

CHANGING MENTALITIES – ARTS AND EDUCATION

PHOTOGRAPHY IN ROMANIA (1900-1940)

ADRIAN-SILVAN IONESCU

In the 1900s, the Kingdom of Romania – which was proclaimed in 1881 – was at its apex. The Royal Court encouraged photographers, some of whom received the much coveted title of Royal Court Photographer.

Until 1910, the old nineteenth century photographers¹ were still active in the main cities of the country. **Franz Mandy** (1848-1910) ranked among the most prominent due to the quality of his works. He was an outstanding photographer active in Bucharest since the early 1870s until his death. Most of the portraits of the Royal Family were taken by him. Skilled and inspired, he completed portraits full of artistry for Queen Elizabeth, the celebrated poetess Carmen Sylva, and for Crown Princess Marie. It was quite a cooperation between royal models and photographer in what concerns background, set designing, symbolic objects and light. All these portraits were masterpieces of composition and expression. Shown wearing ample white robes and surrounded by works of art, books, manuscripts and musical instruments, Queen Elizabeth was the embodiment of the high-minded intellectual. Accompanied by the young violinist, future composer of genius George Enescu, the queen played the organ or presided over larger musical Court events. In this way she wanted to be remembered as a patroness of arts through Mandy's pictures. On the other hand, young Princess Marie played various literary characters such as Edmond Rostand's *Princesse Lointaine*. She wore either historic costumes for fancy balls or fashionable gowns for formal Court receptions. She was also fond of her cavalry uniform – for she was the honorary commander of the 4th Roșiori (*Red Hussars*) Regiment – and posed proudly, with due military bearing, for Mandy's camera. She often sported folk costumes as Queen Elisabeth did. But, unlike her aunt who liked to have lots of objects around her, Marie preferred only a bunch of lilies, her beloved flowers. All these pictures were taken by Franz Mandy either in the Royal Palace or the Cotroceni Palace in Bucharest.²

¹ Adrian-Silvan Ionescu, *Early Portrait and Genre Photography in Romania*, in "History of Photography," vol. 13, October-December 1989, no. 4, pp. 271-285; Idem, *Photography in Romania (1840-2008). A Chronology*, in "Historical Yearbook," vol. V, 2008, pp. 127-144.

² Emanuel Bădescu, *Franz Mandy, fotograful Princesei Maria*, in "Revista muzeelor" – Special issue dedicated to Queen Marie, year XLII, 2008, pp. 25-28.

When Bucharest, the capital city, was lavishly decorated for Emperor Franz Joseph's 1896 visit to Romania, Mandy, along with Ioan Spirescu, Gustav Waber and Franz Duschek Jr., took pictures with the triumph arches, fir-tree garlands and monuments erected on that occasion. Mandy was awarded an "honorable mention" at the 1900 Exposition Universelle in Paris for some of these pictures. That was one of the many awards he received during his long career. In his later years Mandy took as an associate his assistant, **Etienne Lonyai** (1885-1957), a gifted young photographer, who continued his master's legacy and eventually became the cofounder and president of Uniunea Fotografilor Români (The Romanian Photographer's Union).

Both Crown Prince Ferdinand and his wife, Princess Marie, were amateur photographers and took their own pictures while spending the summer in Sinaia.³

During summer, when the Royal Family moved to Peleş Castle, the summer residence in Sinaia, all formal and informal pictures were taken by **Alfred Brand** or **A. Ihalsky**, two other Court Photographers who were located in that mountain resort. They took pictures either inside the castle or outside, in the grand mountainous scenery. Visiting royalties posed, along with their obliging hosts, on the Peleş stairs and in its magnificent halls, or on top of the Carpathian rocks or in the shadow of the forest.

Two other photographers from Bucharest, **Gustav Waber** and **Ioan Spirescu**, who began their career and cooperated in the early 1880s, were still active there until 1910 and 1922 respectively.

In Constanța, the most important town on the Black Sea Coast, **Christian Nielsen** was active until the late 1920s. After the Second Balkan War of 1913, when Romania received the Quadrilateral as territorial compensations, Nielsen moved to Balchik and established a studio there. Around 1926 he photographed *Tenha Juvah*, the new summer residence Queen Marie had built on the Silver Coast, along with its magnificent gardens. The radiant queen of Romania, her family and guests were often his models.

Galați, an important Danubian port, had its master photographer too, **George Maksay**. He was still active in the late 1920s. He was honored with the title of Court Photographer. When the first congress of the Romanian Professional Photographers was held in Bucharest in 1924, old Maksay, unable to attend the meeting, wrote a letter in which he greeted his younger colleagues.⁴

At the General Exhibition of 1906, which was mounted in Bucharest to celebrate King Carol's forty years of glorious rule over Romania, photography benefited from a privileged position. The national topics were most appreciated. **Alexandru Bellu** (1850-1921) was a wealthy landlord of noble descent who took photography as his favorite pastime.⁵ His models were peasant women and Gypsies from his estate in Urlați, Prahova County. Bellu was fast friends with Nicolae Grigorescu, the outstanding Romanian artist, whose paintings

³ Ana Pleșia, *Între vis și viață. J'ai voulu tout pour le mieux, Sinaia, iulie 1906, Marie*, ibidem, pp. 59-60; Maria, Regina României, *Povestea vieții mele*, București, 1991, p. 193.

⁴ *Scrisoarea D-lui George Maksai din Galați*, in "Fotografu", August 1924, no. 1, p. 23.

⁵ For more information about Bellu and his work see Petre Costinescu, *Documente în alb-negru. Un fotograf de la sfârșitul veacului trecut, Alexandru Bellu*, București, 1987.

he collected with great enthusiasm. Consequently the amateur photographer's compositions were deeply influenced by the idyllic setting in Grigorescu's paintings. Bellu's pictures became fashionable around the turn of the century. They were successfully displayed at the 1906 exhibition and most of them were multiplied and sold as picture postcards on that occasion. The same acclaim was given to two photographers of Romanian origin who worked in Macedonia, then part of the Ottoman Empire, the **Manakia Brothers, Ianakis** (1878-1954) and **Milton** (1882-1964).⁶ In their works they depicted the daily life of the Macedonian shepherds, their traditional costumes and ceremonies. All their collection on display at the General Exhibition was afterwards acquired by Alexandru Tzigara-Samurçaș, Director of the Museum of National Art (i.e. folk art), the organization of which was then in progress. As a coronation of their success they were received by King Carol I in private audience at Peleş Castle in Sinaia, where they were awarded the Jubilee Medal and the title of Royal Court Photographers.

There were still other amateur photographers who devoted their time to landscapes and folk types. **Gheorghe Capșa** (1870-1942) studied civil engineering and worked all his life in this field. He got his doctoral degree in the U.S.A. which was unusual for that period. In 1933 he traveled extensively in the States. It was a good opportunity for him to take plenty of pictures there. Unfortunately, all that material, some 1,200 plates, remained unprocessed for he wanted to improve the technique. His revolutionary idea was to develop and copy more plates at a time, but he was unable to complete his experiments. Whenever he went on trips he never left his camera home. He took pictures in the countryside: traditional houses, carts, oxen, shepherds, ploughmen, hay stackers, etc. were his favorite topics. He exhibited now and then along with other amateur photographers but most of his pictures remained unknown to the public and were kept by his family. **Adolph Chevallier** (1881-1962), a professional photographer of Swiss descent, was born and brought up in the wooded area of Northern Moldavia. His father was involved in the lumber industry there. Chevallier opened a photographic studio in Piatra Neamț and eventually became Royal Court Purveyor in 1921. Besides studio portraits he took outdoor pictures with peasants and lumbermen, villages and traditional folk life. His portfolio is of great importance for documenting a vanishing traditional peasant way of life in the early and mid-twentieth century. A selection of his pictures was used to illustrate the book *Valea Bistriței – tradiții populare* (The Bistrița Valley – Folk Traditions), published in 1993 at Piatra Neamț.⁷

In the same period, ethno-photography was held in great esteem in Transylvania too. Transylvania was then included in the Austro-Hungarian Empire. Most of the photographers were either Germans or Hungarians. **Wilhelm Auerlich** (1853-1917)⁸ was an outstanding photographer who had been activating since 1880 both in Brașov (Kronstadt) and Sibiu

⁶ For more information about the Manakia Brothers and their work see Ioana Popescu, *Privește! Frații Manakia*, in "Martor," Supplement, VI, 2001; Marian Țuțui, *Frații Manakia sau Balcanii mișcători*, București, 2004.

⁷ Elena Florescu, Adolph Chevallier, *Valea Bistriței – tradiții populare*, Piatra Neamț, 1993.

⁸ For more information about Wilhelm Auerlich see Konrad Klein, *Fotografische Ateliers in Hermannstadt 1860-1918. Einige Anmerkungen zur Erfassung des historischen Fotomaterials im Hermannstädter Staatsarchiv*, in vol. *120 de ani de arhivă publică în Transilvania*, coord. by Monica Vlaicu, Sibiu, 1996.

(Hermannstadt). After a few years spent in Vienna where he opened a studio at the turn of the century, he returned to Transylvania. In 1903 he remodeled his Sibiu studio after the one in Vienna. In 1906 and 1907 he took pictures at the First and Second Children Exhibitions held in Apold and, respectively, Ilimbav.⁹ His portraits of peasant children were fine examples of artistry in what concerns the infantile pose which was one of the most difficult to take. Affable or shy boys and girls clad in their finest clothes are shown side by side with their parents. The tiny, delicate faces are in great contrast with the stern traits of their elders. Auerlich was also instrumental in organizing the amateur photographers in Sibiu whom he encouraged a lot. His legacy is very important for he was a master portrait maker but he also felt propensity towards folk costumes, mountain views, and local cityscapes.

Another photographer of preeminence was **Emil Fischer** (1873-1965)¹⁰ who had a long career and widespread interests in that field. After learning photography in a Bucharest studio he moved to Braşov where he found employment as an assistant photographer. In 1897 he took over Camilla Asboth's studio in Sibiu, the former Theodor Glatz¹¹ studio. In 1903 he followed the courses of the *Lehranstalt für Photographie* in Munich. His renown crossed the borders and he was recognized as a master photographer both in the Habsburg Empire and in neighboring Romania. He received the title of photographer to Grand Duke Josef's court in 1904 and was also awarded the "Romanian Cross" Order for the pictures taken at Peleş Castle (1910). Later, the title of Royal Romanian Court Photographer was bestowed on him in 1920. He took pictures with the winners of the 1908 and 1912 Children Exhibitions held in Poiana Sibiului and, respectively, Răşinari. Fischer was cofounder of the Sibiu Photo-Club (1904) and President of the Romanian Photographers' Union in the late 1930s. His legacy is very important for modern photography: portraits, landscapes, folk types and costumes, genre compositions, and press snapshots such as that of Aurel Vlaicu, the Romanian aviation pioneer and his 1911 airplane flight over the Liberty Plain in Blaj. He was also a postcards editor. One of the very few Romanian photographers from Transylvania, **Alexandru Roşu** (1854-1913),¹² who was based in Bistriţa, received a prize for his exquisite works displayed at the 1906 Romanian General Exhibition. A few years earlier he was commissioned by the ASTRA Cultural Association in Sibiu to take pictures in forty-five villages from the Târgu Lăpuş area. Thus he created some very interesting ethno-photographs.

⁹ Adrian-Silvan Ionescu, *Începuturile fotografiei etnografice în România*, in "Revista muzeelor," 1991, no. 1, p. 24; Idem, *Fotografie und Folklore. Zur Ethnofotografie im Rumänien des 19. Jahrhunderts*, in "Fotogeschichte," 2007, Heft 105, p. 57.

¹⁰ Konrad Klein, *Ethnografische Fotografie in Siebenbürgen. Biografien und Materialien*, ibidem, 2007, Heft 103, p. 38.

¹¹ Idem, *Foto-Ethnologen. Theodor Glatz und die frühe ethnografische Fotografie in Siebenbürgen*, ibidem, pp. 23-36.

¹² Idem, *Ethnografische Fotografie in Siebenbürgen*, p. 40.

Another photographer from Transylvania made a brilliant career abroad in the 1930s. That was the celebrated **Brassaï** (Gyula Halász, 1899-1984)¹³ who was born and brought up in Braşov (Brassó in Hungarian, from where he took his pseudonym). He studied painting and sculpture at the Fine Arts Academy in Budapest, and after serving in a cavalry regiment during World War One he went to Berlin, and studied at Charlottenburg Art Academy. Settled in Paris, in 1924, he was introduced to photography by André Kertész, and published extensively in such periodicals as "Minotaure" and "Paris-Magazine." In close relations with the artists and writers of the avant-garde, he was influenced by most of them. He portrayed his friends: Picasso, Dali, Matisse, Giacometti, and others. He used to take long walks on the streets of Paris and on the border of the Seine, taking pictures whenever he found something interesting. In 1933 he made a selection of 63 pictures from his large portfolio and published the album *Paris de nuit* with a text by Paul Morand.

Constantin Brâncuşi (1876-1957), the father of modern sculpture, was disappointed with the way professional photographers pictured his works. Hence, in 1921, he asked Man Ray to teach him how to take good pictures, and from that moment on he immortalized his own works.¹⁴ He used the most appropriate light in order to reveal the delicate polished surfaces or the elegant shapes of his sculptures. General views or details from his studio have both artistic and documentary value. He also took pictures of his "Endless Column," "Gate of the Kiss" and "Table of Silence" in Târgu Jiu when, in 1937, they were completed. At his death he left some 560 glass plates and more than 1,000 copies on paper. Both Brassai and Brâncuşi did masterpieces in their field. But they developed their talent abroad, not in their native country.

Art photography was in obvious decline in the first decades of the twentieth century while commercial photography was at its apex. Street photographers tempted the passers-by with their advertisements "Fotografie la minut" (instant photography) which were of low cost and of low quality also. Everybody could afford to have his or her likeness taken on the spot. A lot of studios flourished all over the country, but only conventional portraits in stereotype style were produced there.

During World War One, when Romania sided with the Allies in 1916, the General Army Staff established a special department with professional photographers which provided official and propaganda images.¹⁵ That was Serviciul Fotografic al Armatei (The Army's Photographic Department). Head of this department was Lieutenant **Ion Oliva**, a reserve officer who in civil life was an architect. Oliva chose some experienced photographers for his team, such as Mladenovici Ştefan, Cristea Nicolae, Ţaţu Nicolae, Viţă Ion, Fucs Samuel, Maksai Ion, Ulrich Carol, Reiter Virgil, Grunberg Morit, and Haimovici

¹³ Diane Elisabeth Poirier, *Brassaï, an Illustrated Biography*, Paris, 2005; *A New History of Photography*, ed. by Michel Frizot, Köln, 1998, pp. 454, 520.

¹⁴ Friedrich Teja Bach, *Brancusi. Photo Reflection*, Paris, 1991; Raluca Bem Neamu, *Constantin Brâncuşi fotograf*, Exhibition booklet, Romanian National Museum of Art, 1 September – 15 October 2006.

¹⁵ Arhivele Militare Române – Bucureşti, Marele Stat Major (hereafter: AMR, MSM), Secţiunea a II-a, Informaţii, file 472, p. 286; Constantin Stoianovici, *Fotografia, mijloc de reflectare a războiului*, in "Document," 2003, no. 2 (20), pp. 59-61.

Herman.¹⁶ King Ferdinand reviewing the troops or decorating the braves, Queen Marie in white nurse's apron caring for wounded soldiers, trenches, cannons and machine-guns in action, soldiers cleaning and greasing their weapons, troopers washing and sewing their rugged uniforms or eating their soup on the bottom of the trench, German prisoners and heaps of German captured helmets, destroyed railway stations and bombed churches or city halls were common topics for those pictures. As the photographers worked in teams, it is difficult to state who was the author of each of those pictures. Some of them were published in illustrated magazines and newspapers.

An amateur photographic movement was in blossom before the Great War and flourished after its conclusion. There were many amateur photographers who met periodically and discussed their work. They even tried to organize themselves and to edit periodicals on photographic topics. On 11 July 1903 *Nagyváradí Műkedvelő Fényképezők Köre* (The Amateur Photographers' Circle in Oradea) was founded.¹⁷ Mezey Mihály was elected as its first president. In 1913 the name changed into *A Nagyváradí Photo-club* (The Oradea Photo-Club).¹⁸

A Photo-Club was founded in Sibiu (Hermannstadt) in 1904. Emil Fischer, the outstanding local photographer about whom we talked above, was instrumental in its organization. An organization of amateur photographers was also based in Alba Iulia beginning with 1926. *Cercul Amatorilor Fotografi din România* (The Amateur Photographers' Circle of Romania) published its own periodical, "Fotografia Română" (Romanian Photography).

The professional photographers organized themselves too. A few years after the Great War, in October 1922, *Asociația Fotografilor Profesioniști* (The Professional Photographers' Association) was founded in Oradea.¹⁹ It was the first reunion of photographers in Greater Romania. A month later, on 8 November 1922, at the Professional Photographers Congress held in Cluj, a larger organization was established. Even though it was proudly called *Uniunea Generală a Fotografilor din România* (The General Union of Photographers of Romania), its members were exclusively from Transylvania at first. They had their own publication, the magazine "Fotografia" (Photography) which was published in Cluj beginning with 15 July 1922. The following year, the name was changed into "Fotografia. Revista Uniunii Generale a Fotografilor din România" (Photography. The General Union of Photographers of Romania Magazine), as well as the location, to Alba Iulia. It lasted until 1926.

In late 1923, a few Bucharest-based photographers endeavored to make an organization which took form on 24 January 1924 under the name *Uniunea Fotografilor Români* (The Romanian Photographers' Union).²⁰ Nicolae Buzdugan was elected as first president, Etienne Lonyai being the vice-president. Owing to some misunderstandings

¹⁶ AMR, MSM, Secțiunea a II-a, Informații, file 472, p. 289.

¹⁷ Lucia Comea, *Repertoriul vechilor ateliere fotografice din Oradea (1852-1950)*, Oradea, 1999, p. 33.

¹⁸ *Ibidem*, p. 35.

¹⁹ C. Săvulescu, *Fotografia în România între cele două războaie mondiale*, in "Fotografia," July-August 1989, no. 190, p. 6; Lucia Comea, *op. cit.*, p. 27.

²⁰ Et. Lonyai, *Începutul mișcării fotografice în România*, in "Fotograful," 1924, no. 1, pp. 6-8.

concerning the organization's management, Buzdugan soon offered his resignation, and Lonyai replaced him. In August 1924, the first issue of "Fotograful. Organul Uniunii Fotografilor Români" (The Photographer. The Romanian Photographers' Union Publication) came out. It was a trilingual publication meant to inform all photographers of Greater Romania, either Romanians, Hungarians, or Germans. The first congress of the Romanian Photographers was held in Bucharest, on 14-15 May 1924, and was attended by professional photographers from all over the country.²¹ Their magazine ceased to be published after the 4th issue of February 1925 because of lack of financial support from the Transylvanian members. Nevertheless, this last issue announced the organization of the first exhibition of photography in Greater Romania, to be held between 6 and 18 May 1925 in Braşov.²² There were two sections, for professional photographers and for amateurs. An exhibition of cameras and photographic material was also held alongside that of pictures. Gold, silver, and bronze medals were awarded for each section. The exhibited pictures were mostly pictorial landscapes and portraits, some of them resembling in style and pose the glamorous likenesses of well-known 1920s Hollywood stars.

The Union's magazine was again available, under a new name and a new format, in 1934. The editor and most prolific author of "Revista Fotografică Română" was Etienne Lonyai, the very active president of *Uniunea Fotografilor Români* (The Romanian Photographers' Union). In 1926, Lonyai had founded another publication, "Foto-Curier" (Photo-Courier). He authored most of the articles, either of history of photography or of modern photography, making a good analysis of each epoch's works and accomplishments.

In spite of all these efforts to organize and to make a visual education both for photographers and for customers, it was impossible to talk about art photography until the mid and late 1930s. There were just two exceptions: **Josif Berman** (1892-1941)²³ and **Nicolae Ionescu** (1903-1974). Both of them were employed as official photographers for the Sociological Teams organized and managed by Professor Dimitrie Gusti, head of the Bucharest Sociological School. Berman had an adventurous life and long experience as a press photographer when he was hired by Gusti in 1929. He traveled a lot and covered an impressive documentation in many villages such as: Fundul Moldovei, Drăguş, Nereju, Şanţ-Năsăud, and Runcu. He was also a Royal Court Photographer during King Carol II's rule and took many pictures during ceremonies and official receptions. Berman was also attracted by architecture, traditional or modern, and took snapshots on the main streets of Bucharest, crowded at rush hours. Innovative and inspired, he took pictures everywhere, in the countryside or in the capital city, in the Royal Palace or in a Gypsy hovel. His portraits of old peasants are especially remarkable for their sharp lights and velvety shades, resembling sometimes Rembrandt's patriarchs. In 1940, at the rising to power of the extreme right National Legionary Party in Romania, Berman, due to his Jewish origin, was fired and his studio closed. Heart broken, he died a few months later, in early 1941.

²¹ Idem, *Primul congres al fotografilor din România*, ibidem, p. 18.

²² *Expoziția fotografică din Braşov*, ibidem, 1925, no. 4, pp. 1-2.

²³ For more information about Berman and his work see Ioana Popescu, *Iosif Berman. A Photo-album*, in "Martor," 1998, no. 3.

When the Sociological Teams went on the field, Berman worked side by side with Nicolae Ionescu. Their documentation was instrumental in organizing the Village Museum in Bucharest, in 1936.

Nicolae Ionescu²⁴ was born in a poor family. He was apprentice to a printer, and all his life he worked for publishing houses and newspapers. At an early age he bought a camera and took pictures everywhere. Since 1927 he followed his dream to organize a museum of photography. In this respect he embarked on making a comprehensive “portrait” of Bucharest: he pictured streets, houses, public gardens, events and festivals, both religious and secular and, most of all, people of all classes, from the lowest to the elite. Brothels and prostitutes were also among his topics. In this way he became a Romanian counterpart of Brassai. In 1937, Ionescu initiated the *Romanian Photographic Encyclopedia* in the hope that it will be a means to attract public interest and funding for his museum. Following his dream, he founded the Romanian Photographic Encyclopedia Publishing House in 1945. There he published some 67 illustrated books which sold well. But when the communists took the power in 1948 he was obliged to give up both his publishing house and the projected museum of photography. Perquisition and investigations by the secret police ensued, but he was fortunate enough not to be imprisoned. At an old age, he donated most of his fabulous collection of photographs to the Library of the Romanian Academy.

In 1932, workers involved in photography processing gathered into an organization of their own, *Asociația Lucrătorilor Fotografi* (The Photographic Workers’ Association) which lasted until 1940.²⁵ In 1936, the outstanding photographer Tadeus Cios was its president.

Another short-lived periodical was “Fotografia. Revista Foto-amatorilor” (Photography. The Photo-amateurs’ Magazine): only four issues were published in 1933. But it was just a beginning for an amateur organization.

On 16 December 1934, *Asociația Fotografilor Amatori Români* (The Romanian Amateur Photographers’ Association) – abbreviated F.A.R. (R.A.P.) – was founded, which issued its own publication a year later.²⁶ Entitled at first “Buletinul Asociației Fotografilor Amatori Români” (The Romanian Amateur Photographers’ Association Bulletin), it changed its name into “Fotografia. Revista Asociației F.A.R.” (Photography. The R.A.P. Association Magazine). It ceased its publication in 1941 due to financial problems. The R.A.P. numbered as many as 579 members in 1939 from all over the country.

The same year, at the centennial anniversary of photography, the two major organizations, *Uniunea Fotografilor Români* and *Asociația Fotografilor Amatori Români*, joined forces in celebrating the event.

The outbreak of World War Two had an important part in disorganizing these associations.

²⁴ For more information about Ionescu and his work see *Nicolae Ionescu: Bucureștiul de altădată/Bucharest of yore/Bucarest d'autrefois*, ed. by Emanuel Bădescu, București, 2002.

²⁵ C. Săvulescu, *Fotografia în România*, p. 6.

²⁶ *Ibidem*.

SYNOPSIS

Year	Historical event	Cultural event	Photographic event
1900	19 December A trade convention between Romania and Greece is ratified.	14 January The premiere of Giacomo Puccini's opera 'Tosca' is held in Rome with the Romanian soprano Hariclea Darclee in the title role.	Many Romanian photographers exhibit their works at the Exposition Universelle in Paris. Some of them acquire important prizes: Franz Mandy and Franz Duschek Jr. are awarded silver medals, and Ioan Spirescu and Ioan Nculescu, bronze medals.
		2 February The first audition of George Enescu's Second Sonata for Piano and Violin takes place in Paris.	
		June The first Romanian art magazine "Ileana" is published.	
1901	13 July – 13 August A Romanian-Turkish trade convention is ratified in Constantinople.	2/15 December The weekly magazine "Sămănătorul" is published in Bucharest under the editorship of two outstanding poets, George Coşbuc and Alexandru Vlahuţă.	"Revista Fotografică" (The Photographic Magazine) is published in Iaşi under the editorship of I. H. Chaland.
		3 December The Society <i>Tinerimea Artistică</i> (The Artistic Youth) is founded in Bucharest.	
1902	4/17 April The secret treaty of alliance between Romania and Austria-Hungary is signed in Bucharest. Germany adheres to that alliance on 12 July, followed by Italy in November.	March The Society <i>Tinerimea Artistică</i> opens its first exhibition in Bucharest.	Ioan Nculescu edits a large picture with veterans of the 1848 Dealul Spirei battle between the Romanian firemen and the Turkish army of occupation under Omer Pasha. The same year he issues another large picture with veterans of the Oriental War of 1877-1878.

- 1904 25 September**
A Romanian-German trade agreement is signed in Bucharest.
- 22 December**
A Romanian-Swiss trade convention is signed in Bucharest.
- The High School of Architecture is founded in Bucharest. Until then there was an architecture department at the National School of Fine Arts.
- A Photo-Club is founded in Sibiu. Emil Fischer was instrumental in its organization.
- The Amateur Photographers' Circle in Oradea organizes its second Exhibition, *Műkedvelő Fényképészek Köre Kiállítása*.
- Nicolae Minovici, M.D., an outstanding coroner, publishes his work *Nouveaux Procédés de Photographie des Cadavres*.
- 1906 24 February/9 March**
A Romanian-Russian trade convention is signed in Bucharest.
- 23 May/5 June**
A Romanian-Belgian trade convention is signed in Bucharest.
- June**
Opening of the General Romanian Exhibition to celebrate the 40th year of King Carol's rule.
- 18 March**
Traian Vuia completes the first flight in the world with a plane heavier than the air.
- The most interesting pictures taken by outstanding photographers are displayed in a special photographic section at the Romanian General Exhibition. At the closing of the exhibition, Alexandru Tzigara-Samurcaș acquires for Muzeul de Artă Națională (The National Art Museum, i.e. the Folk Art Museum) he was organizing all the photographic collection exhibited by the Manakia Brothers, photographers in Bitolia, Macedonia (then part of the Ottoman Empire). The pictures rendered vividly the daily life of their countrymen, mostly itinerant shepherds.
- Alexandru Bellu exhibits his works with folk types at the same exhibition. Most of his photographs are printed as picture postcards and they sell very well to the visitors.
- Wilhelm Auerlich takes pictures at the First Children Exhibition held in Apold.

- 1907 2 February**
 Outbreak of a peasant uprising at Flămânzi, Botoşani County (north-eastern part of Romania). Soon it spreads all over the country and lasts until late March, when troops are sent in to pacify the rebel villages.
- Nicolae Grigorescu begins his last painting, "The return from the fair," which remained unfinished.
- An important exhibition of photography, *Országos Műkedvelő és Házipari Kiállítás Műkedvelő – Fényképészet Osztály* (The General Exhibition of Amateur Photographers), is opened in Timişoara.
- Országos Művészi Fényképkiállítás* (The General Exhibition of Art Photographs) is opened in Arad.
- Wilhelm Auerlich takes pictures at the Second Children Exhibition held in Ilimbav.
- 1911**
- 14 October**
 The magazine "Rampa," devoted to theatre, music, arts and literature is published in Bucharest under the editorship of N.D. Cocea and Al. Davila.
- The second General Exhibition of Art Photographs is opened in Arad.
- 1912 26 September**
 Outbreak of the First Balkan War. Romania maintains its neutrality.
- 1 September**
 'Independența României' (Romania's Independence), the first Romanian silent movie, is released with great success in Bucharest.
- Emil Fischer takes pictures at the Children Exhibition held in Râşinari.
- 1913 16 June**
 The outbreak of the Second Balkan War. Romania declares war, its army crosses the Bulgarian border, and moves rapidly towards Sofia without firing a single shot. Bulgaria asks for peace.
- Constantin Brâncuși makes one of his first masterpieces: the bronze portrait of Mademoiselle Pogany.
- A Nagyvárad Photo-Club II. Házi Kiállítása* (The Exhibition of the Oradea Photo-Club) is opened in Oradea.
- Manual de Fotografie* (The Photography Handbook) by Lieutenant Colonel V. Carşinescu, head of the prints section of the Photographic Department of the Army, is published in Bucharest.
- 16/29 July – 28 July/15 August**
 The peace conference in Bucharest concludes the Second Balkan War. According to its stipulations, Romania receives the

southern part of Dobrudja, called the Quadrilater.

1914 July

The outbreak of World War One. Romania maintains its neutrality over the following two years.

27 September/10 October

Death of King Carol I. King Ferdinand I succeeds to the Romanian throne.

1916 4/17 August

A treaty of alliance between Romania and the Allied Forces (France, Great Britain, Russia and Italy) is signed in Bucharest.

14/27 August

Romania declares war on Austria-Hungary and the following day her armies cross the Carpathian Mountains into Transylvania.

17/30 August

Germany declares war on Romania.

19 August/1 September

Bulgaria and Turkey declare war on Romania.

The Romanian armies are repelled on both the Western and the Southern fronts.

On **23 November / 6 December** Bucharest is occupied by the Austro-Hungarian and German armies, while the Royal Court and the Romanian government flee to Iași.

9 April

First audition of George Enescu's 'Second Suite' at the Romanian Athenaeum in Bucharest.

May

Inauguration of the Kalinderu Museum in Bucharest.

29 November

The Photographic Department of the Army is affiliated to the Great General Staff and placed under the orders of Lieutenant Ion Oliva who reorganizes it. Propaganda pictures from the Eastern front are edited. Each picture was 18x24 cm and labeled accordingly. They depicted various aspects of the life in campaign: Romanian troops in trenches, German prisoners of war, generals reviewing the troops, King Ferdinand and Queen Marie awarding medals to the braves. Ion Oliva, lieutenant of the reserve (later captain) is awarded the "Crown of Romania" Order, with swords, for his work and distinguished service during the war.

- 1918 28 January/10 February**
Left without the Russian help after the outbreak of the Bolshevik Revolution, Romania is compelled to ask for peace.
- 5/18 March**
The preliminaries of the peace treaty between the Romanian and the Central Powers' commissioners are signed at Buftea.
- 27 March/9 April**
Sfatul Țării (The Country's Council) in Chișinău decides the unification of Bessarabia with the Kingdom of Romania.
- 28 October/10 November**
The German armies begin their withdrawal from Romania.
- 11 November**
The armistice between the Allies and Germany is signed at Compiègne.
- 15/28 November**
The National Romanian Council in Bucovina decides the unification of Bucovina with the Kingdom of Romania.
- 18 November/1 December**
The Great National Assembly in Alba Iulia decides the unification of Transylvania and the Banat with the Kingdom of Romania.
Thus Greater Romania is completed.
- 1922 15 October**
The coronation ceremony of King Ferdinand and Queen
- April**
The first exhibition of *Arta română* (The Romanian Art) is opened in Iași.
- The Photographic and Movie Department of the Army is very active in that period: both movies and pictures are shown in various military units as propaganda means.
- Constantin Kirițescu publishes his book *Istoria războiului pentru întregirea României*
- Asociația Fotografilor Profesioniști* is founded in Oradea.

- Marie is held with great solemnity in Alba Iulia. (The History of the War for Romania's Completion). *Uniunea Generală a Fotografilor din România* is founded at the Professional Photographers Congress held in Cluj. This organization had its own publication called "Fotografia" with the editorial office in Cluj.
- 1924 24 February**
The law on Romanian nationality is passed.
- 26 July**
The Primary Education law is passed.
- Eugen Lovinescu publishes the first volume of his book *Istoria civilizației române moderne* (The History of Modern Romanian Civilization).
- 24 January**
Uniunea Fotografilor Români is founded in Bucharest. A trilingual magazine is published under the title of "Fotograficul. Organul Uniunii Fotografilor Români." Its editor was also the Union's President, Etienne Lonyai.
- 14-15 May**
The first Congress of Professional Photographers is held in Bucharest.
- 1925 1 January**
The Romanian Archbishopric and Metropolitan seat acquires the higher status of Patriarchal seat. Miron Cristea, the Romanian Primate, becomes the first patriarch.
- 31 December**
Crown Prince Carol gives up all his prerogatives in favor of his son, Prince Mihai.
- 6-18 May**
The first Photographic Exhibition of Greater Romania is held in Brașov.
- 1926 17 October – 23 November**
Queen Marie pays a visit to the United States of America. The outstanding Romanian archaeologist Vasile Pârvan publishes his capital work, *Getica*. The first exhibition opened by *Grupul celor patru* (The Group of Four). The members of this group were the painters Ștefan Etienne Lonyai finds another periodical, "Foto-Curier." *Cercul Amatorilor Fotografi din România* is founded in Alba Iulia. Their periodical was entitled "Fotografia Română."

- Dimitrescu, Francisc Șirato, Nicolae Tonitza, and the sculptor Oscar Han.
- 1927 20 July**
Death of King Ferdinand I. King Mihai I follows on the Romanian throne. Being too young – six years of age – he has to rule under the advices of the regency instituted in this respect.
- December**
'Expoziția retrospectivă a artei plastice românești din ultimii cincizeci de ani' (The Romanian Fine Arts Retrospective Exhibit from the Last Fifty Years) is opened at the Romanian Athenaeum.
- Nicolae Ionescu begins to organize a museum of photography. He embarks on making a comprehensive "portrait" of Bucharest: he pictured streets, houses, public gardens, markets and fairs, events and festivals, and people of all classes, from the lowest to the elite.
- 1929**
Mateiu I. Caragiale publishes his novel *Craii de Curtea Veche* (Philanderers of the Old Court).
- Dimitrie Gusti, head of the Bucharest Sociological School, employs Iosif Berman as photographer for his monographic research teams.
- 1930 6-7 June**
Prince Carol returns unexpectedly to Romania and is crowned as King Carol II.
- 1934 9 February**
The Balkan Agreement is signed in Athens by Romania, Greece, Yugoslavia and Turkey.
- January**
'Revista Fundațiilor Regale' (The Royal Foundations' Review) is published in Bucharest.
- A new periodical "Revista Fotografică Română" is published in Bucharest under the editorship of Etienne Lonyai.
- December**
Asociația Fotografilor Amatori Români is founded in Bucharest.
- 1936**
The Village Museum is opened in Bucharest. Both Iosif Berman and Nicolae Ionescu were instrumental in acquiring the documentation for its completion.
- "Fotografia", periodical of the Romanian Amateur Photographers' Association, is published in Bucharest. It ceases its publication in 1941.
- 1937**
G. Oprescu publishes his book *Pictura românească în secolul al XIX-lea* (The 19th Century Romanian Painting).
- Nicolae Ionescu initiates the Romanian Photographic Encyclopedia in the hope that it will be a means to

- attract public interest and funding for the museum he dreamt to organize.
- 1938 10 February**
King Carol II establishes his personal dictatorship
- Enciclopedia României* (Romania's Encyclopedia) in four volumes is published under the editorship of Dimitrie Gusti (the last volume would come out in 1943).
- 5 May**
The Turistic Society *Vulturii* (The Eagles) opens an exhibition of amateur photographers at the Bazaar Palace in Oradea.
- 1939 1 September**
The German invasion of Poland leads to the outbreak of World War Two.
- 2 April**
The periodical "România literară" is published in Bucharest under the editorship of the outstanding writer Cezar Petrescu.
- 7 September**
Romania declares her neutrality and, ten days later, offers asylum to the Polish government fleeing from its occupied country.
- July**
The Union of Working Chambers opens the exhibition 'Romanian Work in Pictures' at the Royal Foundation Carol I in Bucharest.
- 24 July – 1 August**
Spiru Constantinescu, Vice-President of the *Asociația Fotografilor Amatori Români*, and Captain Ion Suțu attend the Second Congress of the International Union of Amateur Photographers, which took place in Munich.