

présent à la fois dans l'action diplomatique et les documents du Ministère des Affaires étrangères. Il souligne aussi le support porté par la Pologne ou mouvement en faveur de la fondation d'un État juif, en relation avec les politiques de l'Allemagne nazie.

Petre Otu évoque la question des réfugiés militaires polonais sur le territoire de la Roumanie dans les conditions de l'agression allemande-soviétique, en septembre 1939, sous les auspices de l'alliance roumano-polonaise. Il met en évidence des aspects bien connus au public intéressé, telles que l'attitude bienveillante de la population et des autorités locales et les tentatives des réfugiés de continuer la lutte pour la libération en s'évadant des centres d'internement.

Les résultats des recherches récentes des spécialistes roumains et polonais offrent aux historiens un instrument essentiel pour une meilleure connaissance des problématiques qui n'avaient pas encore épuisé leur potentiel d'originalité, alors que le lecteur intéressé a l'opportunité de s'interroger sur des questions telles que la relation État-communauté, les connexions entre l'intérêt stratégique et la légitimité de la cause nationale, la coexistence de la majorité avec les groupes minoritaires, un défi pour la civilisation de la Nouvelle Europe.

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FLORIAN DUMITRU SOPORAN

**IUDITA CĂLUȘER, GABRIEL MOISA,  
PETRU ARDELEAN and TIBERIU CIORBA**  
**Primăvara Întregirii: Operațiunile  
Armatei Române aprilie-august 1919**

(The Spring of the Union: Operations of the Romanian Army: April–August 1919)

Edited by AUREL CHIRIAC, foreword by IOAN BOLOVAN

Oradea: Editura Muzeului Țării Crișurilor;  
Cluj-Napoca: Academia Română, Centrul  
de Studii Transilvane, 2019

**T**HE PRESENT work is part of a series of publications dedicated to the events occurred one century ago, known in historiography as the Great War, which reconfigured the world political status quo. The major political-military changes of that time also influenced the territories inhabited by the Romanian people, either in the regions of the Austro-Hungarian Empire, or in the Old Kingdom of Romania. Thus, this volume was written with the contribution of various researchers from Oradea—Iudita Călușer, Gabriel Moisa, Petru Ardelean, Tiberiu Ciorba—who studied the political-military changes occurred in today's Crișana or Partium (*Partium regni Hungariae*), especially after the conclusion of the First World War, as the analyzed areas were included in the administrative system of the Kingdom of Romania in the spring of 1919. Therefore, the volume is edited by Aurel Chiriac, director of the Țara Crișurilor Museum, and the foreword is signed by Ioan Bolovan, director of the George Barițiu Institute of History of the Romanian Academy. It was published in 2019, with the collaboration of two publishing houses, the Muzeul Țării Crișurilor publishing house in Oradea and the Center for Transylvanian Studies of the Romanian Academy, the Cluj branch.

The volume includes six chapters of different lengths. The first one, “The First World War: The Campaign to Liberate Transylvania and Bihor” (pp. 15–48), provides important historical information regarding the geopolitical context which favored the entry into Bihor of the Romanian troops, which went beyond the conventional borders of Transylvania. The accompanying photographs show various aspects of military life, such as a soldier reporting to a ranking officer, an image of professional inequality that creates a sharp contrast between the barefooted soldier in his ripped trousers standing at attention before the well-dressed general, in his polished boots. These photographs illustrate various social antitheses—material and human devastation, barefooted and often skinny peasants shown in contrast to the proud officers, or the mayor saluting the rather well-fed military officials. The imagistic oxymoron is best seen in the photo where all participants are facing the camera, except for one boy dressed in a white coat, barefoot—quite a powerful chromatic coincidence—caressing the car in which the officers seat, as if his dream had come true.

The images thus manage to convey a wealth of historical and social information, coming to reflect both the concrete military operations in Transylvania, in the village of Ciucea and elsewhere, as well as several moments in the local daily life (such as the encounter between the villagers from the Crișul Repede Gorge and the Romanian army units passing through the region). The set of images also shows the horrors of the war and the material and human devastation caused by armed conflicts.

Continuing with the antitheses, if in the first chapter and the first set of images the military-rural binomial dominates, in the

second chapter, “The Liberation of Oradea and the First Anniversary of the Day of the Kingdom of Romania in Oradea (20 April–10 May 1919)” (pp. 49–108), the military photos acquire an urban setting. Thus, the album in the second chapter, with its 94 pictures, immortalizes the visit of the sovereigns of Romania to Oradea and the movement of the army towards the Western front. The antithesis is most obvious in the pictures in this set, which is the most consistent of the three featured within the volume. The chapter’s documentary images continue with the positive aspect of the story—we see General Traian Moșoiu being welcomed by Oradea’s official authorities and inhabitants, we see the army parade in the city center, then the civilians saluting the military, and the arrival of the Romanian royal couple to the festivity. The finer clothing of the urban dwellers shows the difference in terms of living standards to the rural area, which the military convoy had crossed on its way. The inscriptions in Hungarian are also visible on the façades of buildings in downtown Oradea, symbolizing the “old world,” remnants of a dualist imperial society, intertwined with new elements such as the Romanian army and the Romanian royal couple. We might say therefore that the photographs in the album show with great accuracy the transposition into reality of point ten (“The people of Austria-Hungary, whose place among the nations we wish to see safeguarded and assured, should be accorded the freest opportunity to autonomous development”) of Wilson’s Fourteen Points, reflecting the new architecture of Europe after the end of the Great War.

Chapter III, “The Visit of the Sovereigns of Romania to Transylvania. Military

Operations (May–June 1919)” (pp. 109–188), includes images focusing on the visit to Oradea made by the King and Queen of Romania, after passing through Transylvania, as these are the moments which made official both Wilson’s point ten and the act 1 December 1918, read in Alba Iulia.

Chapter IV, “The Tisza-Budapest Military Campaign (July–August 1919)” (pp. 189–238), features information and images showing the Romanian soldiers, led by Queen Marie, crossing the Tisza River, symbolically bordering the jurisdiction of the abovementioned point ten. As shown by the official photographs, introduced into the scientific circuit thanks to this volume, the Romanian army crossed the Tisza River and went all the way to Budapest, because the regime in the Hungarian capital had not abided by point eleven (“Romania, Serbia, and Montenegro should be evacuated; occupied territories restored ...”) of the Wilsonian principles, meaning that the Hungarian regime had not evacuated the Romanian territories; on the contrary, it had launched a military offensive, and therefore the Romanian military action beyond the Tisza River had been a counterattack, hence the authors’ use of the term “liberation.” The last part of the photographic itinerary shows the Romanian army entering Budapest, marching across Heroes’ Square, flanked by curious, happy, and thoughtful children. All of these feelings reflect the sense of liberation experienced by the civilian population, caught in the military events that altered the social daily life.

The last two chapters, V (“Personalities”) and VI (“Photography As a Historical Document”), are the shortest in length and contain both biographical data on the personalities featured in this volume—from the highest level, the king and the

queen, to the high-ranking officers—and useful information about the meaning of photography in general as a source of information about the past.

The book deserves credit for having offered scholars a series of photographic documents showing the campaign of the Romanian army on the Western front in the spring of 1919, an action which reflected not only the dream of the majority population in Transylvania, but also the wish of the Old Kingdom of Romania, namely, the territorial unification of Greater Romania. □

ROBERT-MARIUS MIHALACHE

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JEREMY DRONFIELD

**The Boy Who Followed His Father into Auschwitz: A True Story**

London: Michael Joseph, an imprint of Penguin Books, 2019

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“THERE ARE many Holocaust stories, but not like this one. The tale of Gustav and Fritz Kleinmann, father and son, contains elements of all the others but is quite unlike any of them,” writes historian and novelist Jeremy Dronfield in the Preface to his book (p. xiii), and this because father and son lived the inferno together and managed to stay alive. It is a remarkable story about love and survival. Based on meticulous archival research and on Gustav’s secret diary, *The Boy Who Followed His Father into Auschwitz* tells the story of the two Kleinmanns for the first time.

Everything started in 1930s Vienna, where the Kleinmann family lived a simple, ordinary life. Gustav was a furniture upholsterer, while his wife, Tini, took care