

dans l'effort de récupérer le présent et son identité sous les auspices des valeurs démocratiques et libérales. Les notations portent l'empreinte des options éthiques et idéologiques de l'auteur, qui a la possibilité d'identifier les sources de la crise politique actuelle en Europe de l'Est dans les contradictions intérieures de la société et des milieux politiques ukrainiens.

Le livre de Piotr Pogorzelski est un ouvrage d'histoire classique qui, sans faire des considérations sur le présent et le passé, met en évidence une réalité qui est le plus souvent étudiée sous les auspices de commandements géopolitiques ou à travers la censure des préjugés. Il offre à l'historien des solutions pertinentes à des questions comme l'accessibilité de l'écrit historique et l'importance des nouvelles ressources mises à la disposition par les tendances de la technologie. L'ouvrage continue à offrir au lecteur l'opportunité de réfléchir sur le destin et les perspectives d'une nation qui a connu des expériences historiques similaires, et constitue en même temps un avertissement sur les risques qu'implique le mépris des normes éthiques et des sensibilités identitaires.



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**PIA ALIMĂNEȘTIANU**

**Însemnări din timpul ocupației germane (1916-1918)**

(Notes from the time of the German occupation (1916-1918))

2<sup>nd</sup> edition (Foreword by DINU ZAMFIRESCU, Bucharest: Corint Books, 2017, 138 p.)

**T**HE COMMEMORATION of the centenary of First World War, generated in the space of historical research the publication of a lot of researches dedicated to this topics, or the reprinting of some important sources of investigation. In the second category may be included also the book of Pia Alimăneșțianu, the 8<sup>th</sup> daughter of Romanian politician Ion I. C. Brătianu and Pia Pleșoianu, important political personalities of the interwar and previous period.

Her studies, the influence of her family and their prestige, makes Pia Alimăneșțianu, to see the world in a special way. Her literary talent transforms the notes not only in some testimonies, but also in writings with literary importance. Even the context of the events contributes to that. It is a special situation, even difficult to imagine, as Dinu Zamfirescu underlines it in the foreword. It is hard to understand how a part of the family of the Prime-Minister of Romania Ion I. C. Brătianu was “abandoned” in the territory occupied by the German enemy (p. 6). Even for the writer, it is difficult to say why. She tried to see this as a patriotically action: “Brătianu family considered it is its duty to show that, their family is suffering together with the people remained in the occupied part of the country” (pp. 6–7).

The period presented (1916–1918), is the one of the German occupation of Bucharest and Southern Romanian. Dis-

appointed by the occupiers, and worried for the future of her country, Pia Alimăneșțianu is always happy when she sees a defeat of the enemy army, and is sad when the news from the battlefield is bad for Romanians. For example, she notes at 5<sup>th</sup> December 1916: “A news that pleased me was offered by a German officer: a photograph where it can be seen how one of the Zeppelins, that were continuously the capital, was touched by our cannons and put it out of use” (p. 26).

The relationships between the Romanians and Germans are not the only ones presented there. The author also highlights aspects of the conflicts between the former and the Jewish people from Muntenia (p. 126), or with the Americans (p. 115). She also offers interesting portraits of cultural, political or social personalities of their time, highlighting not only their physical characteristics, but also their interest in War. One of the personalities presented is Ștefan Popescu (1872–1948), which is, in several times, described. If, starting from the second moment when an interaction with him is presented, she is very tough with him, at the beginning, even if she is disagreeing his pessimism, the portrait is a very favourable one: “The painter is not at all a *Germanofil* (a lover of the Germans, o. u.); *au contraire*, he waits their defeat, but he has, like all the artists, a too impressive and pessimistic way of being. On the other side, he has also as an excuse the soul situation of his wife, which lost her lonely son, an eminent and brave boy. She’s sadness makes him to see everything in dark. But despite of his pessimism, I am always very glad to see him. He has a good soul” (p. 58).

Sometimes, the discussion with the former political personalities which remained in the occupied part of the country, brings Pia into depression, because of the same rea-

sons as the ones of the aforementioned person (p. 59). Then, he sees the occupation segmented in different moments. Once, when she noted one of these moments, she said: “Since of the occupation, I had three phases in my relation with the enemies. In the first one, I was filled with the feeling of humility, in the second one, with the one of the revolt, and in the 3<sup>rd</sup>, by hate. From all of them, the one which makes you suffer is the last one, which is the worst, because it depresses your soul” (p. 68).

After all the sufferance, at the end of the notes, the writer expresses her sincerely joy for the end of the German occupation, but also the surprise caused by the re-bringing back of Bessarabia, Bukovina and Transylvania. The ending phrase underlines the last one of them: “When you stay and think, for a few moments, when you saw the Romanian army near the French, English, Italian and American ones, received with continuous acclamation, showing their flags and walking together, when you saw the joy of the people . . . you ask yourself if this new Romania, wanted by so many generations in the past, is real, or is just a marvelous dream?” (p. 138).

All these notes of Pia Alimăneșțianu, not equal in style and content, are presenting a complex universe and a dynamic phenomenon. Without having the pretention of presenting a completely objective perspective of the period of German occupation of Bucharest, nor a detailed chronicle of the events, they still are an interesting testimony of the experience lived there, and an important source that must be discovered, analyzed and classified in the bigger category of the memories of the 1<sup>st</sup> World War, together with other notes from the same period and space.

