

= Seara ( newspaper ) =

Seara ( Romanian pronunciation : [ ʃe ʔ ara ] , meaning " The Evening " ) was a daily newspaper published in Bucharest , Romania , before and during World War I. Owned by politician Grigore Gheorghe Cantacuzino and , through most of its existence , managed by the controversial Alexandru Bogdan @-@ Pitești , it was an unofficial and unorthodox tribune for the Conservative Party . Its involvement in politics sparked numerous scandals , the longest of which came during the neutrality period ( 1914 ? 1916 ) . Strongly anti @-@ Slavic , Seara stood out in that context for supporting the German Empire and Central Powers , and was widely alleged of having been financed by a German propaganda machine . In 1914 , it was purchased by German businessmen , but continued to register mediocre success in comparison with its pro @-@ Entente competitors . In late 1916 , after Romania decided in favor of the Entente , Seara was disestablished .

Noted for publishing the biting satirical pieces and art chronicles of Tudor Arghezi , Seara was closely associated with the Romanian Symbolist movement . Through Arghezi , Bogdan @-@ Pitești and other contributors , it campaigned in favor Symbolism and , after 1913 , popularized modern art . Although paying tribute to political conservatism throughout its existence , Seara was also home to anti @-@ establishment contributors , allies in the anti @-@ Entente cause . The newspaper sympathized with the Social Democratic Party , regularly hosting opinion pieces by socialists and anarchists .

= = Before 1914 = =

= = = Beginnings = = =

Like the daily Minerva , Seara was originally a creation of G. G. Cantacuzino , the Romanian magnate . Cantacuzino , who supported the Conservative Party inner faction of Alexandru Marghiloman , refrained from attaching his name to Seara , later entrusting Bogdan @-@ Pitești with the position of manager . In 1910 , the year of its foundation , Seara also followed the Conservative doyens Petre P. Carp and Nicolae Filipescu , supporting Carp 's strict monarchism and suggesting that the " Carapist @-@ Filipescan " line was one of moral superiority .

Early in its existence , Seara reported on various events agitating public opinion , such as the Romanian Orthodox Church division between the traditionalists and those who supported communion with Rome . In one of its first issues , it hosted a disclaimer by Roman Catholic chanoine Joseph Baud , who calmed enraged Orthodox believers by assuring them that their Metropolitan Bishop Iosif Gheorghian had not died a Catholic . Later , Seara gave significant coverage to what it called " scandals in the Vatican " , particularly so in the 1911 controversy surrounding Father Verdesi 's conversion to Methodism ; this prompted the Romanian Catholic press to list Seara among those newspapers " at odds with Christian ideas " .

At that stage in its history , Seara was also sympathetic to the cause of ethnic Romanians living abroad , in Transylvania and other regions of Austria @-@ Hungary : in August 1911 , it sent special correspondents to cover the congress of Romanian activist groups in Blauendorf ( Blaj ) . The newspaper also reported with disapproval on the growth of nationalism among the Hungarians , covering for a Romanian public the division of Hungarian Socialists along pro- and anti @-@ nationalist politics , and accusing the Károlyi Khen @-@ Héderváry administration of subverting the Romanian National Party ( PNR ) . Seara 's articles gave exposure to the PNR 's official reaction , as voiced by that party 's speaker Alexandru Vaida @-@ Voevod . It called Vaida @-@ Voevod " one of the [ PNR 's ] brilliant leaders " , responsible " to a great extent for the rescue of party discipline and national solidarity " .

In March of the next year , Seara published an homage to journalist and ideologue Constantin Stere , noted for having brought back together the two factions of the PNR , and concluded : " Mr. C. Stere , although involved in our country 's partisan politics , [ ... ] has transmitted to our quarrelsome brothers a peace message from all of us , proving that the foremost preoccupation of our minds is

and will be national solidarity , the pure love for the holy cause of Romanianism . " It later discussed the conflict between PNR politicians and Khevenhüller-Héderváry 's successor , László Lukács . In his reply to the PNR ( paraphrased by Seara ) , Lukács equated the Romanians ' political emancipation in Transylvania with militant irredentism , and prophesied that Transylvania was in real danger of being invaded by the Kingdom of Romania . Seara retorted by accusing Lukács of supporting " preemptive " Magyarization in " the multilingual Kingdom of Hungary " .

The paper was also taking an interest in the political affairs of the Balkans . Shortly before the Balkan Wars , it published the appeal of Simion , a Greek Romanian politician and editor of Bucharest 's *Patris* gazette , who gathered support for a Greco - Romanian alliance against the South Slavs . Simion posited that Romania and the Kingdom of Greece would eventually reach an understanding over the litigious issue of Aromanian nationhood , and blamed the conflict on " shrewd " Slavic meddling .

= = = Moderate Symbolism = = =

Seara also made known its artistic credo , placing itself in the margin of Romanian Symbolism . According to art historian Dan Grigorescu , its awareness of European literature and its cultural effervescence , like those of *Facla* , *Viitorul* and other Romanian periodicals with special cultural pages , were impressive . Up to April 1911 ( when he was made director of the National Theater Bucharest ) , Ioan Bacalbașa was Seara 's theater columnist . According to his colleagues in the Transylvanian press , Bacalbașa 's columns for Seara and *Epoca* were a courageous defense of national literature .

During his time at Seara , Bacalbașa was seconded by poet Dumitru Karnabatt , later a political chronicler for the same newspaper . Karnabatt introduced the stage work of Henry Bataille ( Issue 271 / 1910 ) and the Aestheticism of Oscar Wilde ( editorial piece , Issue 52 , 1910 ) . Elsewhere ( Issue 425 / 1911 ) , Seara covered the hitherto supposed discovery of an unknown novel by Honoré de Balzac . Around that time , Karnabatt 's own literary contributions for Seara were samples of Symbolist , Decadent and Impressionist travel writing , sometimes written together with his novelist wife Lucrezia .

Lucrezia stopped writing for the paper in 1911 , probably as a result of conflicts she had with Bogdan Pitești , her marriage to Dumitru on the brink of failure . Sometimes signing as " Don Ramiro " , Dumitru remained affiliated with Seara , and in charge of its artistic policies . The newspaper 's traditional conservatism was still being reflected in its artistic choices . During late 1910 , Karnabatt gave poor reviews to the more rebellious Symbolist painters to emerge from the *Tinerimea Artistică* salon , and deemed the primitivist sculptor Constantin Brâncuși a madman .

In January 1911 , the same author used the newspaper to publicize his dislike of Futurism , a modern art and anti - establishment current originating in Italy . Reviewing the Futurist Manifesto , he called for " demented " author Filippo Tommaso Marinetti to be " tied down " . Karnabatt further proposed that Marinetti 's exacerbated modernism was an atavistic manifestation of the Barbarian Invasions : " an absurd heredity within the Italian people , this people of art and of idealism " . Closely following similar developments in French culture , Seara supported Jean Richepin 's protest against " excessive modernism " and the division of labor . The pro - Richepin article , signed by Prince Constantin de Brancovan , saw print in Issue 53 / 1911 .

In Decadent spirit , Karnabatt 's essays in Seara advocate a reevaluation of Rococo and *fête galante* aesthetics . He was revolted by " the horrors of contemporary painting " ? Pissarro , Monet , etc . ? , citing as his reference " the fine and erudite art critic , the independent and courageous " Sâr Péladan ( who was , incidentally , Bogdan Pitești 's mentor ) . In a September issue , " Don Ramiro " Karnabatt declared himself horrified that some were proposing to honor the inveterate gambler Avrillon with a public monument , announcing that France had given in to " vice " . By then , he was giving positive reviews to " decadent poets " of the " dead cities " ( Georges Rodenbach , Dimitrie Anghel ) , and enthusiastic about the establishment of community theaters to promote a " noble and pure art " , away from " the platitudes and pettiness of modern life " .

In Seara , " Don Ramiro " was also contributing to the publicity campaigns mounted by Symbolist

doyen Alexandru Macedonski and by Macedonski 's painter son , Alexis . For Karnabatt , their contribution to Symbolism was a horizon " of violent and tormented passion " . Seara 's support for Macedonski 's cosmopolitanism earned Karnabatt criticism from the anti @-@ Symbolist Transylvanians .

= = = Blackmail scandals = = =

During spring 1913 , Cantacuzino formally liquidated his business , and Bogdan @-@ Pite?ti was officially installed as manager of Seara . According to the rival satirical magazine Furnica , although Seara was " stillborn " when it came to commercial success , the move was intriguing for the reading public . The conservative principles stated by Cantacuzino seemed largely incompatible with the radical activism that had made Bogdan @-@ Pite?ti a mistrusted public figure . Bogdan @-@ Pite?ti , whose background was in French anarchism , announced that the new editorial line centered on some of Cantacuzino 's bugbears : universal suffrage , feminism , land reform , Jewish emancipation etc . In March of that year , Seara was also joined by a most fervent contributor , the poet and lampoonist Arghezi .

Although supporting the Conservative Party before and after that moment , Seara was focusing its efforts on attacking the Conservative @-@ Democratic Party of Take Ionescu , with whom the Conservative Premier Titu Maiorescu had formed a coalition ( one resented by Cantacuzino and Bogdan @-@ Pite?ti ) . In this context , critic Ion Vianu notes , Seara became " an aggressive publication , with a history of base attacks and blackmail . " The anti @-@ Ionescu discourse was notably outlined in an Arghezi article of September 11 , 1913 . It collectively and disparagingly identified the Conservative @-@ Democrats ( or Takists ) as ciocoi ( " upstarts " ) , accusing them of having repressed in blood the 1907 peasant revolt : " They are the symbol of 1907 , when , his arms , chest , shoulders and back loaded with ravens , with ciocoi , the peasant tore himself away from his field , split himself , fought to chase them away and [ ... ] fell down murdered by the claws that clutched down , tore down into his flesh and reached inside to his soul and killed it as well . These ciocoi , we will eradicate . " In a 1913 issue , Romanian Land Forces General ?tefan Stoica referred to Ionescu 's men as craii de Curtea @-@ Veche ( " the Old Court rakes " ) , another colloquialism for " upstarts " .

One of Seara 's prime targets was Public Works Minister Alexandru B?d?r?u , called " filthy con man " , accused of taking massive bribes from American investors in Romanian oil and of employing in his staff some 150 women in exchange for sexual favors . Nicolae Titulescu , the young Conservative Democrat politician and bureaucrat , was ridiculed for having acquired , through his foreign connections , an original tapestry from the Gobelins Manufactory . Notably , senior politician Nicolae Flea lent his pen to these allegations , writing in Seara that B?d?r?u had serious psychiatric problems . Documenting Bogdan @-@ Pite?ti 's Catholic faith and Arghezi 's anticlericalism , Seara lampooned the Orthodox Church , and was discredited as the offshoot of " Papist propaganda " .

According to literary critics such as Barbu Cioculescu and Vianu , Seara may have had for its informant the Symbolist writer Mateiu Caragiale ? a client of Bogdan @-@ Pite?ti 's , he had become a chief of staff for B?d?r?u . In diaries he kept after his split with Bogdan @-@ Pite?ti , Caragiale himself alleged that Seara 's publisher was being paid to harass " without pity , in biting manner , all those whom Cantacuzino would grace with his unfriendliness or antipathy " , in particular the Conservative @-@ Democrats . Although he never signed articles for Seara , Caragiale was by then receiving regular payments from its patrons .

At the peak of Cantacuzino 's negative campaign against the Conservative @-@ Democrats , Seara also attacked private enterprises , including the Marmorosch Blank Bank . Bogdan @-@ Pite?ti was taken to court by owner Aristide Blank , and N. Flea organized his defense . According to the records kept by Caragiale , Blank effectively set a " trap " with the cooperation of Romanian Police , and Bogdan @-@ Pite?ti , found guilty of blackmail , was sentenced to nine months in prison . Seara fared badly during the period , and was out of print by autumn 1913 .

= = = Modernist platform = = =

Before and after the 1913 hiatus , with Bogdan @-@ Pite?ti and Arghezi at its helm , Seara expanded its range , encouraging the development of modernist literature , and playing a part in the transition from Romanian Symbolism to 20th century avant @-@ garde . Its art chronicles celebrated the international success of modern artists Constantin Brâncu?i and Pascin , both of whom , Seara argued , were culturally tied to Romania . Revising its stance , the newspaper published Arghezi 's account of the new Tinerimea Artistic? modern art exhibit ( April 1913 ) , mentioning Bogdan @-@ Pite?ti 's role as an art patron and instigator of change . The two intellectuals also promoted the works by young artist Theodor Pallady , most notably with a series of articles in which Arghezi spoke about Pallady paintings in the Bogdan @-@ Pite?ti collection . The magazine , already noted for publishing political cartoons by Nicolae Petrescu G?in? , was also joined by Marcel Janco , known later for his work as a Dada and Constructivist artist .

During those years , Seara also enlisted two poets formerly affiliated with Simbolul review : the Imagist Adrian Maniu and the experimental Symbolist Ion Vinea . By summer 1914 , the latter 's articles included jibes against the moderate Symbolist figure Ovid Densusianu , ridiculing his disciples at Versuri ?i Proz? magazine ( the beginning of a dispute which Vinea would pursue in more depth during his time at Chemarea magazine ) . In addition to poetry and prose fragments , Vinea was assigned a regular column about life in Bucharest . Also published by Seara was the Symbolist George Bacovia , with poetry pieces such as " Winter Lead " , " Autumn Nerves " and " Poem in the Mirror " ? generally second editions , previously published in Noua Revist? Român? and other reviews ; they were later included in Bacovia 's lionized collection Plumb .

Himself a literary chronicler , Tudor Arghezi investigated the cultural phenomena of the day . One of his articles denounced Edmond Rostand as a kitsch author , suited to the tastes of " chromolithograph buyers . " He also reviewed Wilde 's comedy An Ideal Husband ( Issue 1 / 1914 ) and , unusually , ridiculed the Symbolist poetry of Mateiu Caragiale . Under Arghezi , Seara popularized international modern art , notably by publishing the Fauvist drawings of André Derain .

Arghezi 's main focus was on satire , which he often directed at traditionalists and ethnic nationalists , particularly those arriving in from Transylvania . One such text attacked the poet laureate Octavian Goga , accusing him and other Transylvanian refugees of hoarding bureaucratic positions in the Kingdom of Romania . In a 1913 piece , Arghezi targeted scholar Ioan Bianu for allegedly mismanaging the Romanian Academy Library : " From his longjohns and his cleated boots , Mr. Bianu has jumped straight into the aristocracy and [ ... ] turned our library [ ... ] into his own , Transylvanian , empire . [ ... ] An impertinent voice submits one to a detailed interrogation . It is Mr. Bianu , a jaundiced liver with a moustache , with the evil gaze of a man who collects many salaries but is aware of his own voidness and dullness " .

As part of its emancipation agenda , Seara expressed sympathy for the Romanian Jews , and , in contrast to the antisemitism of more traditionalist reviews , accepted works sent in by Jewish writers . In October 1913 , Seara obtained and published a confidential order which gave Romanian Land Forces officers a free hand to discriminate against Jewish recruits . In September 1914 , it hosted the journalistic debut of Jewish avant @-@ garde author Jacques G. Costin , who was , with Vinea , caretaker of the cultural pages . Like Arghezi and Vinea , Costin experimented with satirical genres , his sketch story techniques borrowed from 19th century classic Ion Luca Caragiale ( Mateiu 's father ) . Some of the poems published in Seara were authored by Arghezi 's Jewish wife , Constan?a Zissu . Seara was also receiving contributions from Grigore Goilav , the Armenian Romanian ethnographer and art historian .

= = Neutrality years = =

= = = Germanophilia and propaganda = = =

A final period in Seara 's history coincided with the start of World War I and Romania 's neutrality

period . As public opinion divided itself between supporters of the Entente Powers and those who favored the Central Powers , Seara and Minerva stood for the latter group , the " Germanophiles " . The two papers reputedly entered this competition for the public eye with a handicap . An Ententist daily , Adev?rul , claimed that , together , Seara and Minerva had consumed 481 tons of paper in printing from January 1 to August 31 , 1914 ( for itself and Diminea?a , it claimed a figure of 1 @,@ 284 tons ) .

Like other samples of Germanophile media , Seara is widely alleged to have been the recipient of special propaganda funds from the German Empire and Austria @-@ Hungary . According to historian Lucian Boia , Germanophile newspapers had little room for maneuver , given their unpopular agenda : " of little interest , boycotted and with their offices once in a while assaulted by the ' indignant ' public , [ they ] could never have supported themselves without an infusion of German money . " Similarly , researcher Carmen Patricia Reneti argues : " Seara would [ never ] have been the paper most useful to German propaganda . [ ... ] Minerva and Seara were read by just about no one . " Claims of German payments focus on Bogdan @-@ Pite?ti 's shady political dealings , the target of controversy since 1915 . Boia notes that the patron , who had no reason for refusing German bribes , may have been genuinely committed to the Germanophile cause , regardless of such additional benefits . Boia also claims that , keeping in with a Romanian tradition of the " baksheesh " , the Francophile press may also have received funds from the Entente . Contrarily , historian Ion Bulei argues that " fraudulent wheeler @-@ dealer " Bogdan @-@ Pite?ti and his " money obsessed " patron were merely directing their support toward the highest bidder . According to various accounts , Bogdan @-@ Pite?ti was diverting much of his own political payments into increasing his prestigious art collection or supporting his retinue .

In contrast to other Germanophile mouthpieces , Seara stated its support for the Central Powers early on , before such financing could occur ? even before its patron Cantacuzino decided which side he supported . In the months of strife which preceded the actual war , the Romanian daily published telegrams and concerned commentary about the effects of nationalism in Central Europe and the Balkans . These accused the Greek Kingdom and Northern Epirote militias of decimating the Aromanian community in Korçë during April 1914 , and urged Romanians to express their indignation . A month later , Seara was taking a stand against Romanian irredentism over Transylvania , as analyzed by the Transylvanian Germanophile Ioan Slavici . Slavici 's texts scandalized the nationalist press for supporting Vasile Mangra , the pro @-@ Hungarian priest and suspected agent of influence . However , the newspaper was also criticizing the Hungarian authorities for demanding the extradition of university student M?nd?chescu . The latter , Seara reported , was wrongly accused of a bomb attack on the Diocese of Hajdúdorog , when the act was more likely attributable to the revolutionist Ilie C?t?r?u .

During June , Seara also circulated a rumor about secret talks between King Carol I and Nicholas II of the Russian Empire , in Constan?a . Seara claimed that the two royals had agreed to oversee a shift of power , forcing a union between the Serbian and Montenegrin kingdoms against the Central Powers ' express wishes . Shortly after the Sarajevo Assassination , which offered the Central Powers a casus belli , Seara circulated rumors about the contradictions between Austrians and Hungarian subjects of the double monarchy . It alleged that , instead of mourning , the Hungarian colony of Ploie?ti had organized " a very merry celebration " at the consulate .

In the weeks and months following the assassination , Arghezi 's articles blamed the push toward war on Serbian nationalism and the Balkans question at large : " Until such time as when Europe shall incorporate and enslave the Balkans , they will endure as the nest where all of Europe 's assassinations are being organized " ; " the Serbs have staged an attempt on Austria [ -Hungary ] 's existence , in dastardly manner . " Arghezi had set his mind on continued neutrality , arguing that it could turn Romania into an arbiter and broker of peace . A similar position was held by Karnabatt .

In autumn 1914 , Seara and Minerva were both purchased by a German consortium , although Bogdan @-@ Pite?ti was probably still the former 's ( uncredited ) manager . The two papers were brought under a single umbrella , the publishing house Tiparul . Its board of directors included Bogdan @-@ Pite?ti , publicist Josef B. Brociner , banker Roselius , and investor Josef Hennenvogel . The acquisition , which reputedly followed an increase in German propaganda and

espionage all over Romania , was described as scandalous by *Acțiunea* , an Ententist newspaper owned by Take Ionescu . In a September 24 piece called *La meza* ( " On Public Sale " ) , it claimed that *Minerva* cost the Germans 3 million lei , and *Seara* only 400 @, @ 000 lei . This allegation was confirmed during later inquiries .

One account has it that the Germans paid Bogdan @-@ Pitești the cost of paper and printing , which had been hitherto provided , for free , by Cantacuzino . Bogdan @-@ Pitești ( and German funds ) were probably involved in financing a new platform , *Cronica* , launched by Arghezi and Gala Galaction in February 1915 . In October of that year , with probable German support , Bogdan @-@ Pitești , Arghezi and Galaction set up another Germanophile newspaper , *Libertatea* ( " Freedom " ) , presided upon , for a short while , by N. Flevea . According to one account , Flevea had earlier been approached to take over as *Seara* manager by German envoys Brociner and Hilmar von dem Bussche @-@ Haddenhausen , but , realizing the implications , had refused .

= = = Conservatives and socialists = = =

Cantacuzino ended his period of reflection in January 1915 , when he openly supported Alexandru Marghiloman in creating a pro @-@ German subgroup within the Conservative Party . Jeopardizing their standing in the party , both men cited irregularities in the Conservative caucus .

With many of its articles , *Seara* popularized Marghiloman 's views on conservatism and geopolitics . Conservative in outlook , the Russophobic and anti @-@ Slavic Karnabatt outlined his political vision in some detail , discussing the Entente 's imminent " bankruptcy " . Ilie Bărbulescu , a Slavist and Marghiloman Conservative who advocated pro @-@ German neutralism , also published articles in *Seara* during 1915 . Beyond this conservative core , *Seara* colored its pages in various shades of left @-@ wing advocacies , from socialism and social democracy to anarchism . According to literary historian Paul Cernat , the ideological ambiguity and conjectural alliances between socialists and conservatives was motivated by a common enemy , the pro @-@ Entente and " plutocratic " National Liberal Party .

The independent socialist Felix Aderca , later known as a novelist , expanded on his earlier theoretical articles for *Noua Revistă Română* , depicting the German Empire as the " progressive " actor in the war . Through the voice of another contributor , the old anarchist scholar Zamfir Arbore , *Seara* was focusing its criticism on Russia 's Tsarist autocracy , against whom Arbore had been fighting for decades . Similar ideals inspired Alexis Nour , who arrived to *Seara* from the home @-@ grown leftist current , Poporanism . Bogdan @-@ Pitești wrote with noted passion about his socialist allies , using the pseudonym Al . Dodan . On October 6 , 1914 , Dodan saluted the Social Democratic Party of Romania for organizing internationalist peace rallies , as " emerging from the mind and soul of the entire Romanian people " . According to legend , the *Seara* patron privately declared himself a Catholic anarchist , and was rather hostile to communism .

Avram Steuerman @-@ Rodion , a socialist based in Iași , contributed a special series of articles documenting the growth of Germanophilia in that city , and throughout Moldavia region . Titled *Scrisori din Iași* ( " Letters from Iași " ) , it notably chronicled the conflicts between the enthusiastically Ententist University of Bucharest professors and their more skeptical University of Iași colleagues . *Seara* also enlisted contributions from physician Otto Călin , a member of the PSDR Executive Committee and author of its Zimmerwald pacifist manifesto . Despite this agenda , Otto was not employed as a political panelist , but , as a practicing physician , held *Seara* 's advice column .

= = = Bessarabia vs. Transylvania = = =

The national dilemma confronting Romanians during the neutrality period was not just a choice of sides , but also one of irredenta : while the National Liberal overtures toward the Entente were supposed to grant Romania Transylvania and some other Romanian @-@ inhabited regions of Austria @-@ Hungary , the Conservatives wished to recover Bessarabia , occupied by the Russian Empire ? in 1916 , the two options seemed mutually exclusive . *Seara* and *Minerva* followed the

principles of Marghiloman , who had reached the conclusion that the Entente did not in fact support the disestablishment of Austria @-@ Hungary , and who postulated that Russification in Bessarabia was more serious than Magyarization in Transylvania . Ilie B?rbulescu 's Seara articles , deemed " erudite and indigestible " by Boia , focused on the supposed indestructibility of Austria @-@ Hungary , and consoled Transylvanian Romanians with the option of greater devolution ( see United States of Greater Austria ) . Writer Ion Gorun , who hailed from an anti @-@ Hungarian community but was also a Habsburg loyalist , was a distinct presence at Seara . His articles favored the term " Austria " instead of " Austria @-@ Hungary " , and claimed that Romania could only find " triumph " as an Austrian ally . Gorun spoke of any alliance with Russia as dangerous and absurd ; the implication of such a move , he argued , caught Transylvanian Romanians in a pincer and also meant Romania 's subjugation to the Russian Empire .

The cause of Bessarabia was championed by Arbore , who at the time rejected all notion that the region could ever witness a Russian devolution , and expressed distress that Romanian intellectuals were more interested in the fate of France than in the freedoms of Bessarabian Romanians . Bogdan @-@ Pite?ti 's various articles also show his interest in the Bessarabian cause . Expressing regret that " most civilized " France stood by the world 's " most savage , most ignorant and bloodiest oligarchy " , " the Russia of pogroms and assassinations " , he deemed Romania 's overtures toward the Tsarist regime a " national crime " . Additionally , " Dodan " suggested that Austria @-@ Hungary was preferable as a friend , as Romania 's only guarantee against the " Slavic deluge " . Later , he argued that the cause of Transylvania was settled by , and within , Austria @-@ Hungary . He mapped out an alternative strategy : neutral until the end of the war , Romania would eventually march its troops into Bessarabia , with Austrian acquiescence . In October 1915 , Aderca added his voice to the Bessarabian chorus . He postulated that the Transylvanian cause was doomed , and , since the Germans were poised to win the war , constituted " a union of the losers " ; instead , he urged Romania to take Bessarabia as the spoils of war . Karnabatt 's own articles began by stating a minimalist objective in " the reincorporation of Bessarabia " . Later , he advocated the extension of Romanian territory eastward , into Transnistria and down to the Dnieper River ( as counterbalance to a foreseeable Greater Bulgaria ) .

An unusually vast and , according to Boia , naïve project was sketched by the Bessarabian @-@ born Nour , who claimed that , even if granted a military victory , Austria @-@ Hungary would still crumble into " developed nations " . Nour was confident that , with the return of peace , Romania would still have an option to annex its Austrian irredenta : Transylvania , Bukovina , the Banat , Cri?ana and Maramure? . He speculated that a late entry into the war could also bring Romania possession of Bessarabia , large swathes of the Ukraine , and Odessa harbor ; and even that , once victorious against the Entente , the Central Powers would award her an extra @-@ European colonial empire .

= = Disestablishment and legacy = =

On separate occasions in 1916 , Bogdan @-@ Pite?ti and Karnabatt toured the German Empire . Bogdan @-@ Pite?ti was the first to travel there , together with his concubine Domnica and his favorite Mateiu Caragiale . During his own journey , Karnabatt described Germany as unified by civic order and the determination to win , in several letters that were published by Seara in June 1916 . The newspaper 's wrong bet on a German victory on the Western Front was strained by Alexis Nour who , in April 1916 , wrote that a French capitulation would inevitably follow the Battle of Verdun .

Seara disappeared , together with Minerva , Libertatea , Steagul and most other Germanophile papers , in late summer 1916 , shortly after Romania declared war on the Central Powers . When the German and Austrian troops invaded southern Romania , forcing the Ententist government to flee for Ia?i , some of Seara 's former staff remained in Bucharest and chose the path of collaborationism . This was notably pursued by Arghezi , Galaction , B?rbulescu and Karnabatt , all of whom wrote for the propaganda tribune Gazeta Bucure?tilor . According to popular rumors , Bogdan @-@ Pite?ti fell out of favor with the occupiers , who eventually discovered that he had been squandering their grants .

In contrast , several former Seara contributors silenced their criticism of the Entente throughout the rest of the war . Nicolae Petrescu G?in? made some contributions to the Entente 's propaganda effort during the second half of 1916 . He was captured by the Germans in Bucharest , allegedly after being turned over to them by Bogdan @-@ Pite?ti . Avram Steuerman @-@ Rodion was drafted into the Romanian Land Forces as a medic , earning distinction , but returned to Germanophile journalism after Romania sealed the separate peace of 1918 ; the victim of clinical depression , he committed suicide in autumn . An Order of the Star of Romania for his work as a military physician , C?lin died of typhus in early 1917 . Aderca too saw action on the front , and preserved his socialist @-@ inspired neutralism ? it later surfaced in his various fiction writings .

After the November 1918 Armistice with Germany changed Romania 's fortunes , leading to the creation of Greater Romania , several former Seara journalists were prosecuted for treason . In March 1919 , a military tribunal sentenced Karnabatt to ten , Arghezi to five years imprisonment . They were however pardoned by King Ferdinand I , in winter 1920 . Bogdan @-@ Pite?ti had joined them in prison : according to some accounts , he was also held for collaborationism , while others record , in more detail , that he was serving an earlier sentence for fraud . A while after , some of Seara 's former contributors were retelling their encounters with Bogdan @-@ Pite?ti and his brand of journalism by the means of autofiction . The Seara affair is notably retold in novels by Lucrezia Karnabatt ( *Demoniaca* , 1922 ) and Ion Vinea ( *May Venom* , 1971 ) .

Arghezi 's texts for Seara were largely unknown to later generations . They again saw print in 2003 , in a critical edition co @-@ edited by daughter Mitzura Arghezi ( Domnica Theodorescu ) and Traian Radu . According to philologist Gheorghe Pienescu , who collected and reedited the texts for printing in the 1960s , the copies were taken from him under false pretense by Mitzura Arghezi , and never returned . As an additional contribution to Romanian literature , Seara 's popularization of the expression *craii de Curtea @-@ Veche* may have inspired Mateiu Caragiale in writing his celebrated 1929 novel .