

= Constantin Al . Ionescu @-@ Caion =

Constantin Al . Ionescu @-@ Caion ( Romanian pronunciation : [ konstan?tin al i.o?nesku ka?jon ] , born Constantin Alexandru Ionescu and commonly known as Caion ; 1882 ? November or December 1918 ) was a Romanian journalist and poet , primarily remembered for his legal dispute with humorist Ion Luca Caragiale . He was a Symbolist , a disciple of Alexandru Macedonski , and a militant Francophile , as well as a leading opponent of literary tradition . His scattered work comprises essays , short stories and prose poetry , noted for their cultural references , but made little impact on Romanian literature . As a journalist , Caion prioritized scandals , accusing Caragiale of plagiarism and losing the subsequent celebrity trial of 1902 , before partly recanting and winning the retrial . Despite his own coquetties with nationalism , Caion focused his verve on Transylvania 's contemporary nationalist literary current .

Ionescu @-@ Caion was the founder of several magazines , most notably *Românul Literar* . Originally conceived as a literary supplement for the daily *Românul* , it became a tribune of Macedonski 's Romanian Symbolist movement , and helped discover George Bacovia , the celebrated modern poet . During World War I , when he oscillated between the two opposing camps , Caion put out the journal *Cronicarul* . This was his last known activity in the Romanian press .

A contradictory figure , Caion was equated with infamy and ridicule in the Romanian context , and his evidently unsubstantiated allegations against Caragiale have traditionally puzzled literary historians . In Transylvania , the word Caion was for a while synonymous with yellow journalist .

= = Biography = =

= = = Early career = = =

Little is recorded about Caion 's roots , other than that he was a devout Roman Catholic , and a regular presence at Saint Joseph Cathedral . He had a very early debut in cultural journalism . After 1897 , when he was 15 , his literary chroniclers saw print in several newspapers , under various pseudonyms such as C. A. I. Nic? Burdu?el , Ion Filionescu , Marin Gelea , Isac ?t . Micu , Roman Mu?at , among others . In January 1898 , he was employed by *Adev?rul* daily , covering the Romanian tour of Sâr Péladan . Péladan , a writer , mystic and self @-@ styled mage , failed to impress the young reporter , who reported on his various claims with a note of irony . Also then , he affiliated with Macedonski 's eclectic art magazine *Literatorul* ( known during the period as *Revista Literar?* ) . Interested in the Roman Empire , he published with *Literatorul* a comparative biography of Julius Caesar and Augustus , republished as a book by Carol Göbl of Bucharest .

Also in 1898 , Ionescu @-@ Caion completed his adaptation of Jonathan Swift 's *Gulliver* , published by the *Adev?rul* collection *Biblioteca Enciclopedic?* as *Trei ani de suferin?? : O c?l?torie curioas?* ( " Three Years of Suffering : A Strange Voyage " ) . It came with Caion 's own critical study of Swift . According to Anglicist Mihaela Mudure , Caion , " a famous journalist and a minor writer " , was thus the first Romanian to publish an essay on Swift , albeit one that was " not very sophisticated " ; she also notes that the translation added a sexual twist to some of *Gulliver* 's adventures . Caion published other such translations with *Biblioteca Enciclopedic?* , rendering works by Thomas Bailey Aldrich , Louis Henri Bousсенard , Henry de Graffigny , Louis Jacolliot and others .

Under contract with *Adev?rul* ( 1899 ) , Caion published his translation from Prosper Castanier novellas , dealing with " Roman decadence " . Writing in 2011 , critic Angelo Mitchievici suggested that Caion 's introduction to the volume exaggerated Castanier 's merits , but was still " interesting " for showing the popularity of " decadentism " in 1890s Romania : Caion 's argument was that Rome fell victim to " Asiatic luxury " and sophisticated sexuality ( " orgies " ) . Caion 's own texts on the subject of decadence were published as booklets by the French company Retaux Frères . His bibliography for 1899 includes the essay *Coversa?ii despre art?* ( " Conversations on Art " ) , and , also with *Adev?rul* , a selection of his own novellas .

Not much is known about Caion 's other involvements , other than that he attended the University of Bucharest Faculty of Letters , in the same year as fellow journalist Eugen Porn . Although living in the capital , he maintained links with the youth of Iași , and published alongside I. I. Mironescu in the high school magazine C. Negruzzi . His work included an essay about the works of the eponymous novelist . A " Constantin Ionescu " , whom literary historian Victor Durnea tentatively identifies as the future Caion , was arrested by Romanian Police on Calea Victoriei , Bucharest , during the breakup of a student nationalist rally ( September 13 , 1894 ) . He was still enlisted at the University in 1899 , when he organized a charity event to benefit the impoverished schoolchildren of Câmpina .

= = = Symbolist beginnings = = =

Despite his subsequent involvement in various scandals , Ionescu @-@ Caion was not universally perceived as a mediocre journalist . Historian Lucian Boia notes that he " was not without merit as a publicist . " Around the year 1900 , Caion became a sympathizer of the Romanian Symbolist movement , whose leader was the poet Macedonski . Attached by philologist Ștefan Cazimir to a " Secessionist " current in Romanian literature , Caion made himself noted for a prose poem entirely dedicated to his lover 's hair ( a recurring theme in Symbolist literature , taken to extremes by the Romanian author ) . A regular presence in Macedonski 's house , Caion mounted a campaign to promote minor Romanian Symbolist authors in France . As noted by critics , the French contacts were themselves fringe magazines , with Legitimist and Traditionalist Catholic agendas .

Caion had an enduring interest in history and , in 1900 , completed his monograph on Wallachian Prince Gheorghe Bibescu . Titled *Asupra domniei lui Bibescu* ( " On Bibescu 's Reign " ) , it was first published as an addendum to Georges Bibesco 's pamphlet , *O execuție* ( " An Execution " ) . Bibesco , the Prince 's destitute son , continued to employ Caion as his defender and co @-@ author : in 1901 , they published an ampler work on the subject of Bibescu family grievances against the modern Romanian establishment . In tandem , Caion publicized his comparison of historical and psychological determinism , with a topical booklet . His first synthesis , *Studii istorice* ( " Historical Studies " ) , was also available in 1901 .

Caion also affiliated with the eclectic journal *Noua Revistă Română* , where he published historical documents of dubious authenticity and , in 1902 , the essay *Din umbră . Moravuri antice* ( " From the Shadows . Antique Morals " ) . From 1900 to 1903 , he was employed by the Bucharest Conservatory , lecturing in " selective world history " , and publishing his conferences as a university textbook .

According to at least one account , Caion first encountered Caragiale 's irony when he sent him a couple of Symbolist poems . The senior writer picked up on their involuntary humor , and proceeded to ridicule Caion . Literary historian Tudor Vianu believes that Caion was especially infuriated when Caragiale 's magazine , *Moftul Român* , made a public mockery of his Secessionist prose poem . In his gibe , Caragiale feigned enthusiasm about the young writer 's debut . Parodying Caion , he suggested that the young poet carry on writing a " lyrical @-@ decadent @-@ symbolist @-@ mystical @-@ capillary @-@ secessionist " novel about a hairdressers ' art society , whose members glue strands of hair onto canvasses or carve soap into human figures .

= = = Caragiale scandal = = =

Caion followed an elaborate recipe for revenge , with exposes in the Symbolist *Revista Literară* review , of which he was by then the co @-@ editor . The owner , Th . M. Stoenescu , had been Caragiale 's adversary since the 1880s . Described by Vianu as " a real pathological character " , Caion claimed to expose Caragiale 's drama , *Năpasta* , as plagiarized . In his report , Caion suggested that the real author was a Hungarian , Kemény István ? who , in fact , never existed . In order to back his claim , Caion published quotes from *Năpasta* alongside a supposed translation from Kemény . Reading these fragments in good faith , Caragiale was astonished by what he took to be a bizarre coincidence .

Macedonski followed the developments with enthusiasm , granting further exposure to Caion 's

claims . For Macedonski , the young accuser embodied " the aspiration for beauty " , " the new aesthetics " , " courage and selflessness " . As commentators have suggested , the poet responded to Caragiale 's satires of him and his Symbolist salon , and attacking , in Caragiale , the entire anti @-@ Symbolist club Junimea . At Revista Literar? , Stoenescu began suspecting a canard , and asked Caion to present further proof for his accusations . The latter produced two sheets printed in Romanian Cyrillic , which reportedly included fragments from an 1884 Romanian translation . Unconvinced , the editor promptly suspended his collaboration with Caion . The latter soon changed his statements , arguing that " Kemény " was a pseudonym used by Leo Tolstoy , and that Caragiale was guilty of copying The Power of Darkness .

Although Stoenescu was a disciple of his , Macedonski favored Caion in this dispute , and employed him to write more denunciations of Caragiale in the magazine For?a Moral? . For?a Moral? expanded on the initial accusations , claiming to have discovered an entire history of plagiarism in Caragiale 's writings ( from Victorien Sardou to Alfred Duru ) . Following Macedonski 's intercession , Caion was also supported by the historian Grigore Tocilescu , who made Caragiale the sole topic of his Romanian Atheneum conference ( January 24 , 1902 ) .

Românul newspaper , put out by the entrepreneur Vintil? Rosetti as an anti @-@ Junimist outlet , also stood by Caion . Its columnist , N. ?inc , had prepared a piece describing Caragiale and his Junimist colleagues as obsessed with their own role in culture . Unpublished until 2006 , ?inc 's article noted that " the poor Caion " had unwittingly struck a blow against " the youngest , sickest and therefore most innocent of the [ Junimea ] megalomaniacs . " Rosetti 's paper was hosting its own campaign against Caragiale , headed by Caragiale 's former employer Frédéric Damé . Meanwhile , Caragiale found his core group of journalist sympathizers in the Junimist fief of Moldavia .

Caragiale had by then proceeded to research the matter on his own , and came to the independent conclusion that the accusations were entirely concocted . Late in 1901 , he opened a legal case against both Caion and Stoenescu , taken up by the Ilfov County court . On the first day , Caion excused himself as sick , while Stoenescu recused himself , taking the prosecution 's side . For these reasons , the trial was held without a jury .

Caragiale 's legal representative was the fellow writer Barbu ?tef?nescu Delavrancea , who systematically disproved Caion 's allegations , and noted that the absentee defendant was guilty of numerous forgeries . He also convinced the judge that the similarities between N?pasta and The Power of Darkness were superficial . The court found Ionescu @-@ Caion guilty of slander . He was sentenced to a three @-@ month jail term , a 500 lei fine and 10 @,@ 000 lei in court costs . However , he appealed the tribunal 's decision . The jury selection was a laborious process : Caion 's lawyer Danielopol recused writers Nicolae Iorga and Ovid Densusianu , alleging that all Romanian literati had a vested interest to defend plagiarism . Iorga took offense , and reportedly challenged Danielopol to a duel . During the proceedings , Caion backed up on the original accusations , explaining that he had only invented a reason to bring Caragiale in for a trial . The court eventually acquitted Caion .

Caragiale showed little surprise at the news . In an interview with poet Alexandru Antemireanu , he explained his conflict with Caion in paternalistic terms : " They did well not to sentence the kid . Is he the guilty party ? No ! Caion is merely a victim . Say I were a juror : why would I be setting an example by punishing this unreasonable and irresponsible kid , for those who are more mature and better placed , and who employ the same means as he did ? " The general public was by then firmly on Caragiale 's side , and Macedonski 's reputation suffered greatly as a result , increasing his isolation on the literary scene .

= = = Românul Literar = = =

Caion was still carrying on as a publicist and historian , with a study about the ancient Bacchanalia . It was simultaneously published in Paris and Bucharest ( 1901 ) . That year , with Carol Göbl press , he also published a devotional text , Isus , fragment ( " Jesus , A Fragment " ) . The theme of decadence continued to fuel Caion 's essays : in Carmen magazine ( September 1902 ) , he

covered Castanier 's Lotus du Gange , implicitly advertising the book 's lewd content and titillating illustrations . His take on the Caragiale affair was outlined in the Carol Göbl essay Moravuri literare în 1902 ( " Literary Morals as of 1902 " ) .

In 1903 , Caion himself began working at Românul , where he was an editor , corresponding with Vintilă Rosetti over the newspaper 's publicity deals . He returned to belles @-@ lettres with a 1903 short story , Korinna . His fiction reflected his growing interest in Early Christianity , illustrated by another story , itself published in 1903 : Pentru cruce ( " For the Cross " ) . This was followed in 1904 by a volume of " Christian short stories " , Triumful Crucei , which he submitted for consideration to the Romanian Academy awards committee . Christian subjects infused his parallel work for the stage , as well as his historical research . In 1904 , he published a Byzantine @-@ themed tragedy , Legionarii? Cruce? ( " Legionaries of the Cross " ) , and an essay on " The Rivalry between Jesus and Saint John the Baptist " ( La rivalité de Jésus et de saint Jean @-@ Baptiste ) .

A split occurred at Românul in late 1904 : on January 10 , 1905 , Caion issued Românul Literar as a separate weekly , announcing to the world that all his links to Românul had been severed ( this even though Românul Literar 's first issue was introduced as " Issue 1 , Year 3 " ) . The director himself signed the column Note critice ( " Critical Notes " ) , and four others which reviewed books local and foreign ; they were collected in book form in 1905 . Caion 's sheet was irregularly published for the next three years , and , in December 1908 , became a tri @-@ monthly .

Românul Literar was a voice of anti @-@ nationalist and anti @-@ traditionalist sentiment , rejecting the school formed around S?m?n?torul magazine , and promoting the Symbolists ; its agenda has been summarized as " anti @-@ S?m?n?torist " , and in step with modern French literature . It played host to many Romanian writers , most of them Romanian Symbolists : Macedonski , Mihail Cruceanu , Mircea Demetriade , Al . Gherghel , Dumitru " Karr " Karnabatt , Eugeniu Sperantia , Caton Theodorian , alongside the epigrammatists Cincinat Pavelescu and I. C. Popescu @-@ Polyclet . Cruceanu , who joined the literary club while still a high school student , recalls being impressed by Caion 's status as " a literary historian and critic " , " his restrained demeanor and his intelligence , with its inscrutable pursuits . " However , Caion seemed " ill and troubled " , and had " an unnatural and mean passion for going after those people who had made a name for themselves in our cultural life " , with his " venomous weaponry " . Other Symbolists took distance : Moldavian poet and literary reviewer ?tefan Petic? made a mockery of Caion , exposing him as a sciolistic amateur .

In addition to receiving contributions directly from France , Românul Literar published translations of poems by Frédéric Mistral ( translator : Elena V?c?rescu ) , Jean Moréas ( Demetriade ) and Albert Samain ( Popescu @-@ Polyclet ) . Other than poetry and fiction , Românul Literar hosted literary and scientific essays , including ones by Caion , ?inc , Ioan Tanoviceanu , Orest Tafrali and others . The journal also enlisted contributions from poetess Cornelia " Riria " Gatovschi and her husband , the formerly Junimist historian A. D. Xenopol . Românul Literar 's founder was especially enthusiastic about Riria . Against mainstream critics , who derided her poetry as stale and ungrammatical , he proclaimed the dawn of a new era , with Mrs. Xenopol as its herald . Caion , Tocilescu and the Xenopols were members of a small professional association , called " Romanian Society for Arts and Literature " .

Around 1907 , Caion 's paper was hosting poems by the young Symbolist author George Bacovia ( including " Sonnet " and " Pulvis " ) and art chronicles by Theodor Cornel . Bacovia described their first encounter , in November 1903 , as follows : " Caion [ ... ] was very depressed after his recently completed trial with Caragiale . My solitary presence , without any sort of recommendation from another author , made him receive me with significant reserve . I then communicated the purpose of my arrival , asking for the address of his collaborator , the poet Macedonski . Nevertheless , he still asked me for a handful of poems , the ones later published by his magazine . "

= = = Caion and the Transylvanians = = =

Ionescu @-@ Caion was unrelenting in his accusations of plagiarism , and a section of the press , in both Romania and abroad , still credited him as a whistle @-@ blower . His Romanian supporters

called him a David fending off Caragiale @-@ Goliath , while the Revue de Paris referred to his stances as " courageous " . By that time , the formerly nationalist journalist had made himself new enemies outside the Junimea circles . These were ethnic Romanian writers from Transylvania , region that was then still part of Austria @-@ Hungary , including many traditionalists published by S?m?n?torul . Early signs of this conflict showed up during the Caragiale trials , when Caion and Macedonski nominated S?m?n?torul founding figure George Co?buc as another successful plagiarist . Around the same time , he reputedly stated that Transylvanian literature was " a monstrous apparition " .

Caion 's dispute with the Transylvanian poets covered several fronts . In 1905 , his newspaper joyfully announced that ?tefan Octavian Iosif ( whom he called by his Magyarized legal name , István Gábor József ) had been expelled from the Romanian academic scholarship program . According to Caion , Octavian Goga 's father @-@ in @-@ law , politician Partenie Cosma , was " the tyrant of Transylvania " , and Co?buc 's ally , the literary chronicler Ilarie Chendi , was a " Romanianized " Hungarian , with little authority in local literature . These reactions did not prevent Caion from becoming a co @-@ author of the first Transylvanian ( and Romanian ) encyclopedic dictionary , put together by Cornelius Diaconovich . To the indignation of other Transylvanians , " Ionescu @-@ Caion , C. A. , publicist , Bucharest " is a contributor of historical entries in Diaconovich 's second tome .

The ideological conflict involved various aspects of literary theory and activism , including the differences of opinion about reforming the literary language . Transylvanian political leader Alexandru Vaida @-@ Voevod noted that the neologistic dialect favored in the Old Kingdom was symptomatic , since " Caion and the likes " were popularly identified as the literary professionals . Linguist Sextil Pu?cariu also commended Transylvanian literati for standing up to the " unhealthy currents " promoted by Caion , Macedonski and Karnabatt .

Caion 's indignation reached a peak in September 1909 , when the Romanian Writers ' Society ( SSR ) was officially established as a compromise between the Symbolists and the Transylvanians , doing away with the Romanian Society for Arts and Literature . In Rom?nul Literar , Caion described the club as a mass of " déclassés " , concluding : " With the likes of Her? , Kendich , Iv?ciuk , Demetrius [ that is : A. de Herz , Chendi , I. Dragoslav and Vasile Demetrius ] , for sure the new society shall uproot the old one , where one comes across respectable people such as A. D. Xenopol , Riria , N. Petra?cu , Pompiliu Eliade , Gr [ igore ] Tocilescu etc . " Another controversy shook the literary community when the SSR decided to exclude those authors who could not prove their belonging to the Romanian ethnic group . Although Rom?nul Literar was itself suspected of antisemitism , Caion decided to stand by the Jewish Romanians who were thus excluded . In a March 1910 article , he sided with the Noua Revist? Rom?n? owner Constantin R?dulescu @-@ Motru ( a critic of antisemitism ) and journalist Eugen Porn ( a Jew ) , noting that Porn 's acceptance into Romanian literature was at least as justified as Ilarie Chendi 's .

Rom?nul Literar tried to keep up with the latest developments in literary form , and Caion was among the first Romanian reviewers of Futurism . However , the paper went out of print in January 1911 . It was reestablished as a bi @-@ monthly on November 1 , and again ceased publication in December . It was restored a third and final time in June 1912 , but went out of business soon after .

Meanwhile , Caion focused on his Francophile essays , writing about the French influence on Romania . The fragment În?r?uriri franceze mai vechi ( " Older French Influences " ) saw print in the " encyclopedic magazine " Ilustra?ia , whose director was Nicolae G. R?dulescu @-@ Niger , the comedic poet . With Riria and the Symbolists , Caion began putting out a French @-@ language literary journal , called La Revue Roumaine ( first issue : February 1912 ) . The Transylvanian rivals at Luceaf?rul were unimpressed . According to them , La Revue Roumaine was beneath all other Francophone periodicals , either Romanian or Hungarian , unwitting evidence of " the inferiority and impotence of our [ national ] literature " .

When , in 1912 , Macedonski made his publicized return to literary life , the Transylvanians reacted with astonishment . In Arad , the journalist Ovidiu B?sceanu covered the comeback of " an enemy " as " Caion 's triumph " . He believed that the Symbolist offensive was presided upon and propagated

by Caion , under the slogan : " I cursed , I libeled , I vanquished . " Caion himself focused on his academic career , and , in 1913 , took his Ph.D. with the thesis Îndrum?ri nou? în via?a politic? ?i cultural? a Fran?ei contemporane ?i înrâurirea lor asupra noastră ( " New Directions in France 's Political and Cultural Life and their Influence on Us " ) . It was published , in 1914 , by Poporul Typographers .

= = = World War I and death = = =

By the start of World War I , while Romania was still neutral territory , Caion supported France and the other Entente Powers . He was " a Francophile to the uttermost " ( according to Boia ) , publishing the booklet Rolul Fran?ei în istoria omenirii ( " France 's Role in World History " ) . Two other books on this subject saw print in 1915 : Gallia ?i înrâuririle ei ( " Gaul and Her Influences " ) , Sparte contre Athènes ( " Sparta against Athens " ) . As noted by a Universul Literar columnist , Caion did not glorify the French Republic , but was rather a fan of the Ancien Régime . Caion cited a wealth of French authors , even obscure ones ( " who would not be great were they not the intellectual friends of the author " ) , to prove that German culture was " anarchic and worthless " .

The Central Powers ' invasion of Romania surprised Caion and made him reconsider his options . He stayed behind in occupied Bucharest , and , as Germany 's victory seemed certain and Romania signed the Peace of Bucharest , timidly embraced the " Germanophile " cause . From August 17 , 1918 , Ionescu @-@ Caion put out the magazine Cronicarul ( " The Chronicler " ) , which enlisted contributions from noted Germanophile writers , such as Gala Galaction and Duiliu Zamfirescu . Its theater chronicler , Radu Pralea , was among the first to cover the Jigni?a Summer Theater of Isidor Goldenberg , a mainstay of Yiddish dramaturgy in Romania . Another Cronicarul employee was the female journalist Aida Vrioni , who became Caion 's friend and , in time , his apologist .

The magazine , noted by Boia for its " high literary standing " , publicized Caion 's reformed views about the course of the war . He wrote that the new Germanophile Prime Minister , Alexandru Marghiloman , embodied " Romania 's national energy " , much like the figures in Thomas Carlyle 's On Heroes . His stances , like those of Marghiloman , had their dose of ambiguity . As Marghiloman recounts , Caion circulated an anti @-@ German manifesto put out by the revolutionary Social Democrats and the " Socialist Women of Romania " . Moreover , Caion still revered the anti @-@ Germanophile Xenopol . In issue 27 of Cronicarul , he referred to Xenopol 's memoirs as a masterpiece of Romanian prose .

Caion died only a few months later , in liberated Romania . As Lucian Boia notes , he had lived long enough to see all prophecies about a German victory being nullified by the November 1918 Armistice . According to bibliographer and educator Tudor Opri? , his was a " heroic death " , which served to clear his tarnished reputation .

= = Legacy = =

= = = Ignominy = = =

The various scandals involving Constantin Al . Ionescu @-@ Caion have left distinct marks on Romania 's cultural life . Boia writes : " Caion [ ... ] secured himself an unwanted fame in the history of Romanian literature " . In early 20th @-@ century Transylvania , " Caion " was adapted into a common noun and a term of contempt . Listing its " Transylvanophobe " enemies , Luceaf?rul noted the existence of " all sorts of Caions , those little puppies raised by the obscure magazines . " Also in Luceaf?rul , priest @-@ publicist Alexandru Ciura stated : " We live in the epoch of the Caions , for whom all things are permitted " . Caion 's poor reputation also rubbed off on Macedonski : Caragiale 's disciple Alexandru Cazaban coined the word Macaionski , as a hybrid of both writers .

The scandal continued to reverberate , and Caion soon earned condemnation from critics not directly involved in the early 20th @-@ century disputes . A liberal and a modernist , Eugen Lovinescu , dismissed Caion 's entire career in letters as a footnote . It likened Caion to a " squid "

that leaves behind " a long trail of ink " , and judged his brand of literary criticism to have been " one of the illnesses of that time . " In contrast , Cronicarul 's Vrioni spoke of her friend 's attack on Caragiale as a " mistake " , noting that his career from 1901 was of genuine importance . Caion , she writes , created " true works of art " , without sparing a thought for " glory or money . "

According to literary historian Alexandru Dobrescu , Caion is the prototype " detractor " in Romanian culture , " born of frustration " , the Zoilus to Caragiale 's Homer . Dobrescu writes : " In the common definition , the detractor is someone consciously working to debase ( or destroy ) one 's good standing . The cobbler envious of his neighbor , the cordwainer , who will go lengths to besmirch the latter in hopes of ' helping ' him lose his clientele , is a detractor . " His verdict about Caion 's unicity in a Romanian context is placed in doubt by another author , Constantin Coroiu , who finds it unrealistic .

Various commentators believe that Caragiale 's ultimate relocation to Germany was at least in part prompted by the Caion affair . This was notably suggested by Caragiale 's actor friend , Ion Brezeanu . Moreover , literary rivals as well as third parties have noted that Caion 's calumnies shed focus from his own dubious creative methods . In his speech of 1902 , Barbu ?tef?nescu Delavrancea openly accused Caion of forging historical records during his stint at Noua Revist? Român? . More than fifty years after the fact , ?tefan Cazimir discovered that the poems Caion claimed to have authored , and which Caragiale found especially entertaining , were in fact poor @-@ quality translations from Charles Baudelaire .

In 2007 Ionescu @-@ Caion 's name was returned to circulation , amidst allegations of plagiarism brought up against philosopher Gabriel Liiceanu . Writer Andrei Ple?u defended Liiceanu against his accusers at Ziua daily , and argued that Romania was still " Caion 's land " . Noting that Caion had entered press history with a mârl?nie ( " yokel 's deed " ) , Ple?u described Ziua journalism as partisanship and " hysteria " , assessing that Romania was going through " an epileptic fit " . Liiceanu critic Gheorghe Grigurcu also took distance from the Ziua accusers , noting that their " libel " , " puerile " in content , made it hard to sustain a serious debate about Liiceanu 's faults .

== = Other literary echoes == =

Caion 's presence at the center of literary and political controversies was treated with much sarcasm by his various peers , even before the 1901 face @-@ off . In addition to the " lyrical @-@ decadent @-@ symbolist @-@ mystical @-@ capillary @-@ secessionist " parody , Caragiale may have attacked Caion in an 1899 Universul sketch , as Superintendent Laz?r Ionescu @-@ Lion . Both writers were satirized in a revue , officially written by restaurateur G. A. Mandy ( but probably authored by R?dulescu @-@ Niger ) . The work focuses on the 1901 stock market panic and its political consequences in Romania ; Caragiale ( as Gearacale ) and Caion ( Crayon ) appear alongside scheming politicians or journalists ? Take Ionescu , George D. Pallade , Luigi Cazzavillan ? and the runaway embezzler Andrei Vizanti .

The legal scandal between Caion and Caragiale is traditionally considered one of Romania 's most famous trials . The legal professionals ' magazine Curierul Judiciar and lawyer @-@ editor Octav Minar published the court records in its Biblioteca marilor procese ( " Great Trials Library " ) , May ? June 1924 . Theater scholar Cristian Stamatoiu finds Delavrancea 's plea not just a " shattering " proof of erudition , but also a guide to understanding the issues of artistic personality and intellectual property . As a personal witness of the proceedings , Brezeanu noted that Delavrancea spoke like a modern Demosthenes .

" Caion " was a breakthrough role for Gheorghe Dinic? , ensuring his move from stagehand to award @-@ winning thespian . This was in a 1962 stage reconstruction by David Esrig , with Jules Cazaban playing Caragiale and Mircea ?eptilici as Delavrancea . Among the many volumes dealing with the legal face @-@ off is a stageplay by dramaturge and critic Romulus Vulpescu , first published in 1972 .