

Adevărul

Adevărul (Romanian pronunciation: [adeˈvərul]; meaning "The Truth", formerly spelled **Adevěřul**) is a Romanian daily newspaper, based in Bucharest. Founded in Iași, in 1871, and reestablished in 1888, in Bucharest, it was the main left-wing press venue to be published during the Romanian Kingdom's existence, adopting an independent pro-democratic position, advocating land reform, and demanding universal suffrage. Under its successive editors Alexandru Beldiman and Constantin Mille, it became noted for its virulent criticism of King Carol I. This stance developed into a republican and socialist agenda, which made *Adevărul* clash with the Kingdom's authorities on several occasions. As innovative publications which set up several local and international records during the early 20th century, *Adevărul* and its sister daily *Dimineața* competed for the top position with the right-wing *Universul* before and throughout the interwar period. In 1920, *Adevărul* also began publishing its prestigious cultural supplement, *Adevărul Literar și Artistic*. By the 1930s, their anti-fascism and the Jewish ethnicity of their new owners made *Adevărul* and *Dimineața* the targets of negative campaigns in the far right press, and the antisemitic Octavian Goga cabinet banned both upon obtaining power in 1937. *Adevărul* was revived by Barbu Brănișteanu after World War II, but was targeted by Communist Romania's censorship apparatus and again closed down in 1951.

A newspaper of the same name was set up in 1989, just days after the Romanian Revolution, replacing *Scînteia*, organ of the defunct Romanian Communist Party. Initially a supporter of the dominant National Salvation Front, it adopted a controversial position, being much criticized for producing populist and radical nationalist messages and for supporting the violent Mineriad of 1990. Under editors Dumitru Tinu and Cristian Tudor Popescu, when it reasserted its independence as a socially conservative venue and was fully privatized, *Adevărul* became one of the most popular and trusted press venues. Nevertheless, it remained involved in scandals over alleged or confirmed political and commercial dealings, culminating in a 2005 conflict which saw the departure of Popescu, Bogdan Chireac and other panelists and the creation of rival newspaper *Gândul*. As of 2006, *Adevărul* had been the property of Dinu Patriciu, a prominent Romanian businessman and politician.

Adevărul

<div><div><div><div></div></div><div>adevărul</div></div><div><i>Adevărul</i> logo</div></div>	
Type	<u>Daily newspaper</u>
Format	<u>compact</u>
Owner(s)	Cristian Burci
Editor	<u>Adevărul Holding</u>
Staff writers	18 ^[1]
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Ownership, editorial team and structure

Adevărul is the main trademark of Adevărul Holding, a company owned by Cristian Burci. The main newspaper itself is edited by editor-in-chief Dan Marinescu and several deputy editors (Liviu Avram, Adina Stan, Andrei Velea and others).^[1] Also part of the holding are the cultural magazines *Dilema Veche* and *Historia*, the tabloid *Click!*, the magazines *Click! pentru femei*, *Click! Sănătate*, *Click! Poftă bună!* and *OK! Magazine*.

In December 2010, Adevărul Holding also launched a sister version of its title asset, published in neighboring Moldova as *Adevărul Moldova*.^[2]

The Romanian newspaper had special pages of regional content, one each for Bucharest, Transylvania, Moldavia, the western areas of Banat and Crișana, and the southern areas of Wallachia and Northern Dobruja. It also hosts columns about the larger sections of Romanian diaspora in Europe, those in Spain and Italy. *Adevărul* publishes several supplements. In addition to *Adevărul Literar și Artistic* (formerly a separate magazine, now issued as a culture supplement which is issued on Wednesdays), it publishes five others: on Mondays, the sports magazine *Antifotbal* ("Anti-football"), which focuses on the traditionally less-covered areas of the Romanian sports scene; on Tuesdays, *Adevărul Expert Imobiliar* ("Real Estate Expert"); on Thursdays, *Adevărul Sănătate* ("Health"), a health and lifestyle magazine; on Fridays, a TV guide, *Adevărul Ghid TV*, followed on Sundays by the entertainment section *Magazin de Duminică* ("Sunday Magazine"). In October 2008, *Adevărul* also launched *Adevărul de Seară* ("Evening Adevărul"), a free daily newspaper and evening edition, which was closed down in May 2011.^[3]

As of 2008, the newspaper publishes *Colecția Adevărul*, a collection of classic and popular works in world and Romanian literature. These are issued as additional supplements, and sold as such with the newspaper's Thursday editions.

History

1871 and 1888 editions

Origins

A newspaper by the name *Adevěrulŭ* (pronounced the same as *Adevărul*, but following versions of the Romanian alphabet which emphasized etymology, in this case from the Latin word *veritas*) was founded on December 15, 1871.^[4] The weekly was owned by Alexandru Beldiman, a former Police commander, and published in Iași, the former capital of Moldavia. Beldiman directed the newspaper in opposition to Romania's new *Domnitor*, the German prince Carol of Hohenzollern, calling for the restoration of his deposed and exiled predecessor, the Moldavian-born Alexandru Ioan Cuza.^[4] Its articles against the new monarch soon after resulted in Beldiman's indictment for defamation and attack on the 1866 Constitution.^[4] He was eventually acquitted, but the journal ceased publication with its 13th issue (April 1872).^[4]

Adevărul reemerged as a daily on August 15, 1888, seven years after the proclamation of a Romanian Kingdom. It was then known as *Adevěrul*, which also reflected the *veritas* origin, and the ě, although obsolete by the early 20th century, was kept as a distinctive sign by all the paper's owners until 1951.^{[4][5]} Initially financed by a printer, who agreed to advance it a short-term credit,^[6] the new gazette was co-founded by Alexandru Beldiman and Alexandru Al. Ioan, the son of former *Domnitor* Cuza, and was again noted for its radical and often irreverent critique of newly crowned King Carol and the "foreign dynasty".^{[4][5][7][8]} The small editorial team included writer Grigore Ventura and his son Constantin, as well as, after a while, political columnist I. Hussar.^[7] In December 1888, it changed its format, from a No. 6 to a No. 10 in paper size, while abandoning the initial, calligraphed logo, in favor of a standard serif which it used until 1951.^[7]

Beldiman's hostility to the monarchy was reflected in one of the 15 objectives set by the second series' first issue, whereby *Adevărul* called for an elective monarchy with magistratures reserved for locals,^[7] and evident in having chosen for the paper's motto a quote from poet Vasile Alecsandri, which read: *Să te ferești, Române!, de cuiŭ strein în casă* ("Romanians, beware of foreign nails in your house", an allusion to Carol's German origin).^{[4][5][7][9]} The journalists called Carol's accession to the throne by the 1866 plebiscite "an undignified comedy",^[8] refused to capitalize references to *M. S. Regele* ("H[is] M[ajesty] the King"),^[4] and referred to May 10, the national celebration of the Kingdom, as a "national day of mourning".^{[4][10]} In December 1888, they also published a list of Carol's alleged attacks on Romanian dignity.^[11] According to one account, after the newspaper's first May 10 issue came out in 1889, Police forces bought copies which they later set on fire.^[10] Reportedly, its circulation peaked on May 10 of each year, from some 5,000 to some 25,000 or 30,000 copies.^{[4][12]} *Adevărul* also debated with the German newspapers *Norddeutsche Allgemeine Zeitung* and *Kölnische Zeitung*, who worried that Romania's anti-dynasticists plotted Carol's murder, assuring them that the actual battle was political, "in broad daylight, on the wide path of public opinion."^[8] In 1891, the paper called for boycotting Carol's 25th anniversary on the throne.^[8]

Early campaigns



The *Adeverulu* published in Iași (front page of the first issue in the 1871 series).



First version of the *Adevěrul* logo (front page of the first issue in the 1888 series). A similar version was used in the early 1990s (*Adevărul*, in light blue, with identical typeface).

Located in Bucharest, the new *Adevărul* had its original headquarters in Calea Victoriei (Doamnei Street, Nouă Street, Brătianu Boulevard and Enei Street).^{[7][13]} It later moved to a building near the National Bank and the Vilacrosse Passage, where it occupied just several rooms (leading its staff to repeatedly complain about the lack of space).^{[5][13][14]} A serious crisis occurred during 1892, when, having omitted to register his trademark, Beldiman was confronted with the appearance of a competing *Adevărul*, published by his former associate Toma Basilescu, who had been the original gazette's administrator for the previous year.^[10] In June 1892, an arbitral tribunal decided in favor of Beldiman, ordering Basilescu to close down his paper.^[10]

With time, the newspaper had moved from advocating King Carol's replacement with a local ruler to supporting republicanism.^[8] In 1893, as part of its extended campaign, during which it gathered letters of protest from its readers, *Adevărul* obtained the cancellation of plans for a public subscription to celebrate the engagement of Crown Prince Ferdinand to Marie of Edinburgh.^[8] In addition, *Adevărul* began militating for a number of major social and political causes, which it perceived as essential to democracy. In its 15 points of 1888, it notably demanded universal suffrage to replace the census method enshrined in the 1866 Constitution, unicameralism through a disestablishment of the Senate, a land reform to replace leasehold estates, self-governance at a local level, progressive taxation, Sunday rest for employees, universal conscription instead of a permanent under arms force, women's rights, emancipation for Romanian Jews.^[7] It embraced the cause of Romanians living outside the Old Kingdom, particularly those in Austro-Hungarian-ruled Transylvania,^{[7][8]} while calling for Romania to separate itself from its commitment to the Triple Alliance, and advocating a Balkan Federation to include Romania.^[7]

Adevărul also took an active interest in the problems facing Romania's rural population: while calling for a land reform, it expressed condemnation of the failing sanitary system, which it blamed for the frequency of countryside epidemics, and for the administrative system, which it accused of corruption.^[8] It depicted revolt as legitimate, and campaigned in favor of amnesty for prisoners taken after the 1888 peasant riots.^[8] The paper supported educational reforms in the countryside, calling attention to the specific issues faced by rural teachers, but also campaigned against their use of corporal punishment as a method of maintaining school discipline.^[8] In similar vein, *Adevărul* focused on cases of abuse within the Romanian Army, documenting cases where soldiers were being illegally used as indentured servants, noting the unsanitary conditions which accounted for an unusually high rate of severe conjunctivitis, and condemning officers for regularly beating their subordinates.^[8] As part of the latter campaign, it focused on Crown Prince Ferdinand, who was tasked with instructing a battalion and is said to have slapped a soldier for not performing the proper moves.^[8] *Adevărul* investigated numerous other excesses of authority, and on several occasions formed special investigative commissions of reporters who followed suspicions of judicial error.^[8] It also spoke out in favor of Jewish emancipation, while theorizing a difference between the minority "exploiting Jews" and an assimilable Jewish majority.^[8]

Under Beldiman, the newspaper took pride in stating its independence, by taking distance from the two dominant parties, the Conservatives and the National Liberal Party, who either supported or tolerated King Carol.^[4] This stance reputedly earned the publication an unusual status: anecdotes have it that Conservative leader Lascăr Catargiu would only read *Adevărul* while in the opposition, and that its columnist Albert Honigman was the first and for long time only journalist allowed into the upper-class society at Casa Capșa restaurant.^[14] In February 1889, the Conservative Premier Theodor Rosetti reputedly tried to silence *Adevărul* by having its distributors arrested.^[10] In 1892, *Adevărul* became the first local newspaper to feature a cartoonist section, which hosted caricatures of the period's potentates, and its rebelliousness allegedly frightened the Romanian zincographers to the point where the plates had to be created abroad.^[6] In April 1893, the Catargiu cabinet organized a clampdown on the newspaper: it arrested its editor Eduard Dioghenide (who was sentenced to a year in prison on charges of sedition) and, profiting from the non-emancipated status of Romanian Jews, it expelled its Jewish contributors I. Hussar and Carol Schulder.^[10] Another incident occurred during May of the following year, when the paper's headquarters were attacked by rioting University of Bucharest students, who were reportedly outraged by an article critical of their behavior, but also believed to have been instigated by the Conservative executive's Gendarmerie.^[10]

In parallel, *Adevărul* took steps to establishing its reputation as a newspaper of record. A local first was established in June 1894, when *Adevărul* hosted the first foreign correspondence article received by a Romanian periodical: a telegram sent by the French socialist newspaperman Victor Jaclard, discussing the assassination of Marie François Sadi Carnot and the accession of Jean Casimir-Perier to the office of President.^[6] *Adevărul* also broke ground by publishing a plate portrait of Casimir-Perier only a day after his rise to prominence.^[6] Early on, the newspaper also had a cultural agenda, striving to promote Romanian literature for the general public and following a method outlined by a 1913 article: "In his free time [...], the reader, having satisfied his curiosity about the daily events, finds entertainment for the soul in the newspaper's literary column. People who would not spend a dime on literary works, will nevertheless read literature once this is made available to them, in a newspaper they bought for the information it provides."^[15] Initially, *Adevărul* dedicated its Sunday issue to literary contributions, receiving such pieces from George Coșbuc, Haralamb Lecca, Ioan N. Roman, and the adolescent poet ștefan Octavian Iosif.^[15]

Mille's arrival and rise in popularity

By 1893, the gazette's panel came to include several leading activists of the newly created Romanian Social Democratic Workers' Party (PSDMR), among them Constantin Mille and brothers Anton and Ioan Bacalbașa.^{[5][14]} Mille was an innovator, seen by his contemporaries as a "father of modern Romanian journalism" (a title carved on his tombstone in Bellu cemetery).^[5] Although brief, Anton Bacalbașa's stay also left a distinct mark on *Adevărul*: in 1893, he authored what is supposedly the first interview in Romanian media history.^[16] Working together, Mille, Beldiman and Bacalbașa sought to coalesce the left-wing forces into a single league for universal suffrage, but *Adevărul* soon pulled out of the effort, accusing fellow militant Constantin Dobrescu-Argeș of having embezzled the funds put at his disposal.^[17]

In 1895, Mille purchased the newspaper, but, even though the Alecsandri motto was removed a short while after,^[5] Beldiman maintained editorial control until his death three years later, explaining that he was doing so in order to maintain an independent line.^{[4][5]} The purchase was received with consternation by many PSDMR members, particularly since *Adevărul* competed with its official platforms (*Munca* and, after 1894, *Lumea Nouă*).^[18] In late 1893, *Adevărul* was also publishing articles by an unsigned author, who may have been Constantin Stere (later known as the man behind post-socialist "Poporanism") ridiculing *Munca*'s elitist content.^[19]

Eventually, the PSDMR expelled Mille on grounds of having betrayed socialism.^{[5][18]} Allegedly upset that Beldiman had chosen Mille's offer over his own, Anton Bacalbaşa quit *Adevărul*, becoming one of Mille's most vocal critics.^[5] A third Bacalbaşa, Constantin, stayed on, and, from 1895, was Mille's first editor.^[20] He became known for his anti-colonial stance, giving positive coverage to the 1896 Philippine Revolution.^[21]

In 1904, the board created *Adevărul* S. A., the first in a series of joint stock companies meant to insure its control of commercial rights.^[22] In 1898, after Mille invested its profits into real estate, *Adevărul* left its crowded surroundings and moved to a specially designed new building on Sărindar Street (the present-day C. Mille Street, between Calea Victoriei and the Cișmigiu Gardens). Inspired by *Le Figaro*'s palatial quarters, it was first building of such proportions in the history of Romania's print media, housing a printing press, paper storage, distribution office and mail room, as well as a library, several archives, a phone station and a Romanian Orthodox chapel.^{[5][6][13]} Its halls were luxuriously decorated according to Mille's specifications, and adorned with posters by international artists such as Henri de Toulouse-Lautrec and Alfons Mucha, and by its own occasional illustrator, Nicolae Vermont.^{[5][13]} Around 1900, Mille purchased a neighboring plot, the former Saint-Frères manufacturing plant, and unified both buildings under a single facade.^[13] It was there that, after placing an order with the Mergenthaler Company, he installed the first Linotype machines to be used locally.^{[5][6][12][13]}



Adevărul editors in 1897. Constantin Mille is first seated from left. Standing behind him are Ioan Bacalbaşa (middle) and Constantin Bacalbaşa (right)

Adevărul established itself as the most circulated paper, setting up successive records in terms of copies per issue due to Mille's favorable approach to modern printing techniques: from 10,000 in 1894, these brought the circulation to 12,000 in 1895 and 30,000 in 1907.^[12] Writing in 1898, Mille took pride in calling his newspaper "a daily encyclopedia" or "cinema" for the regular public, universally available at only 5 bani per copy.^[23] In 1904, making efforts to keep up with his rival Luigi Cazzavillan, founder of the right-wing competitor *Universul*,^[5] Mille established a morning edition, which was emancipated under separate management in December of the same year, under the new name *Dimineața*. As of 1912, *Dimineața* was the first Romanian daily to use full color print, with a claim to have been the world's first color newspaper.^{[5][6]} Beginning 1905, both gazettes ensured stable revenues by leasing their classified advertising sections to Carol Schulder's Schulder Agency.^[6]

Early cultural ventures

In order to consecrate the newspaper's cultural ambitions, Mille became head of a literary club,^[5] while he considered creating a separate literary edition. A literary supplement (*Adevărul Literar*, "The Literary Truth") was in print between 1894 and 1896, before being replaced by *Adevărul Ilustrat* ("The Illustrated Truth") and soon after by *Adevărul de Joi* ("The Truth on Thursday"), edited by poet Artur Stavri, and eventually closed down due to lack of funding in 1897.^[15] Although short-lived, these publications had a significant part on the cultural scene, and hosted contributions by influential, mostly left-wing, cultural figures: Stavri, Stere, Constantin D. Anghel, Traian Demetrescu, Arthur Gorovei, Ion Gorun, Henric and Simion Sanielevici.^[15] In this context, *Adevărul* also began receiving contributions from prominent humorist Ion Luca Caragiale—previously a conservative adversary, known for his mockery of republican sensationalism.^[24] In return for the 1897 setback, the gazette began allocating space to serialized works of literature, including sketches by Caragiale (most of the writings later published as *Momente și schițe*), as well as *The Count of Monte Cristo* by Alexandre Dumas, père.^[15]

In later years, *Adevărul* experimented by publishing a different supplement each day, including one titled *Litere și Arte* ("Arts and Letters").^[15] By the mid-1890s, *Adevărul* was encouraging developments in visual arts in Romania, publishing several original posters,^[6] and hosting art chronicles signed with various pseudonyms. In 1895, it covered the artistic environment's split into several competing wings: its columnist, using the pseudonym *Index*, gave a negative review to Nicolae Grigorescu and the other Impressionists or Realists who together had rebelled against the official academic salon of C. I. Stăncescu.^[25] The following year however, a chronicler who used the pen name *Gal* praised the anti-academic independents' salon, supporting its members Ștefan Luchian, Alexandru Bogdan-Pitești and Vermont (whose portraits it featured as illustrations for the texts, alongside a notorious caricature of C. I. Stăncescu by Nicolae Petrescu-Găină).^[26]

By 1905, *Adevărul* was publishing a supplement titled *Viața Literară* ("The Literary Life", edited by Coșbuc, Gorun and Ilarie Chendi) and two other satirical periodicals, *Belgia Orientului* ("The Orient's Belgium", named after a common sarcastic reference to the Romanian Kingdom) and *Nea Ghiță* ("Uncle Ghiță").^[15] It also began running its own publishing house, *Editura Adevărul*, noted early on for its editions of Constantin Mille's novels, Caragiale's sketches, and George Panu's memoirs of his time with the literary club *Junimea*.^[15] In parallel, Mille reached out into other areas of local culture. Early on, he instituted a tradition of monthly festivities, paid for from his own pocket, and noted for the participation of leading figures in Romanian theater (Maria Giurgea, Constantin Nottara and Aristizza Romanescu among them).^[14] Beginning 1905, the paper had for its illustrator Iosif Iser, one of the major graphic artists of his generation, whose satirical drawings most often targeted Carol I and Russian Emperor Nicholas II (attacked for violently suppressing the 1905 Revolution).^[27] As a promotional tactic, *Adevărul* participated in the National Fair of 1906, where it exemplified its printing techniques while putting out a collector's version of the newspaper, titled *Adevărul la Expoziție* ("Adevărul at the Exhibit").^[6]



Nicolae Petrescu Găină's caricature of C. I. Stăncescu, original watercolor



The same image, as republished by *Adevărul*

New advocacies and 1907 Revolt coverage

Several mass social, cultural and political campaigns were initiated or endorsed by *Adevărul* before 1910. According to one of Constantin Mille's columns of 1906, the newspaper continued to see itself as an advocate of people's causes: "Any of our readers know that, should any injustice be committed against them, should all authorities discard them, they will still find shelter under this newspaper's roof."^[5] In line with Beldiman and Mille's political vision, it militated for a statue of *Domnitor* Cuza to be erected in Iași (such a monument being eventually inaugurated in 1912).^[12] Similar initiatives included the 1904 event marking 400 years since the death of *Moldavian Prince Stephen the Great*, and the erection in *Craiova* of a bust honoring its deceased contributor, poet Traian Demetrescu.^[12] At around the same time, Mille's gazette became a noted supporter of *feminism*, and created a special column, *Cronica femeii* ("The Woman's Chronicle"), assigned to female journalist *Ecaterina Raicoviceanu-Fulmen*.^[28] Over the following decade, it hosted regular contributions by other militant women, among them *Lucrezia Karnabatt*, *E. Marghita*, *Maura Prigor*, *Laura Vampa* and *Aida Vrioni*.^[28] Having endorsed the creation of a journalists' *trade union* and a *Romanian Writers' Society*, the newspaper also claimed to have inspired the idea of a Bucharest *ambulance service*, a project taken up by physician *Nicolae Minovici* and fulfilled in 1906.^[12] Despite his leftist sympathies, Mille found himself in conflict with *Romania's labor movement*: believing that the Linotype machines would render their jobs obsolete, they went on *strike*, before the editor himself resolved to educate them all in the new techniques.^[6]

Adevărul's ongoing support for Jewish emancipation was accompanied by a sympathetic take on the growing *Zionist* movement. In 1902, the paper offered an enthusiastic reception to visiting French Zionist *Bernard Lazare*, prompting negative comments from the antisemitic French observers.^[29] By 1906, *Adevărul's* attitude prompted historian *Nicolae Iorga*, leader of the antisemitic Democratic Nationalist Party, to accuse the newspaper of cultivating a "Jewish national sentiment" which, he claimed, had for its actual goal the destruction of Romania.^[30] In his *Naționalism sau democrație* ("Nationalism or Democracy") series of articles for *Sămănătorul* magazine (an ethno-nationalist organ published by Iorga), the Transylvanian-based thinker *Aurel Popovici*, who criticized the elites of Austria-Hungary on grounds that they were serving Jewish interests, alleged that the impact of *Adevărul* and *Dimineața* carried the same risk for Romania.^[31] In later years, Iorga casually referred to *Adevărul* as "the Jewish press organ", while, together with his political associate *A. C. Cuza* and other contributors to his *Neamul Românesc* journal, he repeatedly claimed that the entire press was controlled by the Jews.^[32] The antisemitic discourse targeting the Sărindar-based publications was taken up in the same period by the traditionalist Transylvanian poet *Octavian Goga* and by businessman-journalist *Stelian Popescu* (who, in 1915, became owner of *Universul*).^[33]

Pursuing its interest in the peasant question, *Adevărul* was one of the main factors of dissent during the *1907 Peasant Revolt*, which was violently quelled by the National Liberal cabinet of *Dimitrie Sturdza*. The paper reported on or made allegations about the shooting and maltreatment of peasants, reputedly to the point where government officials promised to end repression if Mille agreed to tone down his publication.^[8] Various researchers accuse Mille of having seriously exaggerated the scale of repression for political purposes.^{[23][34][35][36]} Historian Anton Caragea, who theorizes the intrusion of Austria-Hungary, argues that, having received payments from Austro-Hungarian spies, both *Adevărul* and *Universul* were conditioned to incite public sentiment against the Sturdza executive.^[35] Soon after the revolt, *Editura Adevărul* published Caragiale's *1907, din primăvară până în toamnă* ("1907, From Spring to Autumn"), an attack on the Kingdom's institutions and analysis of its failures in connection to the rebellion, which was an instant best-seller.^{[15][37]}

Early 1910s

Following the 1907 events, the gazette participated in an extended anti-monarchy campaign, which also involved *Facla*, a newspaper edited by Mille's son-in-law,^[36] the republican and socialist journalist *N. D. Cocea*, as well as Romanian *anarchist* milieus.^[38] In 1912, it participated in one of Cocea's publicity stunts, during which the *Facla* editor, together with his colleague, poet *Tudor Arghezi*, simulated their own trial for *lèse majesté*, by reporting the mock procedures and hosting advertisements for *Facla*.^[38] Like *Facla* itself, *Adevărul* circulated stereotypical satires of Carol I, constantly referring to him as *neamțul* ("the German" in colloquial terms) or *căpușa* ("the tick").^[38]

In 1912, the combined circulation of *Adevărul* and *Dimineața* exceeded 100,000 copies, bringing it a revenue of 1 million lei;^[12] the two periodicals assessed that, between January and August 1914, they had printed some 1,284 tons of paper.^[39] *Adevărul* had become the highest-grossing, but also the highest-paying press venue, and consequently the most sought-after employer: in 1913, it had a writing and technical staff of 250 people (whose salaries amounted to some 540,000 lei), in addition to whom it employed 60 correspondents and 1,800 official distributors.^[12] *Adevărul* reportedly had a notoriously stiff editorial policy, outlined by Mille and applied by his administrative editor *Sache Petreanu*, whereby it taxed the proofreaders for each typo.^{[12][14]} Mille himself repeatedly urged his employees to keep up with the events, decking the walls with portraits of 19th-century newspaperman *Zaharia Carcalechi*, infamous for his professional lassitude.^[5] In addition to establishing permanent telephone links within Austria-Hungary (in both *Vienna* and *Budapest*), *Adevărul* maintained a regular correspondence with various *Balkan* capitals, and pioneered shorthand in transcribing interviews.^[6] Among its indigenous journalists to be sent on special assignment abroad were *Emil Fagure* and *Barbu Brănișteanu*, who reported on the 1908 *Young Turk Revolution* from inside the *Ottoman Empire*, as well as from the *Principality of Bulgaria* and the *Kingdom of Serbia*.^[6] The newspaper was nevertheless subject to a *practical joke* played by its correspondent, future writer *Victor Eftimiu*: instead of continuing his *Adevărul*-sponsored trip to France, Eftimiu stopped in Vienna, and compiled his "Letters from *Paris*" column from the press articles he read at *Café Arkaden*.^[40]

Adevărul's coverage of the international scene gave Romanians a window to political and cultural turmoil. By 1908, *Adevărul* was covering the burgeoning European *avant-garde*, offering mixed reviews to *Futurism* and deploring the supposed end of *literary realism*.^[41] In late 1910, claiming to speak for "the democratic world", it celebrated the *Portuguese republican revolt*.^[42] The efforts made for establishing and preserving international connections, *Adevărul* claimed, made it one of the first papers in the world to report some other events of continental importance: the 1911 food riots in Vienna, the outbreak of the *First Balkan War*, and the diplomatic conflict between the Greek and Bulgarian Kingdoms in the run-up to the *Second Balkan War*.^[6] During the latter showdowns, *Adevărul* also employed several literary and political personalities as its correspondents: the paper's future manager *Iacob Rosenthal* in *Sofia*, Serbian journalist *Pera Taletov* in *Belgrade*, Romanian writer *Argentina Monteoru* in *Istanbul*, and Prince *Albert Gjika* in *Cetinje*.^[6] In July 1913, the newspaper reported extensively on massacres committed by the *Hellenic Army* in *Dojran*, *Kilkis* and other settlements of *Macedonia*, while discussing the "terror regime" instituted in

Bulgaria by Tsar Ferdinand I.^[43] Later the same month, as Romania joined the anti-Bulgarian coalition and her troops entered Southern Dobruja, Adevărul gave coverage to the spread of cholera among soldiers, accusing the Conservative executive headed by Titu Maiorescu of hiding its actual toll.^[44]

Also at that stage, the newspaper had become known for organizing raffles, which provided winners with expensive prizes, such as real estate and furniture.^[12] It was also the first periodical to have established itself in the countryside, a record secured through a special contract with the Romanian Post, whereby postmen acted as press distributors, allowing some 300 press storage rooms to be established nationally.^{[5][12]} Political differences of the period, pitting Adevărul editors against National Liberal politicians, threatened this monopoly: under National Liberal cabinets, the Post was prevented from distributing the newspaper, leading it to rely on subscriptions and private distributors.^[12] Famous among the latter were Bucharest paperboys, who advertised Adevărul with political songs such as the republican anthem La Marseillaise.^[12]

World War I

After the outbreak of World War I, the newspaper further divided the surviving socialist camp by swinging into the interventionist group, calling for a declaration of war against the Central Powers.^[45] This position was more compatible with that of newspapers like Universul, Flacăra, Furnica or Epoca, clashing with the socialist press, the Poporanists, and Germanophile gazettes such as Seara, Steagul, Minerva or Opinia.^[46] According to historian Lucian Boia, this stance was partly explained by the Jewish origin of its panelists, who, as advocates of assimilation, wanted to identify with the Romanian cultural nationalism and irredenta; an exception was the Germanophile Brănișteanu, for a while marginalized within the group.^[47]



Bucharest demonstration in favor of Romania's entry into World War I (1915 or 1916).

Adevărul agitated with energy against Austria-Hungary on the Transylvanian issue, while giving less exposure to the problems of Romanians in Russian-held Bessarabia. This was a programmatic choice, outlined by Transylvanian academic Ioan Ursu in a September 1914 article for Adevărul, where Russophobia was condemned as a canard.^[48] Over the course of 1914, the aging historian A. D. Xenopol also made Adevărul the host of his interventionist essays, later collected as a volume.^[49] In early winter 1915, Adevărul publicized the visit of British scholar Robert William Seton-Watson, who campaigned in favor of the Entente Powers and supported the interventionist Cultural League for the Unity of All Romanians. In his interview with Adevărul, Seton-Watson identified the goals of Romanians with those of Serbs and Croats, stressing that their common interest called for the partition of Austria-Hungary, ending what he called "the brutal and artificial domination of the Magyar race".^[50] One of the newspaper's own articles, published in April 1916, focused on the ethnic German Transylvanian Saxons and their relationship with Romanians in Austria-Hungary, claiming: "Except for the Hungarians, we had throughout our history, just as we have today, an enemy just as irreducible and who would desire our disappearance just as much: the Saxon people."^[51] According to literary historian Dumitru Hîncu, such discourse was replicated by other pro-Entente venues, marking a temporary break with a local tradition of more positive ethnic stereotypes regarding the Germans.^[51]

The interventionist campaign peaked in summer 1916, when it became apparent that Ion I. C. Brătianu's National Liberal cabinet was pondering Romania's entry into the conflict on the Entente side (see *Romania during World War I*). Mille himself explained the war as a "corrective" answer to Romania's social problems and a "diversion" for the rebellion-minded peasants.^[52] The newspaper, described by American scholar Glenn E. Torrey as "sensationalist", provided enthusiastic accounts of the Russians' Brusilov Offensive, which had stabilized the Eastern Front in Romania's proximity, announcing that the "supreme moment" for Romania's intervention had arrived.^[53] This attitude resulted in a clash between Adevărul on one side and Romania's new dominant socialist faction, the Social Democratic Party of Romania (PSDR) and the socialist-controlled labor movement on the other. The newspaper reported the official government position on the bloody confrontations between workers and Romanian Army troops in the city of Galați.^[54] Using a style Torrey describes as "inflammatory", Adevărul also attacked PSDR leader Christian Rakovsky, co-founder of the anti-interventionist and internationalist Zimmerwald Movement, accusing him of being an "adventurer" and hireling of the German Empire.^[55] In a 1915 letter to Zimmerwald promoter Leon Trotsky, Rakovsky himself claimed that Mille had been corrupted by Take Ionescu, leader of the pro-Entente Conservative-Democratic Party, and that his newspapers issued propaganda "under the mask of independence".^[56]

Romania eventually signed the 1916 Treaty of Bucharest, committing herself to the Entente cause. Its intervention in the war was nevertheless ill-fated, and resulted in the occupation of Bucharest and much of the surrounding regions by the Central Powers, with the Romanian authorities taking refuge in Iași. While Mille himself fled to Iași and later Paris, his newspapers were banned by the German authorities and the Săbindar headquarters became home to the German-language official mouthpiece, Bukarester Tageblatt.^{[5][13][22]} Brănișteanu, who did not join in the exodus, worked with Constantin Stere on the Germanophile paper Lumina.^[57] In early 1919, as the Germans lost the war, Mille returned and both Adevărul and Dimineața were again in print.^{[5][13][22]} In later years, Adevărul's Constantin Costa-Foru covered in detail and with noted clemency the trials of various "collaborationist" journalists, including some of its former and future contributors (Stere, Tudor Arghezi, Saniel Grossman).^[58] The newspaper was by then also reporting about Seton-Watson's disappointment with post-war Greater Romania and the centralist agenda of its founders.^[59]

1919 edition

Early interwar years

Once reestablished, Adevărul became a dominant newspaper of the interwar period and preserved its formative role for popular culture, being joined in its leftist niche some other widely circulated periodicals (Cuvântul Liber, Rampa etc.).^[60] More serious competition came from its old rival Universul, which now surpassed it in popularity at a national level.^[61] By 1934, Adevărul and Dimineața still boasted a combined