

**The “G. Enescu” Art University Iassy
The Composition, Musicology, Music Pedagogy and Theatre Faculty
The Theatre Department**

The Summary of the Doctor’s Degree Thesis

History of the Iassy Theatre School

Field: Theatre

Profile: Theatre Science

**Candidate,
Lector univ. drd.
Irina Scutariu**

**Scientific Coordinator
Profesor univ. doctor
Sorina Bălănescu**

2008

Contents

I. Argumentum

II. The cultural climate where the first experiments of a theatre school appear

The context in which the cultured Romanian theatre appear. The first performance in the Romanian language. Its consequences.

III. The Iassy Theatre School in the first half of the XIX century

The Philharmonic-Dramatic Conservatory from Iassy. Its importance. Its students. Students' repertory. Representatives. First teachers. Curriculum. The Iassy theatre school in the contemporary press. Confessions. Stimulation of the national dramaturgy. Beginnings of the Iassy theatre school and of the Bucharest Theatre School

IV. Gheorghe Asachi, the Founder

General information concerning Gheorghe Asachi's life. Founder of the first Philhamonic-Dramatic Conservatory in Moldavia. Gheorghe Asachi's activity in the years following the dissolving of the Iassy Conservatoire

V. The continuation of Gheorghe Asachi's activity. Costache Caragiale-school animator

"Dacia Literară" Program and the "triumvirate" at the management of the Iassy theatre

VI. The Declamation School Matei Millo

Outlook upon actor art. Theatre professor in Iassy together with Nicolae Şutu. Matei Millo, professor at the Bucharest Conservatoire. Director on the stage of the National Theatre in Iassy

VII. Theatrical education in Moldavia in the second half of the XIX century

Foundation of the Music and Declamation School (October 1 1860). Students. Repertory. Curriculum. Professors. Portrait Mihai Galino

VIII. Theatrical education up to the first world war

Students. Choice of repertory. Curriculum. Acting styles.
Professors. Portrait State Dragomir. Portrait Mihai Codreanu

IX. Actors' situation during the first refuge (1916-1918)

X. Iassy school during the inter-war period

Changes. Great professors. Portrait Agatha Barescu: actor and teacher. Portrait Aurel Ghitescu.

XI. The Iassy Conservatoire between 1944-1946

Political context. Romanian actors' situation

XII. The "Matei Millo" Theatre Institute

Students. Students' repertory. Curriculum. Professors. Portrait George Popovici

XIII. Final act: dissolving of the Theatre Institute (1951)

Consequences

XIV. Conclusions

XV. Appendix

Documents facsimiles

XVI. Selected bibliography

I. Argumentum

We embarked upon writing this thesis urged by the true love we feel for all those that made possible the very existence, in our cultural space, of the theatre, as an institution and a means of expression, and of a dramatic literature that belongs to the Romanian people; a theatre school, a place where actors are formed by learning the love for our job: that of

an actor. Our present research is also animated by the desire to add to the history of the Romanian theatre artistic personalities (students, teachers, actors) and written documents or photos which illustrate important moments that were little or not known at all.

To this purpose we shall try to review all that has been written so far and we desire that this paper should be an enjoyable completion to studies that were already published, namely a work of research.

We also underline that the work at this thesis did not mean a simple collection of documents but their **interpretation**. We shall comment upon the events within the Conservatoire carefully analyzing each written document. We shall offer an accurate vision out of fragments of a mosaic reconstitution, very close to the historical as well as legendary truth of all those who were there.

Therefore we shall also try to see beyond mere facts, the *people*. We will concentrate upon those who were less mentioned in any writings.

Many teachers of the Iassy theatre school were presented in books and studies only as actors, their pedagogic activity being neglected. Many studies take into consideration stage performances of great names of the Romanian theatre, their activity within the Moldavian theatre school being barely mentioned. That is why we have decided to speak about the great teachers who became living *legends* for their followers and who were sporadically mentioned.

Among those less remembered by any researchers, as a teacher, is State Dragomir, Vasile Boldescu, George Popovici, Mihai Codreanu, Aurel Ghitescu.

In our attempt to rediscover these reference names in the history of the Romanian theatre we shall lay stress on those unjustly ignored by dedicating a portrait to them.

Our method is based upon successive mirror projection by appealing to the homage that their ex-students paid to them as well as to evocations of events to which they took part in at the theatre school or the theatre. Where it was possible we gathered and confronted memories, confessions of stage mates. Brilliant graduates remained in Bucharest after the war, where they became famous and well known – see the career of Tamara Buciuceanu, Octavian Cotescu, Petre Gheorghiu- who had a private school- competing the official one. Among the great students of the Iassy theatre school who ranked themselves as distinguished actors we mention Aurel Munteanu, Stefan Ciubotarasu, Eliza Petrescu and the list may go on. Actors educated in Iassy played on the capital stage bringing with them a style they learnt here, a style they imposed and developed.

We shall study those actors who, as long as they were professors, were aware of the fact that their acting on stage near their students was a

good method to teach as the apprentice observes his teacher at work and they can both improve their skills.

We shall draw a parallel that can help us to compare the acting style of the actor to that of his manner of teaching. We do not intend to speak out in a plea for the province, for the school theatre of our city but we try to offer objectivity and distance in our research. Hence the students acting style is of our interest as long as it belongs to the respective school. We shall look into differences in acting styles of graduates from Iassy seen in comparison to other similar schools from other Romanian regions.

The most convincing period dealt with in the present paper is the one between 1900-1944. For the period anterior to 1900, Teodor T. Burada offered complete information concerning theatrical season, regulations and so on. The accent of our research lays on the following period. Great actors, like Aglae Pruteanu and others formed themselves before 1900, but their great achievements occurred after 1900. We can speak about originality in the period following Matei Millo. As a personal contribution to the elucidation of the theme we shall add Iassy maps on which we shall show, chronologically, the Conservatoire successive locations.

We want to believe that many of the **portraits** inserted in the present paper will become, in time, micro-monographs dedicated to outstanding personalities of the theatre pedagogy and of the Romanian interpretative art, for example, State Dragomir, Aurel Ghiteșcu.

We shall endeavour to place the institution we work at in its true light, to discover and to offer our students models to follow.

Our investigation ends with the year 1951, an unhappy year for the Iassy school theatre. It follows four decades of absence of the school that should have given actors for the Iassy National Theatre or other Moldavian state theatres. Dan Nasta, director and actor who loves Iassy, said in 1976 in an interview published by the "Cronica" that, if the Iassy Conservatoire does not reopen to instruct actors, The Iassy National Theatre will disappear, in the absence of young actors.

The reason we stopped our research in the year when the Iassy Theatre School **dissolved** was the great time distance till its **reopening** namely 1990. The author of the present paper belongs to the third series of graduates after the Revolution. We are too close to the first years since the theatre department functions to offer an impartial judgement " , to scrutinize the first teachers, the quality of the first acting performances, the Conservatoire background.

II. The cultural background when the first attempts for a theatrical school appear

The context in which the cultured Romanian theatre appear. The first show in the Romanian language. Its consequences

The chapter refers to the cultural climate when the first performances appear in our country insisting upon those in which Romanian was spoken. The public representations of Romanian itinerant theatrical companies and foreign ones that organized tours in the Romanian Principalities offering performances in different languages, more or less accessible to the audience, helped to the assimilation of the idea of performance, creating an informal background for the theatrical phenomenon. The appearance of the cultured theatre in our countries was delayed by the absence of a proper preoccupation of the intellectual elite of the time for this form of culture. The rich thought, till the end of the XVIII century, that artistic theatrical shows were inappropriate to be attended to by the social elites, they were good only to amuse the servants.

The young Romanian theatre can hardly compete with the foreign companies to which the native political class granted a preferential regime and consistent subventions.

I showed, in this chapter, the moment which marks the inauguration of the cultured theatre in the Romanian language, that of the evening of September 27 1816, when the first performance was held in Iassy. The play was one act pastorale, *Mirtil si Hloe*, a remaking by Gheorghe Asachi after Florian and Gessner.

III. The Iassy School Theatre in the first half of the XIX century

The Philharmonic-Dramatic Conservatory from Iassy. Its importance. Its students. Students' repertory. Representatives. First teachers. Curriculum. The Iassy theatre school in the contemporary press. Confessions. Stimulation of the national dramaturgy. Beginnings of the Iassy theatre school and of the Bucharest Theatre School

In 1833, the Philharmonic Society was founded in Bucharest by Ion Heliade Radulescu, Ion Campineanu and the actor-professor Costache Aristia.

In 1836 is founded by Gheorghe Asachi the first institution of didactic profile with the objective of forming "professional actors" in theatre, the Philharmonic-Dramatic Conservatoire. This form of training

of the future actors represented the first step in the initiation in the dramatic art with the purpose to cultivate and develop the national music and dramatic art in the Romanian society.

The origin of the institutionalization of the Romanian theatrical education finds itself suspended between the dilettantes desire and those who guided them to learn the theatre as spectators and then as practitioners and the necessity of applied study in a specialized school theatre. Starting from the pleasure of acting it will evolve towards a degree of awareness of the need for theatre and the attempt to overcome the lack of means of stage expression. In many respects it was the foreign theatre – through the tours of French, German and Russian companies – that gave an impulse to the wish to begin the very national movement for a theatrical education. Nonetheless the presence of some actor personalities stimulated the creative thought.

The development of the theatrical movement in the Romanian Principalities cannot be conceived without mentioning the Organic Regulations, the first Romanian form of constitution.

In this chapter, we have also insisted on the major help offered by the magazines of the time that the idea of theatre should exist even in its absence. We refer to publications present in all Romanian provinces. In Moldavia, we should remark the activity of “Albina Românească”, edited by Gheorghe Asachi with its literary supplement “Alăuta Românească”; In Muntenia, in Bucharest, there was “Curierul românesc”, founded by Ion Heliade Rădulescu with its literary supplement “Curier de ambele sexe”; In Transilvania, an important role has Gheorghe Barițiu by “Gazeta de Transilvania” and its literary supplement “Foaie pentru minte, inimă și literatură”. Till the founding of theatrical art schools, these publications meant an authentic Romanian cultural life. We discover the steps made in the evolution of the becoming of the Romanian theatre from the published articles in these magazines.

It is worth mentioning that within this temporal interlude the students of this Conservatoire enjoyed therefore initiation in the theatrical art field which is proved by the success of the very few performances that took place. There were 28 students, 12 girls and 16 boys. We mention some of those who remarked themselves mostly in shows during their studies: Elisabeta Fabian, Anica Poni, Mrs. Lang, Emanoil Idieru, Leon Filipescu and Dimitrie Gherghel.

IV. Gheorghe Asachi, the Founder

General information concerning Gheorghe Asachi’s life.. The founder of the first Philhamonic-Dramatic Conservatory in Moldavia.

Gheorghe Asachi's activity in the years following the dissolving of the Iassy Conservatoire

Gheorghe Asachi, a memorable character, a complex personality, an encyclopedic spirit, followed the European nationalist trend emerging from popular enthusiasm. To present such a multiple personality it is difficult, all the same, we shall try to offer a portrait of Gheorghe Asachi - the young who, through tenacity, self-confidence and a lot of work became an emblematic figure of the Romanian history and culture. He distinguished himself among his contemporaries through all these qualities. They were the trumps of an individuality hard to be reached or overcome by any of his peers. He was the initiator of some fields of activity which he developed and in which he was a pioneer. His multiple gifts made him an engineer, a professor, a diplomat, a drawer, a poet, a journalist, a painter, a typographer, an archivist, a dramatist. He composed odes, hymns, epistles, occasional poems, ballads, elegies, meditations, pastorals, satires, fables. He was also the author of many prose fragments, historical episodes and legends, he evoked the past of Moldavia with the purpose to glorify it.

We mention some of his great achievements:

a. The founder of the first Philharmonic-Dramatic Conservatoire in Moldavia, together with the Minister of Internal Affairs (Vornic) Șt. Catargiu and the Spatharus Vasile Alecsandri, the father of the poet.

The rules established in 1836 by the first teachers of the Philharmonic-Dramatic Conservatoire in Iassy stood at the basis of the criteria which assured its functioning system and education, in 1860, year that marked the rebirth of an institution, this time durable, that proved, in the difficult years of the beginning, that being served with determination, enthusiasm and force by men of culture, such as Gheorghe Asachi, it could face inertia, mistrust and dilettantism.

b. He had a decisive contribution to the foundation of the Romanian language press in Moldavia, even in those difficult years, when censorship, brought by the Russian occupation in the Romanian Countries, was very powerfull.

The effort and the love with which the scholar dedicated himself to the accomplishing of all his works are worth eulogizing. He devoted himself to the Romanian people and assured its cultural development. He was the providential man for his people in an important historical moment.

V. The continuation of Gheorghe Asachi's activity. Costache Caragiale – school animator

“Dacia literară” Program and the “triumvirate” at the management of the Iassy Theatre.

In the second half of the XIX century it becomes very prominent the program of “Dacia literară” that redefines the theatrical ideology too. This programme tends to impose itself beginning with 1840 and it also orientates our national culture towards its natural course mainly through the interest shown to the Romanian language.

The elements of the abstract accepted by the critics of the time as notions that complete and define the *artistic truth* are adopted in this period too. This credo of the *truth* in art, present in Titu Maiorescu's critical judgement as something sacred, removes dilettantism more.

In 1840 M. Kogălniceanu, V. Alecsandri, C. Negruzzi and (P.M. Câmpeanu) come at the management of the National Theatre in Iassy. Beginning with May 15 1840 the contract of collaboration between the Romanian troupe and the French one, managed by Brothers Fouraux, is signed.

The theatrical activity in Moldavia was based on the fundamental ideas of “Dacia literară” Program, through the “triumvirate” activity that took over the management of the National Theatre in Iassy. The triumvirate was formed by Costache Negruzzi, Mihail Kogălniceanu and Vasile Alecsandri.

The three main directions of the Romanian theatrical activity were:

1. creation of an original repertory that should reflect Romanian realities
2. instruction of good professional actors
3. transformation of the theatre into a school of patriotic and citizenship education

VI. The Matei Millo Declamation School

Outlook upon actor art. Theatre teacher in Iassy together with Nicolae Şutu. Matei Millo, teacher at the Bucharest Conservatoire. Director on the stage of the National Theatre in Iassy

By underlying the significance of realism as main manifestation in the evolution of the Romanian theatre, Matei Millo is the representative of this innovating trend which will embrace the dramatic scene.

Matei Millo's activity in the theatre was multilateral: actor, author, director, troupe manager and professor.

-in 1846 he is the manager of the National Theatre in Iassy

-in 1853 he is artistic manager of the National Theatre in Bucharest.

-in 1846, arrived in Iassy, Matei Millo, together with Nicolae Şuţu will become the manager of the theatre and he will found the so-called "Declamation School", destined to initiate and instruct the young actors. In broad lines this new form of theatrical education had as its objective to help the new generation of young men to discover the true values of the Romanian dramatic art. This school theatre forever outlined a new orientation of the Romanian theatre.

The huge heritage left by Matei Millo consisted of theatre lessons offered through the roles he played and also by his implication in directing the shows.

The different methods in building up his roles, his own way to approach the characters he interpreted were used through a technique he promoted which supposed seizing the *detail* during the study of the human nature.

For two years, between 1864-1866, he is a professor at the Bucharest Conservatoire teaching Mimic Art and Declamation. He was notorious in the capital, too.

Matei Millo created a school through his very presence in the theatre.

VII. The Theatre education in Moldavia in the second half of the XIX century

Foundation of the Music and Declamation School (October 1 1860). Students. Repertory. Curriculum. Teachers. Portrait Mihai Galino

We consider 1860 the most benefic year for the destiny of the Romanian state theatrical education as now The Music and Declamation Conservatoire is founded which will carry on its activity up to 1951. Looking at the political situation of the country we should take into consideration important historical events. The Union of the Romanian Principalities, Alexandru Ioan Cuza's ascending to the throne and the moving of the capital in Bucharest greatly influenced the cultural life which acquired now its natural path in development.

Since the first successful attempt, in 1936, when the Declamation classes came into being at the Philharmonic-Dramatic Conservatoire and up to 1860 when this form of education consolidated, the actors', the

managers' and the audience's discontent defined the actors' need to improve themselves in order to compete with the French troupes.

The theatrical life in Moldavia will take a more favorable course once the Music and Declamation School is founded on October 1 1860.

Mihail Galino Portrait

Mihail Galino was manager of the Conservatoire between 1873-1876 when the Music and Theatre professors and the talent of the actors gave important personalities to the art.

As the first Declamation teacher of the Theatrical School this new manager has the opportunity to raise the standard of the Iassy education, highly glorified by artists who became famous both in Iassy as well as in Bucharest; some of them were recognized and appreciated on the great stages of the world. Among his most remarkable students we shall enumerate Petre Liciu, State Dragomir, Aglae Pruteanu, Mihai Belador, Mihai Popovici, Natalia Profir, Vlad Cuzinschi, Petre Sturdza-Doria, Mihai Codreanu, Constantin Botez-Penel, Constantin Ionescu, Emanoil Manoliu, Dimitrie Pruteanu.

-during the 1860-1861 season he was a stage manager for a short time, while Victor Delamary was director.

-in the 1859-1860 season Galino and Alecu Fotino are the managers of the theatrical institution.

VIII. Theatrical education in Moldavia up to the World War I

Students. Choice of repertory. Curriculum. Acting styles. Teachers. Portrait State Dragomir. Portrait Portrait Mihai Codreanu

In this chapter we shall treat the changes in the dramatic art up to the beginning of the World War I, 1914, that took place in many aspects which regard the organization and the perception of the shows.

The evolution of the stage acting, of the construction, of the stage laying out and mobility are remarkable through their modernization and their adaptation to new requirements. These transformations help to build a relationship between the actor and the audience.

Apart from these there appear new notions such as scenography and stage management added to the theatrical space, consolidating the success of the productions.

Stage management appears as a necessity to better watch over the connection between the dramatic text and its scenic representation where

it is included the image that the audience should have with the help of the scenery.

It is a new step in which “the creation principles of the modern theatre” appear and with their help there will be attempted, gradually, to impose and to respect rules of organization and conduct.

The theatre education will reorganize itself as a consequence of these new tendencies. There will appear new subjects Aesthetics, History of the Theatre. The Mimic Art and Declamation department will be called later since the period when Mihai Codreanu was a teacher at the Iassy Conservatoire, the Diction, Expressive Reading, Critics and Theatrical Psychology” department.

Portrait State Dragomir

1. Student of the Iassy Conservatoire (1886-1891)
2. Employee of the Iassy Dramatic Society (1891-1920)
3. Stage manager and member in the Reading Committee
4. Declamation professor at the Iassy Conservatoire (1900-1920)

He considered all his theatrical activity as the expression of a privileged man who has the priceless gift to live the life of the other at an artistic intensity which turns him into a complete new person. He respected his job as an actor because he realized the liberty the actor acquired as long as he is on the stage. His power to detach himself from the surrounding world and the truthfulness with which he interpreted any of his roles created in the soul and the mind of the artist another world where other people’s envies, reproaches disappeared. State Dragomir was not a solitary person. His rich activity in the theatre and at school maintained him in the position of an intellectual that was not very liked by his colleagues till the end of his life.

He retires after 27 years of artistic activity. In fact, he is brutally forced to retire from the stage of the theatre he served so many years truthfully, keeping his job as a teacher in the Conservatoire and in high school. His health deteriorates and he dies at 49.

Portrait Mihai Codreanu

He enters the Declamation class in 1897 being Mihai Galino’s student. Mihai Codreanu distinguishes himself as a devoted artist through his work at the Declamation department.

The Iassy Theatre acquires new directions under his management. Mihai Codreanu is the manager of the theatre twice: the

first occurs after Mihail Sadoveanu's retirement, in 1919, then another one beginning with 1929.

The pedagogue Mihai Codreanu was famous for his punctiliousness in teaching his students to deal with their roles.

He becomes full professor on February 1 1920 till December 1 1938.

Beginning with January 1 1924 he is also general inspector for theatres.

In 1932 he becomes manager of the Conservatoire and the next year the rector of the same institution till January 15 1939 the year of his retirement.

IX. Actors' situation in the years of the first refuge (1916-1918)

In 1916, after Romania entered the war and the occupation of Muntenia by the Germans, actors from Craiova and Bucharest came to Iassy. A new season was wanted. But more and more actors were recruited. During the war actors from Iassy, Bucharest and Craiova join together in performances. "*The United Troupes*" bring an unusual diversity and a state of human and artist excitement to the cultural life of the city.

X. The Iassy School during the inter-war period

Changes. Great professors. Portrait: Agatha Bârsescu – actor and professor. Portrait Aurel Ghițescu.

In the inter-war period the theatrical movement developed on multiple directions.

First, there is an increase of the interest for different genre performances and, implicitly the writers' approach for the dramatic genre.

Second, the theatrical companies multiply and the National Theatres from Bucharest, Iassy, Cluj, Craiova will have a greater contribution as actors and directors distinguish themselves and a valuable repertory is to be promoted.

Third, the promotion of an original dramaturgy that belonged not only to theatre people but also to professional dramatists.

Portrait Agtha Bârsescu

1. Agatha Bârsescu enters the Bucharest Dramatic Conservatoire in 1877.
2. She arrives in Iassy, in 1886, as an actress member of a German troupe.
3. The tours between 1883-1890 when she was invited by great theatres in Europe and even America made her famous and appreciated all over the world.
4. Since 1899 she is employed with contract at the National Theatre in Bucharest
5. Since January 25 1925, for fifteen years, till she is 80, Agatha Bârsescu is professor at the Mimic and Declamation department in the Iassy Conservatoire where she will work with Mihai Codreanu.

Portrait Aurel Ghițescu

1. In 1911 he attends the Iassy Dramatic Art Conservatoire, State Dragomir being his professor.
2. In 1915 he graduates and passes the entrance examination in the Theatre.
3. At 49, after 1944 he transfers to the Giulești Theatre in Bucharest.
4. He is professor at the Iassy Conservatoire, then at the Theatre Faculty in Bucharest.
5. Stage manager at the Iassy National Theatre.

XI. The Iassy Conservatoire between 1944-1946

Political context. The Romanian actors' situation

Referring to the Iassy cultural situation, we show that the actors of the National Theatre are obliged to take the path of the exile. First, the Iassy actors found refuge in Banat. They headed to Timișoara, but the city was overcrowded, thus they went to Jimbolia, a city near the border. They will travel in the neighborhood villages and even to Timișoara: “Actors, stage hands, clerks together with their families embark in carriages with all their belongings gathered for decades – backdrops, trunks with costumes, trunks with official papers, books and roles. The great exile begins”.

XII. The Theatre Institute “Matei Millo”

Students. Repertory. Curriculum. Professors. Portrait George Popovici

After the education reform in the summer of 1948, the artistic Romanian education is subjected to serious transformations, with negative consequences on the quality of the educational process. All the forms of the artistic education that existed since then (musical, plastic art, theatre) are united in the so-called Art Institutes. So, it is founded in Iassy the *Art Institute*. On November 13 1950, the Iassy Theatre Faculty becomes *The “Matei Millo” Art Institute*.

But it will be dissolved in 1951, as suddenly as it was founded, to the grief and bitterness of its teachers and students who will go to the capital or to Cluj. Iassy has arbitrarily lacked a school theatre for four decades till the autumn of 1990.

Portrait George Popovici

George Popovici belongs to the *golden generation* of the Iassy National Theatre.

He attends the courses of the Music and Dramatic Art Conservatoire as Mihai Codreanu’s student. He is still a student when he made his debut in “*Ruy Blass*” in 1916.

In 1919 he is an actor in the Iassy National Theatre where he will perform more than 300 characters.

XIII. The last act: the dissolving of the Theatre Institute (1951)

Consequences

None of the researchers who studied the 1951 events explained thoroughly, by lack of evidence, on the motives for which this form of education, theatrical, was dissolved. We have little sources, a few documents for this final, unfortunate period.

In 1948 appears the Law for the reformation of the artistic education, which, first changes the name from The “G. Enescu” Conservatoire into the “G. Enescu” State Conservatoire.

At the beginning of the academic year 1950-1951, as a result of the Decision nr. 600/1950, it is changed the name from the Iassy Theatre School into the *Iassy “Matei Millo” Theatre Institute*. The Music Faculty and the Plastic Art Faculty are dissolved.

The Iassy Theatre Institute reopens in 1990.

Conclusions

1. All those who have written about the Iassy Conservatoire noticed a reality present from its foundation to its abusively dissolving in 1951, namely, that the leaders, no matter their political beliefs, did not consider the artistic education a priority. With rare exceptions (Mihail Kogălniceanu, Al. I. Cuza – advised by Kogălniceanu), the Public Instructions ministers (later Education ministers) considered budget economies more important, reducing as much as possible the necessary funds for a good functioning of the artistic education (and theatrical too). The budget cuts were made carelessly and those who protested (see the case of the manager Constantin Gros) were often threatened with...dismissal for...disobedience. Even a man like Titu Maiorescu while Minister of Public Instructions does not scruple to cut substantially the funds of the Iassy Conservatoire. Titu Maiorescu believed that the Music and Declamation Superior Schools from Bucharest or Iassy spent the state's money uselessly. He was right in only one point, the *quality* of the students, who, as a result of the little requirements they were asked to fulfill remained at a dilettante level. This leads us to a second conclusion.

2. More exigency was necessary at the entrance examination and at graduation, but the regulations of the conservatoire often altered did not allow such an exigency. The conservatoires form, in most cases, not *professionals* with high instruction but *lovers* (amateurs) of art (musical, theatrical).

3. The (theatre) professors have multiple obligations. For example, Mihai Galino was obliged to teach concomitantly notions of Mimic Art, Stage Motion, but also, History of the Theatre, History of Costumes!

4. The very status (established by the Regulation of 1876) of *secondary teachers*, assimilated to the teachers of Vocational schools, clearly speaks of the “treatment” of (music, theatre) teachers from (state) Conservatoires as specialists of an inferior degree.

5. In spite of all impediments, the teachers enthusiastically, even with material and spiritual sacrifices, do their duty at the classes they have. There are paradoxical situations: material obstacles (lack of firewood!) and financial ones (for almost a year Mihai Galino, professor at the Declamation class, was not paid, fact that did not prevent him from teaching with passion and devotion). On the contrary, the bigger the impediments, the more and the better the teachers work with their students. In the last years of the Ceaușescu regime the situation perpetuates – professor Mihai Cozmei tells us.

6. It is significant the “wandering” of the Iassy Conservatoire through...Iassy. Definitely since its foundation till now, the Declamation

section (class, department) (Dramatic Art later) did not have a proper location in space and endowment. Mihai Cozmei quotes, in the book he dedicates to the artistic education in Iassy, the manager Eduard Caudella (violin professor and director) who, bitterly observed, in the period he was the manager of the Conservatoire: “In general our Conservatoire wandered from one place to the other each one being worse than the previous one”. And the “wanderings” went on for half of the century. We have tried, as well as possible, to show the (approximate) locations of the Iassy Conservatoire on the maps of the city.

7. It is neither exaggerated nor a sign of local patriotism to consider the Iassy Theatre School a truthful presence in the local and national cultural life. Our assertion is not at all gratuitous: we judge the *quality* of the Iassy theatrical education by the *quality* of the performance of Iassy graduates, integrated in (state or private) theatre companies from all over the country.

Selected bibliography

I. Piese de teatru

1. Caragiali Costache, *O repetiție moldovenească sau Noi și iar noi*, Prefață M. Kogălniceanu, Iași, Cantora Foaiei sătești, 1845.
2. State Dragomir, *Hamlet (interpretare artistică)*, XIII, nr.11-12, nov.-dec. 1902.
3. Gheorghe Asachi, *Mirtil și Hloe*, Iași, 1856.

II. Istoria teatrului. Memorialistică

În volume

1. *140 de ani de la primul spectacol în limba română*, Iași, 1956.
2. *150 de ani de teatru românesc 1816, Iași, 1966.*
3. *160 de ani de teatru românesc 1816-1976*, Iași, Editura Junimea, 1976.
4. Aurescu, Alexandru, *Anuarul Conservatorului de muzică și declamațiune din Iași de la înființarea lui până la 1905*, Iași, Tipografia H. Goldner, 1906.
5. Antoniu Costache, *Evocări din trecutul teatrului românesc*, Iași, Editura de Stat pentru literatură și artă, 1954.
6. Atanasiu, V., *Gheorghe Asachi. Biografia și operele sale.*, Iași, Tipografia Daniel, 1890.
7. Barbu, Nicolae, *Momente din istoria teatrului românesc*, București, Editura Eminescu, 1977.

8. Barbu, Nicolae, *Matei Millo*, București, Editura Meridiane, 1963.
9. Bălănescu, Sorina, *O viață în sute de roluri Margareta Baciu*, Editura Fundației Camil Petrescu”, București, 2002.
10. Bălănescu, Sorina, *Peisaj ieșean cu oameni de teatru și spectacole (1980-2001)*, Iași, Editura Princeps Edit, 2004.
11. Berlogea, Ileana, *Teatrul românesc în secolul XX*, București, Editura Fundației culturale române, 2000.
12. Braesky, Anny, *Cu grimonul pe oglindă*, Iași, Editura Junimea, 1978.
13. Brădățeanu, Virgil, *Istoria literaturii dramatice românești și a artei spectacolului*, București, Editura didactică și pedagogică, vol. II, 1979.
14. Burada, T.T., *Istoria teatrului în Moldova*, Ediție și studiu introductiv de I. Chițimia, București, Editura Minerva, 1975.
15. Burada, T. T., *Cercetări asupra Conservatorului filarmonic-dramatic din Iași (1836-1838)*, Tipografia Națională, 1888.
16. Caragiale, I. L., *Despre teatru*, București, Editura de Stat pentru literatură și artă, 1957.
17. Călinescu, George, *Istoria literaturii române, de la origini până în prezent*, București, Editura Aristarc, 1998.
18. *Costache Caragiale și Matei Millo primii profesori ai școlii naționale de artă dramatică*, București, Editura Comitetului de Stat pentru cultură și artă, 1965.
19. Cozmei, Mihai, *Pagini din istoria învățământului artistic din Iași 1860-1995*, Iași, Editura Academiei de Arte “G. Enescu” Iași, 1995.
20. Diacu-Xenofon, I., *Viața și opera unui nedreptățit. Costache Caragiale.*, București, Biblioteca Teatrului Național, Tipografia “Finanțe și Industrie”, 1940.
21. *Dicționarul literaturii române de la origini până la 1900*, București, Editura Academiei, 1979.
22. Florea, Mihai, *Matei Millo*, București, Editura Meridiane, 1966.
23. Grămadă, Ilie, *Teatrul Național «Vasile Alecsandri»*, București, Editura Meridiane, 1967.
24. Haja, Gabriela, *Terminologia românească privitoare la teatru. De la începuturi la 1913*, Iași, Editura T, 2005.
25. *Istoria teatrului în România*, (colectiv de autori), redactor responsabil: Simion Alterescu, București, Editura Academiei, R.S.R., 1965, vol. I, II.
26. Lovinescu, Eugen, *Gheorghe Asachi. Viața și opera sa*, București, Editura Casa Școalelor, 1927.
27. Maftai, Ionel, *Personalități ieșene*, vol. I, Iași, Comitetului de Cultură Județean, 1972.

28. Manoliu, Emanoil, *O privire retrospectivă asupra Teatrului Moldovenesc, din primele începuturi și până în anul 1924*, Iași, Tipografia H. Goldner, 1925.
29. Massoff, Ioan, *Teatrul românesc. Privire istorică*, volumul I, București, Editura pentru Literatură, 1961.
30. Negre, Ioan, *Gheorghe Asachi – viața, lucrările, scrierile sale și epoca în care a trăit – 1788 – 1869*, Piatra Neamț, Imprimeria Județului Neamț, 1882.
31. Nottara, C. I., *Amintiri*, București, Editura de Stat pentru literatură și artă, 1960.
32. Ostap, Constantin și Mitican, Ion, *Cu Iașii mână-n mână*, vol. II, Editura Dosoftei, Iași, 1997.
33. Popovici, Alexandru, *Costache Antoniu*, Editura Meridiane, București, 1964.
34. Pruteanu, Aglae, *Amintiri din teatru*, Iași, Editura Viața românească, 1935.
35. Tornea, Florin, *Un artist cetățean – Costache Caragiali*, București, E.S.P.L.A.
36. Sturdza, Petre, *Amintiri, 40 de ani de teatru*, Editura Meridiane, București, 1965.
37. State, Dragomir, *Programul clasei de declamație de la Conservator*, Iași, Tipografia-editoare „Dacia”, 1902.
38. Suțu, Rudolf, *Iașii de odinioară*, vol. II, Iași, Tipografia „Lumina Moldovei”, 1923.
39. *Școala ieșeană de teatru – istorie și actualitate*, (colectiv de autori), coordonator: Anca-Maria Rusu, Iași, Editura Artes, 2005.
40. Vasiliu, Mihai, *Istoria teatrului românesc*, București, Editura Albatros, 1973.
41. Zamfirescu, Ion, *Istoria universală a teatrului – Evul mediu; Renașterea (I)*, vol. II, București, Editura pentru Literatură Universală, 1966.

În periodice

- Leon Aurel, *Mihai Codreanu, profil alb și negru*, în „Iașul literar”, 5 mai 1996, pp. 38-46.
- „Actori care au fost: Aurel Ghițescu” din revista “Cronica”, an VII, nr. 37 (311), 21 ianuarie, 1972.
- Philippide Al. A., *Mihai Codreanu*, în „Adevărul literar și artistic”, din 31 ianuarie 1932, p.3.
- Barbu Nicolae, *Mihail Sadoveanu la Teatrul din Iași*, în „Iașul literar”, din 10 octombrie 1955, pp. 40-46.

- Barbu Nicolae, *Viața artistică. Sărbătoarea Teatrului Național*, în „Iașul literar”, 1957, nr. 6, pp. 104-107.
- Barbu Nicolae, “*Interviu cu Aurel Ghițescu*” din revista “Cronica”, an II, nr. 37 (188), 13 septembrie, 1969.
- Popa N. I., *Mihai Codreanu la “Însemnări ieșene”*, în “Iașul literar”, 1957, nr. 11, pp. 68-71
- State, Dragomir, *Punerea în scenă*, în „Arta”, 1903, nr. 1.
- State, Dragomir, *Repertoriul Teatrului Național*, în „Carmen Sylva”, nr. 3, din 1 ianuarie 1903.

Documente de arhivă:

- Arh. St. Iași, Fondul *Academia de muzică și artă dramatică*, dos. 1/1886, f. 2.
- Arh. St. Iași, Fondul *Academia de muzică și artă dramatică*, dos. 2/1886, f.12
- Arh. St. Iași, Fondul *Teatrul Național Iași*, dos. 4/1890, f.83
- Arh. St. Iași, Fondul *Teatrul Național Iași*, dos. 3/1891, f.178
- Arh. St., inv. Teatrul Național, 6/1893, f. 1
- Arhiva*, XIII, nr. 9-10, septembrie-octombrie, 1902,
- Arhiva Muzeului Teatrului “Vasile Alecsandri”, inv. 902, 226, 6142.
- Arhiva Casei Pogor:
1. Documente din arhive ieșene
 2. Inventar arhivistic. Rectoratul 1860-1944. vol. I
- Documente din arhive ieșene*, coordonator D. Ivănescu, București, Editura Minerva, 1976
- Fondul Arhivelor Muzeului Vornic V. Alecsandri «Muzeul literaturii române Iași», *Gheorghe Asachi. Biografie*
- Inventarul Teatrului Național “ Vasile Alecsandri” Iași (1879-1970), nr. fond: 142, nr. inv. 671.
- Inventarul Manuscriselor, vol. I, nr. inv. 179.
- Inventarul Manuscriselor, vol. II, nr. inv. 1439.
- Inventarul Academiei de muzică și artă dramatică “G. Enescu” (1860-1948), nr. fond: 102, nr. inv. 612
- Inventarul Academic de Arte Frumoase, nr. inv. 613.
- Indice bibliografic*, Iași, Biblioteca Centrală Universitară „Mihail Eminescu”, Serviciul Bibliografic, 1999, Cap. VII.7. Teatru (spectacole teatrale, pantomimă, tablouri vivante, balet)
- Regulamentul Conservatorului de Muzică și Declamațiune*, București, Editura Imprimeria statului, 1864, din Inventarul Academiei de Muzică și Artă dramatică “G. Enescu” 1860-1948, B.C.U.