translation of Hugo's *Les Misérables* into a foreign language, which thanks to him and his friends happened to be Roumanian.

Above all, he was an ambassador of the Romanian literature, if not as an original and worthy writer, then as a translator of Alecsandri's *Doine*, published in London in 1854 and of his own poems included in the volume *Brises d'Orient*, to say the least about the two books describing the state-of-the-art of the mid-19th century Romanian society which were characterized as books of propaganda. To my mind they simply voiced the ideals of the generation who staged the 1848 revolutionary movements for national liberty, independence and human progress, which gradually turned into reality, some of them right under Bolintineanu's eyes, as it happened with the 1859 union of the two principalities, Wallachia and Moldova.

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Notes

- ¹ See, for example, Gr. H. Granda, *O vizită la Bolintineanu*, an article in *Familia*, VII, 1871, 224, which was published one year before Bolintineanu’s death.
- ² Different literary historians or even biographers propose and argue in favour of different birth dates, within 1819 and 1826. This is first and foremost because of a lack of any written evidence and also as a consequence of the author’s contradictory confessions. For details on the controversies and different points of view, see Păcurariu 1969: 9.
- ³ Bolintineanu’s biographers hardly ever omit to refer to the hospital records which read the English version which is, like all the rest that follow, my own translation, i.e. “Dimitrie Bolintineanu, former minister of Cults who was admitted in hospital without his own clothes” for “Dimitrie Bolintineanu, fost ministru de Culte, internat fără haine” [Păcurariu, 1961: XXIII].

- ⁴ The original text reads: “aproape toate genurile și speciile literare” [Păcurariu, 1961: XXIII].
- ⁵ *Efor* is an old-fashioned Roumanian term actually similar in meaning with the present-day word describing the position of an administrator [Ciorănescu, 2002: 311].
- ⁶ The original text reads: “cu ideile ce frământau pe atunci mințile cele mai laminate ale epocii – momentul izbucnirii revoluției” [Costa, 1955: 9].
- ⁷ *Pitar* is a title assigned to a boyard who was in charge with the procurement of bread for the royal court, the army and with the surveillance of the royal bakers [DEX, 1998: 799].
- ⁸ The Romanian author says: “...principal scop era acela de a promova literatura națională în toate regiunile locuite de români.” [Vârgolici 1997: 5].
- ⁹ Wallachia was the name of the roumanian principality situated north of the Danube, between the Danube, in the east and approximately the Cerna river in the west. In Bolintineanu’s times the two Romanian principalities were under the Ottoman authority.
- ¹⁰ The Romanian author says: “...organizarea emigrației, imprimarea unei înalte finalități patriotice și revoluționare.” [Vârgolici 1997: 5].
- ¹¹ The original text reads: “Menită să informeze străinătatea cu privire la starea socială, istoria și cultura poporului român, cartea promovează idei patriotice și democratice în spiritual programului de luptă al revoluționarilor pașoptiști” [Costa, 1955: 272].
- ¹² The original text reads: “cuprinde o sumară prezentare istorico-geografică, urmată de o analiză a situației social-politice și culturale din țările române, [...] subliniindu-se necesitatea unui regim de libertate pentru popor a autonomiei și independenței interne și, în fine, a unirii...” [Păcurariu, 1969: 20-21].
- ¹³ The Romanian author says: “... pare a fi inspirată din Gautier...” [Păcurariu, 1969: 96].
- ¹⁴ The Romanian author says: “Iată un roman ce arată mai bine decât toate operele filozofilor ce este o femeie. Elena a trebuit să-l citească, să-l simtă... este o mare asemănare între aceste două suflete de femei”. [Păcurariu, 1969: 121].
- ¹⁵ The original text reads: “... notându-și sânguincios impresiile.” [Păcurariu, 1969: 20].
- ¹⁶ Philologist and linguist, member of the Romanian Academy, Theodor Capidan was a remarkably well documented scholar specialized in Aroumanian language and customs. Born in Macedonia, he had first hand knowledge about what Bolintineanu meant when he wrote his literature focused on this part of the world.
- ¹⁷ The original text reads: “... numele și zilele când au loc târgurile în timpul anului, apoi calendarul propriu-zis și zodiacul.” [Păcurariu, 1969: 20].
- ¹⁸ The original text reads: “... este prima tălmăcire în vreo limbă străină a acestei opera.” [Costa, 1955: 274].