

IOSUD – “DUNĂREA DE JOS” UNIVERSITY OF GALAȚI
Doctoral School of Socio-Human Sciences



DOCTORAL THESIS

PUBLISHED WORKS AND CORRESPONDENCE OF DUILIU ZAMFIRESCU
SUMMARY

PhD candidate,

ANA-MARIA CIOBANU (STOICA)

Scientific coordinator,

University Professor PhD EUGENIA SIMONA ANTOFI

Series U 2: Philology – Romanian, No. 28

GALAȚI 2020

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PhD candidate,

ANA-MARIA CIOBANU (STOICA)

President: University Professor PhD Nicoleta IFRIM

Scientific coordinator: University Professor PhD Eugenia-Simona ANTOFI

Scientific peers : Scientific researcher, 1st degee, PhD
Laura-Eveline BĂDESCU
University Professor PhD Gheoghe MANOLACHE
University Professor PhD Doinița-Marcela MILEA

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SUMMARY

Our approach is based on the conviction that critical movements with retrospective role and purpose are, at certain moments in the movement of literary forms, necessary, because they bring back in the memory of contemporary writers and works that, even if they did not meet, at the time of their elaboration, favourable consensus. of the receiving public, represents not only viable solutions for rereading and placing in a new context some texts from the history of our literature, at its beginnings, but also a proper recovery of some writings that, brought to the surface, can shine again, differently, the Romanian cultural life. For this reason, we focused on Duiliu Zamfirescu, known mainly as the author of the novels from the Comanesti cycle, a writer considered, today, by the second or third shelf of literary histories. Our initial intention was to propose a monographic reconstruction of the man and the work, especially of the work, with emphasis on the publishing activity and the rich epistolary of the writer. Later, however, for objective reasons, we restricted our research to journalism and to Duiliu Zamfirescu's correspondence, following that this approach, also susceptible to be developed and amplified, to be integrated in the monographic research.

The study of Duiliu Zamfirescu's articles and letters led, on the one hand, as far as we are concerned, to the reconfiguration of the representation of his literary prose, as well as of his creative profile, and on the other, to the completion of the complex and dynamic image of the era. in which the writer lived and created, to re-evaluate the relations of literary friendship between the leading intellectuals of the period and to clarify some concrete aspects of literary life, magazines, debates, polemics and the competitive system between writers, currents and publications.

After documenting and evaluating the critical contributions that should have been the basis of a rich landscape of specialized critical reception, we found that critical voices worthy of note, who showed interest and honestly analysed the extensive corpus of journalism and The correspondence addressed here is very few, and the contributions really useful, substantial, noteworthy, and less. This fact did not demoralize us, on the contrary, we considered that our approach covers, in this way, a vitreous dimension of Duiliu Zamfirescu's writing, on which more should be added.

Key words who organizes the theme and around which the content of the paper revolves are: Duiliu Zamfirescu, journalism, correspondence, epistolary genre, pamphlets, description, portrait, literary language, etymology, Latinity.

The first chapter, **Duiliu Zamfirescu - preliminary biographical excursion**, is a chapter dedicated to the writer Duiliu Zamfirescu, a chapter that includes only biographical data. After a preliminary biographical excursion, meant to synthesize some biographical aspects, which I considered to be a useful framework for the research itself, I gave due importance to the critical reception of journalism and the correspondence of this writer, in a chapter - **Critical reception of journalism and Duiliu Zamfirescu's correspondence** - in which we chose to proceed somewhat non-canonically, associating the sequence entitled *The Writer and His Work in the Vision of Contemporaries* - compartmentalized by types of critical discourse, namely literary histories, critical studies and monographs, with a series of *Critical Raccourci - from literature to journalism and epistolary*, to capture the smallest manifestations of interest of critical voices more or less consecrated to this rather neglected component of Duiliu Zamfirescu's writing. To these I added a subchapter entitled *Duiliu Zamfirescu - unpublished writings*, in which I inventoried the information brought to light by Ioan Adam, about some unpublished texts of the novelist, in the series of articles published in the magazine "Saeculum".

We organized the research on three main components, covering the directions of reception of this (para) literary segment of the novelist's work, the thematic and literary style features of journalism and the epistolary, based on a generous corpus of texts on which I operated a selection meant to highlight the pieces that I considered truly representative both in terms of the writing itself, with its journalistic and epistolary specificity, and in terms of the relevance of the information thus made accessible in relation to the actual literary work of writer.

The second chapter, therefore, was constituted in a somewhat hybrid manner, given the paucity of meritorious authorized resources, on the critical level, in our contemporaneity and in the author's time. For this reason, we chose to correlate the critical opinions expressed by the writer's contemporaries, relative to man and his work, which allowed us to outline a preliminary image, *closely*, on the issues that interested us in our research, which we I organized according to the type of critical discourse, on the coordinates imposed by the specificity of a literary history, a critical study or a monograph.

Subchapter ***II.1 The writer and his work in the vision of contemporaries***, is a subchapter of critical reception of the author's writing in literary histories, in critical studies, as well as in monographs. Among the contemporaries who stopped on Duiliu Zamfirescu's work, I therefore retained the authors of literary histories Petre V. Haneş, with the *Istoria literaturii române*, Nicolae Iorga, with the *Istoria literaturii româneşti contemporane. Partea întâi. Crearea formei*, as well as G. Călinescu, author of the *Istoriei literaturii române de la origini până în prezent*. Worth noting, among the authors of critical studies dedicated to the work of Duiliu Zamfirescu, we found to be Ilarie Chendi, E. Lovinescu, C. Dobrogeanu Gherea, H. Sanielevici, Mihail Dragomirescu, G. Ibrăileanu, Tudor Vianu, Pompiliu Constantinescu. Not of equal values, proving analytical capacity and adequate perception of the literary writing in question, these studies mark, each in its own way, a trajectory of reception and a seismograph of the waiting horizon at which, around their elaboration and publication, the writings to Duiliu Zamfirescu will have been reported. The monographs on which we stopped, in our analysis, belong to Nicolae Petraşcu and Lucian Predescu.

We operated chronologically, assuming the inherent risk of associating stories situated in a regime of tangentiality with literature to the monumental *Istorie* of G. Călinescu, stopping at those texts elaborated and published around 1940. We added to this sequence a look *from a distance*, thanks to which we have gathered a selection of texts and critical opinions from after 1940 and after 1990 which, even if I do not emphasize the journalism and correspondence of Duiliu Zamfirescu, retain particularities of writing, man and his creative profile which are compatible - or contiguous - with journalistic writing and the epistolary.

And subchapter ***II.2 Critical shortcuts - from literature to journalism and epistolary***, is also a chapter of critical reception, a subchapter in which we stopped on volume I of *O istorie în literatura română* belonging to the literary critic Ion Rotaru, on *Istoriei literaturii române*, edited under the auspices of the Romanian Academy in 1973 - the sequence made by Şerban Cioculescu, to which were added *Lecturi infidele* by Nicolae Manolescu, *Continuităţi* by Al. Săndulescu. An extensive monograph by Duiliu Zamfirescu, almost a thousand pages long, manages to make *Mihai Gafiţa*, a literary critic and historian strongly marked by the ideological demands of socialist realism, but to whom the 1970 - 1974 edition is due (volumes I - IV) and 1982 (volume V) of *Opere* by Duiliu Zamfirescu, made in collaboration with Ioan Adam. And G. C. Nicolescu wants to make more than a simple spiritual biography entitled *Duiliu Zamfirescu*.

We did not stop here, but continued with the *Istoria critică a literaturii române. 5 secole de literatură*, of the literary critic and historian Nicolae Manolescu, with *Scurtă istorie. Panorama alternativă a literaturii române* written by Mihai Zamfir, *Dicționarul General al Literaturii Române* by Mircea Zăciu, continuing with *Dicționarul General al Literaturii Române* and the *Duiliu Zamfirescu între natură și idee* study, belonging to the literary critic and historian Mihai Cimpoi.

Subchapter **II.3 Duiliu Zamfirescu - unpublished writings** covers the information on some unpublished writings, some with proven paternity later, presented and commented by the writer's monograph *en titre*, Ioan Adam.

Duiliu Zamfirescu, the *polite* writer, as characterized by Mihai Zamfir in *Scurtă Istorie. Panorama alternativă a literaturii române*, remains the author of an extensive work, even if today it appears to us as a modest author, without breath.

The third chapter, **Journalism. Journalist Duiliu Zamfirescu**, chapter of journalism analysis, is structured on an additional component of presentation and analysis of critical reception, explicitly focused on this type of writing, whose information was also grouped chronologically, in three directions, respectively critical opinions of contemporary novelists, specialized reception pre-December and the current one.

Not at all generous with this segment of Duiliu Zamfirescu's writing, our critique leans without too much conviction, hesitant or simply superficial on the texts published by the writer in the different cultural and literary periodicals of the time, as evidenced by the subchapter **III. I Critical reception of journalism**. Among the literary critics and historians who gave importance to Duiliu Zamfirescu's journalism at the time, is Eugen Lovinescu - with *Istoria literaturii române contemporane, Vol. I*, and Mihail Dragomirescu - in the 2nd volume of *Critică*. Later, this segment, perhaps unjustly ignored from Duiliu Zamfirescu's writing activity, was dealt with. Alexandru Săndulescu in *Pe urmele lui Duiliu Zamfirescu*, Al. Dima in *Studii de istorie a teoriei literare românești*, and later, Ioan Adam in *Oglindă și modele. Ideologia literară a lui Duiliu Zamfirescu* and Nicolae Manolescu in *Istoria critică a literaturii române. 5 secole de literatură*.

The analysis of the corpus was then organized, on thematic structures and types of discourse, following and highlighting some essential ideas for the overall image of the novelist and for his intellectual profile, as found in the cycle of articles *Palabras* - subchapter **III.2 Foiletoanele Palabras**. Duiliu Zamfirescu collaborated in numerous periodicals of those times,

but here we chose to dwell on the period 1881-1884, a period in which the writer was an editor at "România liberă". He quickly became the literary, theatrical and artistic chronicler of the newspaper, a newspaper where he published verses, short stories, pamphlets, notes, correspondence in his own column, entitled *De las palabras* (38 articles) which later became „România liberă”. He quickly became the literary, theatrical and artistic chronicler of the newspaper, a newspaper where he published verses, short stories, pamphlets, notes, correspondence in his own column, entitled *De las palabras* (38 articles) which later became *Palabras* (25 articles) and signing them *Don Padil*.

Between the pages of these pamphlets we discover the journalist who successfully fulfils the role of direct observer of daily life, as evidenced by the descriptions, the critic and self-critic Duiliu Zamfirescu, who criticizes from poetry, to play and skating contest, as well as the portraitist Duiliu Zamfirescu. So, looking at the world and its people, the young journalist Duiliu Zamfirescu, who wanted to achieve himself intellectually, seems to be witnessing a show. His pilgrimages on the streets, in the bars and parks of Bucharest have generated vivid literary paintings, which can always serve as a source of documentation for those interested. *Don Padil* treats, in his pamphlets and chronicles, all areas of public life, criticizes from volumes of poetry, to sports competitions, describes in detail the atmosphere of masked balls and all the mundane things that take place in Bucharest at the end of the last century, makes portraits, proving not only an active participant in the life of the fortress, but also one of its most refined critics.

Subchapter *III.3 Language issues* illustrates the writer's interest in the Romanian language, highlights certain etymological knowledge that the writer offers in some articles. Even if the etymologies proposed by Duiliu Zamfirescu are not always rigorously accurate, they are almost always true of the linguistic truth, proving that the publicist was well versed in Latin and the Romance relatives of the Romanian language, moved quite easily among the Slavic inflections of our language. He obviously had a high taste for controversy and almost never refused the pleasure of elevated, contradictory dialogue. No less, it is distinguished by the perseverance of providing plausible etymologies to terms often used in Romanian, even if, in someone's words, it also passes *beyond the forgiven edges*.

I considered that Duiliu Zamfirescu's academic communications also represent a field that deserves to be analysed, which I also realized in the subchapter *III.4 Academic communications*. In 1908 D. C. Ollănescu-Ascanio, leaves a vacant academic chair, Duiliu

Zamfirescu being elected in his place. We will therefore dwell on the reception speech he gave at the Romanian Academy, *Poporanismul în literatură*, delivered on May 16th 1909, but also on the study *Metafizica cuvintelor și estetica literară*, speech delivered on May 13, 1911, also within the most prestigious Romanian scientific forum. The academic communications through which the prose writer constructs his position and the profile of academic authority in relation to a series of cultural issues of major importance also represent an exercise of *sui generis* expression of the creative personality of the established novelist. From this perspective, our approach proposes an analysis of these two components of the texts supported/published by Duiliu Zamfirescu in academia, following the way in which the *writing hand* and the personality behind it are reconfigured while preserving their specific data.

In subchapter **III. 5 Articles from the last period of creation**, I have retained the articles that bring to the fore historical figures of the first rank of the Romanian political scene of the time, or, as I said above, mundane scandals with a monarchical flavour. The political figures are very beautifully outlined, with the importance given, without a doubt, by the model from reality, but also by the writer, who manages to reconstruct important segments of the atmosphere of the time, of society and its people, as they perished. through the face and through the selective filter, often intelligent or sharp ironic, always versatile linguistically and good experimenter of the Wallachian resources of the Romanian language, of the novelist.

Concerns for the accuracy and specificity of the Romanian literary language and its resources, academic communications, the controversies they aroused at the time, the negative impact, in the short and medium term, on the writer who, as will be seen, will be interpreted, truncated and distorted the ideas and arguments regarding, for example, the statement according to which the collective and anonymous status of popular poetry is debatable, Alecsandri's intervention in the folk text of the *Miorița* ballad it should not be done, or the lack of aesthetic relevance of the ideologically, doctrinally marked literature, of sowing and populism are other aspects discussed.

Duiliu Zamfirescu's journalism is extremely varied. It includes theatrical, musical, opera, sports, communications and academic reports, which show the same concerns as correspondence. The academic communications come, in this context, to complete our approach, with the emphasis on the writer's opinions on the specificity of popular poetry and the lyrical genre, both

giving rise to controversies that Duiliu Zamfirescu faced, despite disapproval, denigration and currents of opinion clearly unfavourable to him, which have flowed from here.

It can be seen that Duiliu Zamfirescu showed interest in ethnic psychology, the authenticity of folklore collections, various issues related to the theory of lyrical language, the specifics of literature, the condition of the creator (including the prose writer). Like any artist, Duiliu Zamfirescu defends the basic principle of his literature which, through harmony, balance and, as he calls it – *abstracting*, it's classic.

It is known that Duiliu Zamfirescu was not appreciated as he deserved, that the silence from the critics was due to the misunderstanding, in the writer's opinion, of denigration and slander. He was marked by the negative articles of C. Dobrogeanu-Gherea and D. C. Ollănescu-Ascanio about the novel *In front of life*, dissatisfied with the silence of Titu Maiorescu, the friend of a lifetime *who could not find time to dedicate at least a few lines*.

What we intended to demonstrate is the fact that Duiliu Zamfirescu's journalistic component is of a great variety, bringing together different types of discourse that we recorded without introducing them in the analytical approach itself, they will be part of the a later, extensive stage of research, such as theatrical, musical, opera, sports, communications and academic reports. It could be said that, beyond the concrete journalistic exercise, the journalist Duiliu Zamfirescu sees the world as a spectacle, always being seconded by the writer who transfers reality in pieces with *sui-generis* literature, easily assimilated to literary structures - even if in stage rudimentary - such as reportage, evocation, sketch or short story.

Moreover, journalism provides useful information about the history and stages of creation of short stories and novels, the actual path of writing, the writer's hesitations about one title or another, as well as the natural anxieties of the prose writer who always needed self-confirmation, and who shows himself crushed by indecision or full of confidence in his ideas and creative power.

Just as the writer's short story makes the transition to the novel, we can say that the short story makes the transition to the short story.

In the chapter *Correspondence of Duiliu Zamfirescu*, chapter dedicated to the writer's correspondence, we kept the same analysis algorithm, and we started the chapter by presenting and commenting on the critical opinions of the writer's contemporaries, then those belonging to critics from pre-December and today, seeking to identify possible coordinates to follow or

critical suggestions. useful to our approach. The paucity of studies, magazine or dictionary articles that dealt with the novelist's epistolary was partially compensated by the existence of the volume on the subject by Alexandru Săndulescu, *Duiliu Zamfirescu și marele său roman epistolar*, as well as monographs, prefaces, smaller critical studies that reveal a more general interest in writing of this type, paraliterary, and which reach, for this beneficial reason, even if insufficient, in relation to the intrinsic value and that of literary document of the epistolary, its problems.

In subchapter *IV.1. Critical reception of correspondence*, I found that the writer's correspondence was dealt with, in his time, by Șerban Cioculescu, in the article *O față nouă a lui Duiliu Zamfirescu*, Emanoil Bucuța, in *Duiliu Zamfirescu și Titu Maiorescu în scrisori*, Eugen Lovinescu, in *Titu Maiorescu și posteritatea lui critică*. Among the authors of critical studies published today, who commented on Duiliu Zamfirescu's correspondence, is Alexandru Săndulescu - in the study *Duiliu Zamfirescu și marele său roman epistolar*, Vladimir Streinu - by the related study in the volume *Pagini de critică literară IV*. And then the same devotee Ioan Adam - in *Oglinda și modele. Ideologia literară* by Duiliu Zamfirescu, like Eugen Simion – in the afterword of the study *Duiliu Zamfirescu. Opere. Integrala romanelor*, commented on the writer's correspondence.

This correspondence of Duiliu Zamfirescu, which brought to light another face of the writer's personality than the one he himself will display in public, contains valuable information about the writer's work and helps to complete the writer's work as a whole. Today, the correspondence of the writer Duiliu Zamfirescu is still browsed only by critics and researchers, or maybe by culture enthusiasts, although it would deserve more attention. Among the critics who loved the man Duiliu Zamfirescu, dedicating almost his entire existence to the complete recovery of the image of man and his work, is Ioan Adam, as evidenced by the multitude of publications and critical studies, recent discoveries, all demonstrating fascination with personality writer. In *Oglindă și modele. Ideologia literară a lui Duiliu Zamfirescu*, Ioan Adam reserves significant lines for the writer's correspondence.

In the selective organization of the corpus we took over the chronological compartmentalization proposed by Al. Săndulescu, by virtue of which there are three stages of the manifestation of Duiliu Zamfirescu's epistolary writing, respectively the period in which the writer activates on all levels in the country, the stage of diplomatic activity in Italy and the stage

of returning to his native lands. We then kept, as much as possible, to give internal coherence to the material presented and our analysis, the previous algorithm, based on which we could talk about the art of living description, portraiture and the profile of the epistolary in his youth. The algorithm worked for the first stage of the epistolary, and less for what was called the Rome period, characterized by a special intensity of epistolary dialogues that the prose writer has with his literary friends in the country, with master Titu Maiorescu, with the perpetual secretary of Junimia , Iacob Negruzzi, with close friends, on topics of great interest for the novelist and for the history of literature - because it is about his own laboratory of creation, about the anxieties inherent in the act of literary creation, about the writer's hesitations, or about successes and failures. Added here, elements of successful portraiture, a series of critical and self-critical opinions aimed again, the sowing and populist literature strongly ideologized, and perhaps therefore hardly able to give works with undoubted aesthetic validity, ironic reactions - acid to each or to any writer about whom, in a short time, nothing was heard, although the praises of the informed voices of the time and the literary prizes recommended him as a certain value and again, polemics. Some are inspired by the humorous temperament of the writer who, knowing his value, cannot admit the forced evaluation of the writings of a Brătescu-Voinești, for example, or, even worse, of an obscure Popovici-Bănățeanul, or even of Slavici - who receives an award of the Academy which, in the opinion of Duiliu Zamfirescu, would have been due to himself.

The rather extensive correspondence of the writer Duiliu Zamfirescu appears, therefore, against the background of the need to communicate, to confess, being constantly separated from friends and family and feeling imperative the need to share their emotions, feelings, sensations, aspirations, ideas about literature, literary achievements, as we have shown in the subchapter *IV.2 The first stage of the epistolary (1876-1888)*. This outlines the profile of a writer who is almost not Olympic, spontaneous and sincere, looking for a meaning and a path that suits him.

In subchapter *IV.3 Rome period (1888-1906)* there are enough details about the prose writer's literary tastes, often validated as such by posterity - given that Maiorescu himself was wrong - and which sanction provincialism in literature, but also unfounded literary rejections, such as those that gathers together third-hand Transylvanian writers and Coșbuc, Goga, Agârbiceanu and others. However, he appreciates Creangă, for the admirably created illusion of reality, and for the very particular language in which he writes. At high points is Eminescu's poetry, not once compared, as a depth of feeling, visionary and metaphysical openness with that

of Leopardi, from which Duiliu Zamfirescu translated. Duiliu Zamfirescu was the self-critic of his own creation, waiting and accepting advice and suggestions from the literary dialogue partners in the country, sometimes even giving decisional power to the interlocutor in publishing or not what he himself created. The correspondence reveals a modest, sincere Duiliu Zamfirescu, who does not always trust his own talent, eternally dissatisfied with himself, who severely judges his own work, recognizing, in some places, that he has no vocation as a poet.

The last sequence submitted in general analysis is represented by the epistolary from the last period of the writer's creation. Thus, in the subchapter *IV.4 Returning to the country. The last epistles*, the writer Duiliu Zamfirescu is presented to us, in his last stage of creation, as it appears from the letters. Returning to the country, he buys vineyards in Odobești, Pățești, Blidari and Faraoanele and settles here permanently. Politically active, the writer has been Romania's representative in the Danube European Commission since 1909, then became a deputy for Putna. He joined the People's Party, led by Alexandru Averescu in 1918, holding for a few months the portfolio of the Minister of Foreign Affairs (1920) and the position of President of the Chamber of Deputies (1920-1922). The correspondence from this period is diminishing and formalized, having a preponderant official character also in terms of cultural, historical-literary life. From the letters of this last period the portrait of the writer from his last years of life is outlined. Al. Săndulescu summarizes the characteristic data of the writer who, as he grows older, disgusted by the public life after the war, chooses not to withdraw from the forefront of social and political life.

So, as far as correspondence is concerned, we can say that it presents not only the external world, through which the writer passed without remaining indifferent to its charm or injustices, and which he analysed with ironically enhanced lucidity, but also the inner world, where significant episodes from his creative laboratory come together, moments of fruitful creative tension or, on the contrary, of disappointment, moments of emotional life, failures and human victories - an unofficial, uncensored image of the novelist who, at the end of the 19th century and the beginning of the twentieth century, made its way in the forefront of Romanian literature.

As the correspondence shows, the writer's profile brings together traits such as generosity, sense of humour, loyalty, discretion and modesty. From descriptions, portrayals, theories of the novel, criticism and self-criticism to humour and irony, all are present in his vast

correspondence. To these is added the formidable image of the polemicist Duiliu Zamfirescu, sincere and honest with himself and others, firm in his aesthetic or literary art opinions, categorically sanctioning excess in all its forms.

If from the letters with Duiliu Ioanin, remarkable is the portrait of the writer from his youth, the descriptions of the villages of Dobrogea and the Măcin Mountains but also the portrayal, from the epistolary dialogue with Titu Maiorescu, Iacob C. Negruzzi, Nicolae Petraşcu, Elena Miller –Verghy we can constitute the biography of the author's work . Also, the image of Italy can be reconstructed through the eyes of the correspondent from Rome, who describes from cities, buildings, landscapes, museums to street life with carnival celebrations and walks and social life with parties and viewings of plays. He visits vestiges that move him, he admires works of art from Antiquity that he meets in different museums in Rome, Naples, Florence. Excited is when he is in front of the statue of the goddess Venus in the Capitol museum, but especially in front of the emperor Trajan, whom he *adored*. His diplomatic career puts him in the position of a tourist, a tourist who expresses his amazement in front of the Italian landscape, an astonishment that he shares with his friends in the country through letters. With all these beauties that Italy offered him, Duiliu Zamfirescu remained faithful to his homeland. Remarkable is the writer's patriotism, the love for the ancestral glia, the longing for the country that he alleviates by corresponding or writing, a longing that *helped* him choose the subjects, the characters in his works, inspired by the atmosphere and life in the country.

What we do not discover in correspondence, completely missing, is information about his political and diplomatic missions. He did not discuss any political issues or diplomatic missions with anyone, not even family members. Duiliu Zamfirescu's discretion, the seriousness with which he treated the obligations imposed by the diplomatic status, are worthy of all our admiration. It is also worth noting the devotion he showed towards his friends.

The entire correspondence has the gift of restoring the image of the polemicist Duiliu Zamfirescu, which we believe was judged by his appearance and firm affirmation of his own opinions, but not by the measure of talent, polemicist who could not retaliate every time, being at a distance, creating his work in foreign lands and waiting for criticism, but also sincere opinions about his work, with intense impatience.

Aware that we are still at the beginning of the road, in the analysis of the generous corpus of journalism and Duiliu Zamfirescu's correspondence, we consider that our approach implies an

obvious innovative potential, due both to the novelty represented by the selection of analysed texts - the extended corpus can be found in the edition complete with *Opere* dedicated to the writer, from the Fundamental Works collection made under the auspices of the Romanian Academy, but has not benefited, so far, from a cumulative approach - comparative of journalism and correspondence - as well as the analytical exercise itself. We set out to return to the latter with mandatory improvements, nuances and additions.

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