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Abrevieri

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Romanian propaganda in Sweden during the Second World War

Introduction

Propaganda is an increasingly common term in recent times, despite having its roots in the sixteenth century. It has traditionally been exploited in times of war and crisis as an instrument for controlling the masses, promoting nationalistic ideas and harming enemy morale¹. National propaganda, a systemic process of promoting a specific idea, involves using a complex mechanism through which the masses are led towards a common national interest. Thus, it explains why the term of propaganda is inextricably linked to the idea of the nation. During the interwar period, authoritarian leaders understood the power of propaganda and used it to gain massive political influence. Goebbels' use of propaganda in Germany brought this concept to another level in promoting National Socialism. Goebbels was convinced that advanced propaganda techniques were key to gaining and maintaining power, as, without a systematic process, the modern state would fall into anarchy². Another example of aggressive propaganda can be seen from Japan following its occupation of Manchuria in 1931, in which atrocities were counteracted, and victories claimed in order to drown out the official Chinese narrative³.

Romania had experimented with dictatorship and its propaganda first in 1938, when King Carol II established a royal autocracy by dismantling the 1923 constitution, dissolving all political parties and replacing them with a single party named The National Renaissance Front. During the Second World War, King Carol II transferred most of his power to his Prime Minister, Ion Antonescu, who continued to increase his influence and eventually became the new ruler of Romania.

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¹ Hans Herman, *Goebbels' Conception of Propaganda*, in “Social Research”, X (1943), No. 2, p. 201.

² *Ibidem*, p. 201-203.

³ Bruno Lasker, *Propaganda as an Instrument of National Policy*, in “Pacific Affairs”, X (1937), No. 2, p. 153.

This study aims to analyze how Antonescu's dictatorial regime organized and spread its propaganda in Sweden and to determine if these strategies achieved the expected results. The research is based mostly on primary sources identified in the National Archives of Sweden, the Romanian Foreign Ministry Archive, and newspapers digitalized by the National Library of Sweden.

On September 3, 1939, The Ministry of the National Propaganda was created, which focused more on King Carol's cult of personality. As a result of Antonescu's new government formation, the Ministry was abolished on September 20, 1941, and continued to function as Under Secretary of State for Press and Propaganda⁴. These changes had consequences in Romanian propaganda held abroad by ministers, cultural personalities, or people resonating with the country's national interests. This is a primary reason why Romanian propaganda was not particularly visible in Sweden at the beginning of the Second World War. However, the situation would change once politicians understood that both Germany and Italy approved of Hungary's revisionist ideas. Unfortunately, the government didn't promote a coherent strategy of international propaganda.

Additionally, the lack of interest among the Romanian politicians raised several challenges, which will be discussed in the following pages. However, the "Transylvanian problem" represented the core idea of the Romanian propaganda spread mainly in the Swedish media. Nevertheless, cultural propaganda had a different purpose: to popularize the Romanian landscape, language and history among Swedish society. Despite cultural contacts between Sweden and Romania before the Second World War, these countries remained largely unfamiliar to each other's citizens.

Following pressure from the Romanian Legation from Stockholm, the Under Secretary mentioned above sent the long-awaited documentary and propaganda material. The Legation's employees then distributed the papers to all Romanian consulates on Swedish territory (Göteborg, Helsingborg and Malmö), to the universities of Uppsala and Lund, where Romanian lectureships functioned, and to Professor Alf Lombard⁵. Articles were also sent for publication in various national or regional newspapers, such as "Stockholms Tidningen", "Svenska Dagbladet", "Dagens Nyheter", "Aftonbladet", "Nya Dagligt Allehanda", "Göteborgs Handels och Sjöfartstidning" and "Social-Demokraten"⁶.

One challenge that faced Romanian cultural diplomacy was the issue of budgetary constraints. The financial aid allocated to the cultural sector was never

⁴ Irina Matei, Lucian Năstăsă-Covács, *Cultură și propagandă. Institutul Român din Berlin (1940-1945)*, Cluj-Napoca, Editura Mega, 2018, p. 66.

⁵ Alf Lombard (1902-1996) was a Swedish linguist born in a mixed family from a French father and a Swedish mother. After his father's death, the Lombard family moved to Sweden. Alf was a brilliant child who loved languages. At the age of 17, he began studies at the University of Uppsala. He became interested in Romance Languages and curios, particularly about Romanian, as it was less known in Sweden.

⁶ AMAE, fond 71, România Propaganda, 490/1940-1944, f. 137-138, Note no. 403 of March 26, 1941, for Ion Antonescu, indecipherable signature.

sufficient to support the activities organized by Romanian representatives in other countries. It was not surprising that before Romania joining the Second World War, only seven lectureships were active, all created in the early 1930s. Moreover, the staff working in Romanian cultural institutions abroad complained about their difficult situation and requested assistance from Bucharest, which was seldom provided. The situation changed following the loss of Romanian provinces (Bessarabia, Bukovina and Transylvania) during the summer of 1940. In less than one year, Romanian lectureships rose to 25; some located in Germany and its allied countries, while others were established in states that could serve the national interests⁷.

In Sweden, Professor Alf Lombard, “the foreigner who knew best the Romanian language”⁸ as he was known in the academic world, opened the first Romanian lectureship at the University of Uppsala on October 16, 1935. Once he was accepted to teach at the University of Lund in 1938, Lombard moved the lectureship there⁹. In the beginning, Professor Lombard was paid by the university for teaching Romanian. Nevertheless, in 1940 he wrote a letter to the Plenipotentiary Minister, Barbu Constantinescu, asking him to contact the authorities in Bucharest and request further financial assistance to continue the Romanian lectureship¹⁰. The answer was positive, and Professor Lombard received a quarterly amount of 1,500 Swedish Crowns. By 1944, he was receiving a monthly salary paid by the Romanian government¹¹.

Propaganda spreading through cultural events

After the loss of Bessarabia and Bukovina to the Soviets, Northern Transylvania was given to Hungary following the Second Vienna Award¹², and Southern Dobruja was ceded to Bulgaria; the country joined the Axis Powers in the war against the Soviet Union on June 22, 1941. Subsequently, Romanian propagandistic activity intensified. Bucharest instructed representatives from Stockholm to expand their efforts in making the Swedish population understand why Romania had to give up its neutrality, focusing on the struggle of the Romanians for national preservation and territorial reunification.

⁷ Irina Matei, Lucian Năstasă-Covács, *op. cit.*, p. 68.

⁸ Heinz Hoffmann, *Alf Lombard (1902-1996)*, in “Dacoromania”, II (1996-1997), Cluj-Napoca, p. 20.

⁹ Nicolae Mocanu, Ioana Anghel, Heinz Hoffmann, *Alexandru Rosetti și Alf Lombard. Corespondență*, vol. I (1934-1964), Cluj-Napoca, Editura Clusium, 2000, p. 35.

¹⁰ Letter of May 1, 1943, from Barbu Constantinescu, to Alf Lombard, in Nicolae Mocanu, Ioana Anghel, Heinz Hoffmann, *op. cit.* p. 44.

¹¹ Letter of May 26, 1944, from George Șeinescu, to Lombard, in *ibidem.* p. 45.

¹² This terminology is accepted in Anglo-Saxon literature accordingly to Oxford Reference. Vienna Award is also known as Vienna Arbitration or Vienna Diktat.

At the time, no Romanian cultural society or association existed within Sweden¹³. However, a new Swedish-Romanian organization, named “Friends of Romania”, was formed in Stockholm in 1942. As expected, the Legation celebrated the achievement with a cultural event in which propaganda films such as “Romanian Oil”, “The Stone Land”, “Romanian National Dances” and “Our War against Bolshevism” were screened. On this occasion, Minister Victor Brabețianu requested 50 copies of the brochure “L’art paysan roumain” (“Romanian Peasant Art”) from Bucharest so that he could distribute them to members of the newly-established society. The event was attended by approximately 800 people of varying social rank, from ordinary citizens to representatives of Swedish culture¹⁴.

In September 1942, the “International Club” from Stockholm celebrated the opening of a new season with a “Romanian evening”, an event organized in the lounges of the Grand Hôtel. On this occasion, the Romanian writer and diplomat Oscar Walter Cisek gave a lecture in German, speaking about Romanian folk art and comparing Romanian and Swedish literature. Swedish soprano Henriette Guermant¹⁵ performed songs from the Romanian repertoire while dressed in national costume¹⁶. This occasion also marked the first screening of a film with sound in Sweden: a tourist documentary, “Bucovina, the land of monasteries”, which presented the historical monuments of the province, along with the monasteries Moldovița, Voroneț, Sucevița, Putna, Dragomirna and Humor. The narrative voice-over belonged to the actor Mihai Pușcariu, and the text was translated into French, English and German¹⁷.

Approximately 450 guests attended the event, including Romanian, German, Italian, Spanish, French, Portuguese, Finnish, Argentinian and Swiss diplomats, as well as the Romanian General Consul in Malmö, Albert Walldén¹⁸. Swedish newspapers such as “Aftonbladet”, “Dagsposten”, “Svenska Dagbladet”, “Social Demokraten”, “Nya Dagligt Allehanda” and “Stockholms Tidningen” reported on the evening. Moreover, Börje Brilioth¹⁹, editor-in-chief of “Stockholms

¹³ AMAE, fond 71, România Propaganda, 490/1940-1944, f. 159, Note no. 697 of April 15, 1941, from Victor Brabețianu, to Ion Antonescu.

¹⁴ Idem, Suedia, vol. 26, Note from June 20, 1942, from V. Brabețianu, to Mihai Antonescu.

¹⁵ Henriette Simone Joséphine Guermant-de la Berg (1912-2003) was a Belgian-Swedish soprano born in the Sprimont region. She studied at the Royal Conservatory of Bryssel violin and canto. In 1936 she moved to Stockholm, where she studied at the Opera School. Soon after she graduated, in 1940, she made her debut at the Royal Theater as Amelia Grimaldi in Simon Boccanegra, and she was subsequently employed there.

¹⁶ *Internationella klubben*, in “Dagens Nyheter”, 1942-09-06, p. 13.

¹⁷ *Bucovina, țara mânăstirilor (1940)*, identified at <https://www.cinemagia.ro/filme/bucovina-tara-manastirilor-27925/> [23.06.2021].

¹⁸ *Rumänsk afton*, in “Dagens Nyheter”, 1942-09-10, p. 12.

¹⁹ Börje Brilioth (1884-1968) received his doctor title in philosophy from the University of Uppsala in 1913. After a few years working as a professor, Brilioth reoriented himself to a journalistic career in 1918. He worked for “Nordic Press Center” (“Nordiska presscentralen”) between 1918-1920, and between 1921-1926 he was the director of the “American-Swedish news exchange” office in New York. In 1927, Brilioth founded the “Swedish International Press Office” in Stockholm, which he led

Tidningen” and president of the “International Club”, sent a letter to Plenipotentiary Minister Victor Brabețianu welcoming the involvement of the Legation’s staff in organizing the conference of Cisek. Brilioth also expressed his desire to visit “beautiful Romania” when the times became safer²⁰. The evening ended with a soup offered by the director in honor of the Romanians, where prominent politicians and diplomats, as well as editors of leading newspapers in Sweden, attended²¹.

In 1943, the prognosis for Romanian cultural propaganda was not optimistic due to the unstable wartime situation and subsequent lack of international forums and conferences. Moreover, the limited resources that the Swedish Ministry of Foreign Affairs could provide were not enough to arrange cultural events²². Nevertheless, the year proved to be a prolific one for Romanian cultural propaganda in Sweden.

Events began in March, with an exhibition in Stockholm featuring Romanian literature and images of national costumes from various regions that authentically represented national folk art²³. The visitors could also admire the map of Romania, novels by Panait Istrati in French, the book “Bucharest” written by the French author Paul Morand, and the biography of Queen Maria: “The Story of My Life”.

During the summer of 1943, the Romanian embroidery exhibition also opened in the Swedish capital. Guests had the opportunity to behold blouses, dresses, children’s clothes, and towels, all hand-sewn on cotton and silk cloth. The items on display held particular sentimental value, as they would traditionally be passed from mother to daughter, influenced in both color and pattern by Byzantine style. The exhibition was organized by a Romanian businesswoman passionate about folk wear and managed to gather a large variety of embroideries made by women in Romania²⁴. The organizer wished to remain anonymous, and the Swedish press honored her decision by never revealing her name.

Both events had the purpose of spreading information about Romania to a broad public, and they were open to anyone curious to gain new knowledge about this country. One essential step towards consolidating cultural relations was the establishment of the “Swedish-Romanian Association for Culture and Science” in Stockholm on September 9. Important figures in cultural, scientific and artistic fields attended the event organized by the Romanian Legation. George Duca, who held the position of Romanian *Charge d’Affaires* in Stockholm, gave a speech in which he

until 1938. Between 1938 and 1948, he was editor-in-chief of the Stockholms-Tidningen newspaper but had limited influence outside of editing the publication’s content. During World War II, he was considered a sympathizer of Nazi Germany.

²⁰ AMAE, fond 71, Suedia, vol. 26, f. 63, Letter of September 12, 1942, for V. Brabețianu, indecipherable signature.

²¹ Ibidem, f. 66-67, Note no. 920 of September 24, 1942, from Brabețianu, to M. Antonescu.

²² Riksarkivet, Utrikesdepartementet, (UD) 1920 års doss., I 849, Övrigt kulturellt samarbete, Rumänien, 1942-, Note of October 27, from Thorsing, to Șeinescu.

²³ *Utställning av rumänsk litteratur*, in “Svenska Dagbladet”, 1943-03-08, p. 9.

²⁴ *Rumänsk hemsjöld på Hamngats-expo*, in “Aftonbladet”, 1943-06-23, p. 14.

stressed the importance of developing cultural ties between the two states²⁵. The event coincided with the visit of the pianist and composer Dinu Lipatti. He performed in the musical evening organized in the Legation building, where he played pieces of the great composers such as Bach, Brahms, Chopin and George Enescu. Thus, Lipatti had the opportunity to perform to a select audience of music critics, artists, diplomats and official Swedish personalities²⁶. Those who took part in the concert were so delighted by the Romanian pianist's music that his impresario decided to organize a second recital at the same event, on September 10²⁷.

In March of the following year, the partner organization "Romanian-Swedish Association for Culture and Art" was founded, based in Bucharest²⁸. The organization's purpose was to "maintain and develop the bonds of friendship and mutual knowledge of the two nations"²⁹. Among the activities that the association proposed in order to achieve the established goal were: organizing conferences and courses on the language, literature, art and science of the two countries; publishing articles about the society, economy and culture of both states; setting up a library in Romania containing Swedish literature and a library of Romanian literature in Sweden, as well as providing financial support for Romanian students with excellent school results who wanted to study in Sweden.

Additionally, in September 1943, authorities from Bucharest and the Romanian Legation in Stockholm organized an exhibition entitled "Romanian Contemporary Art" held in Hasselbacken, where approximately 200 paintings and sculptures were displayed. The pieces first arrived in Italy, Switzerland, Portugal and Spain³⁰. Once the exhibition reached Sweden, the art was planned to continue to Finland. However, the Romanian decision-makers canceled the transfer to Helsinki due to the evolution of the military hostilities and high transport costs³¹.

The exhibition took place primarily due to the efforts of press secretary George Șeinescu and O. W. Cisek, then deputy director of the press and president of the Artistic Commission of the Ministry of Propaganda³². A Romanian delegation, consisting of the architect Nicolae Cucu and the painters Jean Alexandru Steriadi and Nicolae Dărăscu, also participated³³. The inaugural speech was given by the director of the National Museum, Erik Wettergren, after which

²⁵ AMAE, fond 71, Suedia, vol. 26, f. 143 Cutout from the newspaper "Universul", from September 13, 1943.

²⁶ *Säsöngens första solistkonsert*, in "Dagens Nyheter", 1943-09-09, p. 7.

²⁷ AMAE, fond 71, România Propaganda, 490/1940-1944, f. 217, Report no. 1210 of September 21, 1943, from G. Duca, to M. Antonescu.

²⁸ Idem, fond 71, Suedia, vol. 26, f. 158, Notification no. 11817 of March 15, 1944, from the Ilfov Court, to M.A.S.

²⁹ Ibidem, f. 154, Statute for the functioning of the Romanian-Swedish Association.

³⁰ Idem, România Propaganda, 490/1940-1944, f. 211, Report no. 30503 of April 14, 1943, from C. Nicolescu, to M.A.S.

³¹ Ibidem, f. f. 220-221, Report no. 846 of October 22, 1943, from G. Caranfil, to Davidescu.

³² Ibidem, f. 213, Note no. 66110 of July 29, 1943, to MAS, indecipherable signature.

³³ *Rumänsk konst i Stockholm*, in "Svenska Dagbladet", 1943-09-09, p. 7.

Cisek took the floor and spoke about the great classical artists Nicolae Grigorescu, Theodor Aman, Ion Andreescu and Ștefan Luchian, whose works were unable to be transported to Sweden³⁴. The opening was attended by influential figures such as Crown Prince Gustav Adolf with his wife, the German, Spanish, Finnish and French Business Ministers and notable Swedish cultural figures³⁵. In the coming months, the exhibition remained open to the public and was estimated to have attracted approximately 6.000-7.000 visitors.

1943 drew to a close festively, with an evening of Romanian dance organized in the Mirror Hall of the Grand Hôtel in Stockholm. The program included Romanian folk and modern dances performed by two Swedish ballet dancers, accompanied by the Romanian composer Sergiu Celibidache³⁶.

In terms of Romanian propaganda, 1944 began on a positive note. In early January, Professor Gustaf Bolinder³⁷ gave a speech broadcast on the radio, in which he detailed his experiences during his stay in Bessarabia in 1941³⁸. The lecture began with a brief history of the province. The professor underlined that the process was unsuccessful, although intense work was done for the Russification of Bessarabia while it was a part of the Tsarist Empire. People often wore Romanian folk costumes, which was not common among other territories taken under Russian rule, such as Ukraine. The Swedish researcher also went to see Bender, where he visited the locations of King Charles XII's camps and traveled to Chișinău – a city destroyed not only by bombings but also by retreating Soviet soldiers. Although in ruins, the capital of Bessarabia was not an abandoned city; the inhabitants continued their lives, trading in markets while buildings were slowly remade due to the difficulty of finding labor and construction material. Bolinder perceived the city as “white, organized and functional”, without failing to mention the involvement of the Romanian state, which provided assistance via the Red Cross and other humanitarian organizations.

Bolinder's lecture was broadcast on a Sunday afternoon when people were free and usually listened to the radio. It is worth noting that, at the time, Sweden held the largest network of radio subscribers globally. The service reached the

³⁴ AMAE, fond 71, România Propaganda, 490/1940-1944, f. 217, Report no. 1210 of September 21, 1943, from George Duca, to M. Antonescu.

³⁵ *Rumänsk vernissage*, in “Dagens Nyheter”, 1943-09-12, p. 16.

³⁶ *Rumänsk dans*, in “Dagens Nyheter”, 1943-12-20, p. 13.

³⁷ Gustaf Bolinder (1888-1957) was a Swedish writer and explorer, interested in the culture of the South American Indians. After graduating with a degree in art history and archeology from Uppsala University, Bolinder went on an expedition and explored areas of Venezuela and Colombia. Thanks to his studies, Swedish museums and libraries have enriched their collections with South American ethnography. Additionally, Bolinder was a main pawn in Romanian propaganda supporting the Romanians' right over the province of Transylvania (K. L. Lindblom, *Gustaf Bolinder*, in “Svenskt biografiskt lexikon”, identified at <https://sok.riksarkivet.se/sbl/Presentation.aspx?id=17907>, [29.06.2021]).

³⁸ AMAE, fond 71, România Propaganda, 490/1940-1944, f. 197-205, French translation of Gustaf Bolinder's speech on the radio, broadcast January 2, 1944.

homes of both city and village residents, ensuring that Bolinder's material reached the masses³⁹.

Recognizing Sweden's enthusiasm for gymnastics and other sports, the Romanian Legation identified a new channel through which to expand national propaganda. The diplomats chose to focus on figure skating, a winter sport that attracts thousands of spectators. With the help of the famous skater Maj-Britt Rönningberg, nicknamed the "Ice Princess", Romanian rhythms accompanied the routine and reached a large Stockholm audience during a figure skating festival. The routine was choreographed by the wife of press councilor George Şeinescu, Alice, and the cultural attaché Miron Giuroiu. The performance was a real success, with Rönningberg being invited to present the same artistic program in several sports centers in Gävle, Solna, Rösunda and Uppsala. Romanian dance also reached Mora, where a large number of spectators gathered to watch the most important ski race in Sweden applauded the skater. It was about "Vasaloppet", an annual competition with a long tradition, held in memory of King Gustav Vasa⁴⁰.

Romanian propaganda was now beginning to be directed towards the Swedish masses, increasing the common people's knowledge about a country that remained unfamiliar to many of them. The dance performed by Maj-Britt Rönningberg was merely the beginning of this strategy. In March, several conferences were organized by the "Swedish-Romanian Association" in Stockholm at People's University "Borgarskolan"; a cycle on Romanian art, culture, history and economy titled "Romania Seen Through Swedish Eyes" and featuring speeches by various respected Swedish experts⁴¹. The archeologist Ture Arne⁴² spoke about Romanian history with a specific focus on prehistory and antiquity. Gustaf Bolinder presented aspects related to history, geography, and ethnography and discussed Romania's political challenges. Professor Alf Lombard approached the language and culture of the Romanian people from a historical development perspective. Hans Wählin⁴³ would follow, holding a conference about Romanian

³⁹ Ibidem, f. 258-259, Report no. 2373 of January 17, 1944, from G. Şeinescu, to Al. Marcu.

⁴⁰ Ibidem, f. 284, Cutout from the newspaper "Universul", from March 24, 1944.

⁴¹ Idem, fond 71, Suedia, vol. 23, f. 164, Note No. 2876/944 of April 19, 1944, from George Şeinescu, to M.A.S.

⁴² Ture A Johnsson Arne (1879-1965) was a Swedish archeologist. After graduating from Uppsala University, Arne traveled to western and central Europe and Russia for archaeological prospections and excavations from November 1906 – August 1907. He received a scholarship and undertook a trip to Asia Minor and Syria. From October 1912 – November 1913 he received another scholarship that paid for his research through vast parts of Russia. The results of his excavations partly went to the State Historical Museum. Arne's archaeological writing has mainly focused on the Nordic Iron Age and especially on the relations between Sweden and Russia-Orient (S. Lindqvist, *Ture, A. Johnsson Arne*, identified at <https://sok.riksarkivet.se/sbl/Presentation.aspx?id=18813>, [15.08.2021]).

⁴³ Hans Wählin (1894-1961) was the son of the architect Theodor Wählin. He became a well-known art historian and collaborated with newspapers "Nya Dagligt Allehanda" and "Aftonbladet" as a critic. Wählin was also a member of the editorial staff of the "Nordisk familjebok" encyclopedia's third edition between 1922-1937. He published several works describing the evolution of art in the province of Scania. (*Vem är det? Svensk Biografisk Handbok*, Stockholm, 1920, p. 920).

sculpture and painting. The final lecture, given by Karl Erik Gillberg⁴⁴, was titled “Romania’s Economic Life” and focused on Romania’s economics, industry, and commercial possibilities. Slides were displayed featuring images from industrial, mining and agricultural areas in order to further illustrate the topics under discussion⁴⁵.

As these events drew to a close, it marked the end of a vast work conducted by the Press Service of the Romanian Legation in Stockholm. Moreover, it paved the way for further conferences to attract a broad and diverse public, curious to find new information that was hard to reach about a country situated on the opposite side of the European continent.

Despite the great difficulty in travel conditions due to the war, violinist Virgil Pop arrived in Sweden to perform at the Concert Hall of Stockholm on January 20, 1944. As he was the first Romanian violinist to perform in Sweden, the members of the Legation organized the entire event in detail, with the hopes of ensuring success. Just two weeks before Pop arrived in Stockholm, the concert and the artist were advertised through various means of communication, including posters. To get more audience members, 250 tickets were put on sale to the general public. At the same time, the remaining 300 were distributed as a personal invitation to diplomats, journalists, cultural figures and members of the “Swedish-Romanian Association”. Tickets were sold out almost entirely, and only 18 invitations were returned, leading Virgil Pop to perform in front of a nearly full hall⁴⁶.

In April 1944, Gustav Bolinder held a new conference, this time at the “Workers University” of Gothenburg (“Göteborgs Arbetarinstitutet”). Throughout his presentation, entitled “During the War in Romania”, Professor Bolinder detailed his impressions of the country using information he gathered while visiting Romania during the Second World War. On this occasion, the propaganda film “The Stone Land” was re-screened⁴⁷.

During this time, Tiberiu Morariu⁴⁸ was also holding lectures about Romania in cities around Sweden, an activity he began during the interwar period. Morariu held 22 courses in 17 cities, gave interviews to newspapers and participated in the congress of Swedish Esperantists organized in Karlskoga. He

⁴⁴ Karl Erik Gillberg was a well-known Swedish merchant, appointed in 1943 as director of the chemical concern “KeLiFa”, an association of workers in the chemical and food industry whose main tasks were to promote quality production and protect the common interests of its members.

⁴⁵ AMAE, fond 71, Suedia, vol. 23, f. 172, Report no. 2877/944 of April 19, 1944, from George Șeinescu, to M.A.S.

⁴⁶ Idem, România Propaganda, 490/1940-1944, f. 237-241, Report no. 2374 of January 17, 1944, from Șeinescu, to Al. Marcu.

⁴⁷ Ibidem, f. 184, Note no. 2874/944 of April 19, 1944, from Șeinescu, to M.A.S.

⁴⁸ Tiberiu Morariu was a Romanian philologist, publicist and teacher in Esperanto. He founded the Romanian Esperanto Institut, but chose to leave his origin country and move to Sweden, where he became a promoter of Romanian propaganda.

distributed brochures about Romania at the event, printed in Esperanto by the Press Service of the Romanian Legation in Stockholm⁴⁹.

The lecture given at the Esperanto club in Örebro was primarily focused on Romanian literature. Morariu explained that Romanians used the Slavonic alphabet to write a long time ago. Still, the situation changed once the Bible was written in Romanian for the first time, promoting the Latin alphabet in its place. He also discussed internationally known Romanian writers, beginning with Dimitrie Cantemir and continuing with Mihai Eminescu, Mihail Sadoveanu and Liviu Rebreanu. To close the lecture, Morariu read short excerpts from Ion Luca Caragiale and Costache Negruzzi. The local press enthusiastically received Morariu's presentation, with "Närkes Tidning" journalists describing the event as "attractive, informative and highly appreciated"⁵⁰.

The day after the event, Morariu gave a short interview to journalists from the "Västmanlands Folkbladet", in which he expressed his optimistic attitude towards the future of Romania. However, at that time, the country was challenged by many difficulties caused by the war. Regarding the Romanian-Swedish economic relations, Morariu assured the Swedes that Romania remained an attractive market, thanks to the rich subsoil resources such as oil, gold and wheat production. He also pointed out some perspectives he identified in the cultural field, such as the translation of the novel "Röde orm" ("The Long Ships") and the movie "Himlaspelet" ("The Heavenly Play") into Romanian. People responsible for this work were Prince Stefan Cantacuzino and his Swedish wife, Ume Bergström-Mörck. They also received help from the poet Victor Stoe, who, at that time, held the position of Secretary within the "Romanian-Swedish Association". At the same time, the Romanian national radio station decided to broadcast a Swedish program for one hour a month⁵¹.

Unlike other propaganda events, Morariu's took place in the territory reaching the rural area and targeted a vast audience of industrial and agricultural workers, as well as students from schools, high schools and free universities. An estimated number of 2683 listeners, the public coming from eight People's Houses and Workers' Cultural Associations, seven high schools and schools and seven clubs⁵². Morariu's propaganda strategy had a double purpose: to provide truthful and objective information about Romania and refute the unfavorable rumors about Romanians. To leave a neutral impression, the Esperanto teacher mentioned his Swedish citizenship and role as the delegate of the Swedish Esperanto Society in

⁴⁹ AMAE, fond 71, Suedia, vol. 23, f. 175-176, Report no. 3073 of June 3, 1944, from Şeinescu, to M.A.S.

⁵⁰ Idem, România Propaganda, 490/1940-1944, f. 293, Translation from the newspaper "Närkes Tidningen" from April 20, 1944.

⁵¹ Ibidem, f. 316, Cutot from the newspaper "Borås Tidning" from April 21, 1944.

⁵² Ibidem, f. 290-291, Report no. 2973 of May 31, 1944, from Şeinescu, to M.A.S.

each interview or statement given, according to the instructions received from the Romanian Legation⁵³.

In the summer of 1944, the Secretary of the Romanian Legation's Press Service, George Șeinescu, managed to collaborate with the didactic movie house "Norsteds Filmbilder P.A. Norsteds & Söner", which resulted in a short film for Swedish schools and high schools. The film contained 17 images depicting the Carpathian Mountains, Transylvania, the harbor of Constanta, the Danube, streets of Bucharest and the salt coal and gold mines. For a better understanding of these pictures, a small explanatory brochure was created. The documentary format followed the style of the factual films being made at the time and used by the primary and secondary education system in Sweden⁵⁴.

After the events following August 23, 1944, the next significant exhibition organized in Sweden was held at the Ethnographic Museum in Stockholm. This time, the central theme would be Romanian handicrafts. Professor Gerhard Lindblom⁵⁵ inaugurated the event in the presence of Swedish journalists and cultural attaché Miron Giuroiu. Most of the objects on display belonged to the Plenipotentiary Minister, Fredric Nanu. Visitors could admire national costumes and colorful stitching, in which geometric motifs blended with those of nature. There were visible Caucasian, Turkish or Asia Minor influences. The collection also included a wool coat decorated with patterns similar to those attributed to the Dacians.

Romanian relations with the Swedish press

As mentioned before, Romania was in desperate need of more aggressive propaganda that could compete with Hungarian material. For this purpose, Bucharest decided to create a new department under the Romanian Legation from Stockholm. "The Service for Press and Propaganda" was established in 1942, under the leadership of George Șeinescu. Șeinescu's team performed several duties: they prepared monthly and weekly reports, produced articles about Marshal Antonescu's achievements in the Swedish press, provided information about

⁵³ Ibidem, f. 308-309, Report no. 2978 of May 31, 1944, from Șeinescu, to M.A.S.

⁵⁴ Ibidem, f. 337-343, Report no. 3062 of June 29, 1944, from Șeinescu, to M.A.S.

⁵⁵ Karl Gerhard Lindblomn (1887-1969) was a Swedish ethnographer, professor at Stockholm University and director of the Museum of Ethnography. As a student, he chose to study Nordic languages as his main subject. After graduating, Lindblomn went on an expedition to East Africa, where he conducted linguistic studies, and the result of his exploration materialized in the book named "Akamba Monography". The Akamba were a Bantu tribe living in the English colonies of East Africa. Under Lindblomn's leadership, the Museum had become a proper research center, while he enriched the existing museum collection with important archaeological and ethnographic pieces from South and Central America, Africa, Indonesia, China and Japan.

Romania for radio stations and created propaganda projects that included exhibitions, film presentations, conferences and other cultural events⁵⁶.

Hungary, however, noticed this activity and retaliated by inviting the notorious journalist Gunnar Müllern from "Aftonbladet" to Budapest. Following his return, Müllern published a series of articles praising Hungarian politics while defaming Romania. The attitude made the Romanian Plenipotentiary Ministry Victor Brabețianu react; unable to remain passive in response to his country's insults, he immediately contacted the newspaper's editorial office. Brabețianu requested the suspension of these articles, with the justification that both Romania and Hungary were Germany's allies, and "Aftonbladet" was a publication known for its inclinations toward the Axis. Despite the inflammatory nature of the articles, Brabețianu had no intention of retaliating publicly; if Hungary's purposes were indeed to provoke a reaction in print, the Minister would thwart their plans by remaining publicly impassive. The members of the editorial staff received the message and ceased publication of the defamatory articles⁵⁷.

This was not the only case in which Romanian authorities reacted to articles published in "Aftonbladet", a newspaper increasingly influenced by Hungarian propaganda in Sweden. In 1943, for example, the Foreign Minister Mihai Antonescu asked the Swedish Minister in Bucharest, Patrik Reuterswärd, to take a stand on a text referring to the handing over of Minister Beck to the Germans. M. Antonescu denied the allegations, claiming that he respected the "honorary laws of war"⁵⁸.

Despite all efforts, George Șeinescu confronted common problems faced by those working for national propaganda. He reported at the beginning of 1943 about the Romanian authorities' lack of money and support⁵⁹. Without these means, the diplomatic representation in Sweden could not compete with Hungarian propaganda. The disinterest of Bucharest's authorities became conspicuous when Cisek invited the editor-in-chief of the Sunday edition of the newspaper "Dagens Nyheter", Thorsten Flodén, to Romania. Despite the invitation, Flodén was denied entry to the country. The supposed reason for refusal was due to bad weather that could put his life in danger. The response irritated the entire "Dagens Nyheter" newsroom, leading editor-in-chief Sten Dahlgren to say that such an offense had never been committed against a Swedish journalist. After this incident, relations between the most widespread political newspaper in Sweden and the staff of the Romanian Legation in Stockholm cooled, however not for an extended period⁶⁰.

⁵⁶ AMAE, Fond 71, România Propaganda, 490/1940-1944, f. 161, Circular no. 669 of February 3, 1942/7987, from Mihai Antonescu.

⁵⁷ Idem, Fond 1939 E9. XII. K, vol. 226, 1942-1944, f. 21-22, Report no. 90 of February 5, 1942, from V. Brabețianu, to M. Antonescu.

⁵⁸ Idem, Fond 71, România, vol. 86, General, ianuarie-mai 1943, f. 69-70, Note on the conversation of February 2, 1943, between M. Antonescu and P. Reuterswärd.

⁵⁹ Idem, Suedia, vol. 5, f. 258-269, Report no. 774 of January 29, 1943, from George Șeinescu, to the Minister of National Propaganda.

⁶⁰ Ibidem, f. 268.

The editor-in-chief accepted Bolinder to publish his propagandistic work favorable to Romania and popularized every event that Romanian Legation organized.

However, Romania needed a Romanian press release in Stockholm, as the largest press monitoring center, Radio Orient known as “Rador”, had no contact with TT (“Tidningarnas Telegrambyrå”), which made it possible for news about Romania to enter the Swedish press through foreign agencies. The lack of direct contact between the “Rador” agency and the “Swedish Telegraph Service” often led to erroneous information or malicious articles about Romania being published in newspapers. Unfortunately, politicians in Bucharest took no measures to improve the situation.

Fourteen newspapers found digitalized in the Swedish National Library published articles and news about Romania during The Second World War: “Aftonbladet”, “Arbetartidningen”, “Dagens Nyheter”, “Expressen”, “Falu Länsstidning”, “Hudiksvallstidningen”, “Norrskensflamman”, “Provinstidningen Dalsland”, “Reformatorn”, “Signalen”, “Svenska Dagbladet”, “Söderhamns tidning”, “Sölvesborgs Tidningen”, and “Trelleborgstidningen”. These newspapers were both regional and national, with headquarters in eight administrative provinces: Blekinge, Dalarna, Dalsland, Göteborg, Hälsingland, Norrbotten, Skåne and Stockholm. 14576 articles about Romania were identified, with commentary on language, culture and population relevant for this study. Among these are reports published to serve Romanian propaganda, news that informs or disinforms and articles against the Romanian political class.

Gustav Bolinder – a prominent figure for Romanian propaganda in the Swedish newspapers

Gustav Bolinder, the explorer who traveled in Bessarabia and Transylvania while these Romanian provinces were affected by the war, returned to Sweden and began a vivid campaign for Romanian rights across these two regions. Besides the conferences held in Stockholm in 1943, Bolinder was also active in the Swedish press, publishing articles in highly rated regional newspapers.

While traveling in Transylvania, Professor Bolinder found that Romania’s claims to the province had a solid ethnographic foundation⁶¹. He noticed the similarity between the national costume worn by the Romanian community and that of the Middle Ages. Even the houses inhabited by Romanians had old architecture. Bolinder perceived the Saxons in the region as hardworking and quiet people who lived in peace with the Romanians. Another remark was made that the Hungarian minority, like the Saxon one, occupied villages along the roads, while the Romanians lived in scattered villages. From Bolinder’s point of view, this was a key feature to notice, as the scattered Romanian villages revealed their ancient

⁶¹ *Folklivet visar rumänsk rätt till omstridda Transsylvanien*, in “Dagens Nyheter”, 1943-07-04, p. 1, 8.

origin. These were not organized according to imposed administrative rules, as was the case with villages inhabited by Saxons and Szeklers.

Bolinder also concluded that the Romanian peasants had a conservative nature, allowing them to preserve their language and culture despite the invasion of migrant peoples and foreign rule. The explorer remarked that the Romanian language did not have any dialects, which allowed all Romanians to understand each other, regardless of their origin.

In 1944 several Swedish newspapers⁶² published an article signed by Bolinder entitled “Romanians – a People with a Mysterious Past”, in which the author dismantled Roesler’s theory accordingly which the Romanian people and language formed in the Balkan Peninsula from where the population migrated over the river and settled in the Carpat-Danubiano-Pontic area. The Swedish Professor argued for the continuity of the Romanian people north of the Danube and in Transylvania even after Emperor Aurelian retreated from Roman Dacia. George Şeinescu described the article as “one of the most serious studies written abroad on current Romanian political issues”⁶³. Bolinder conveyed the same ideas in his book “Rumäniska problem: Den transsylvaniska och bessarabiska frågan” (“Romanian Problems: the Transylvanian and Bessarabian Issue”), published the same year to strengthen the effect for Romanian propaganda.

Moreover, Gustav Bolinder addressed a similar topic in a short article written in the magazine “Röster i Radio” (“Voices on Radio”), entitled “Genom Bessarabien” (“Crossing Bessarabia”), in which he briefly presented the situation he found in the region following the withdrawal of Soviet troops⁶⁴. The Swedish explorer was amazed by the resilience of the province’s inhabitants, who were not demoralized by the misfortunes of the war; instead, they resumed their daily lives and activities unimpeded among the ruins. Finally, Bolinder added that the Bessarabians were friendly and hospitable and that the landscape was idyllic, despite the damage caused by the war. Images illustrating windmills, the marketplace in Chisinau full of sellers and buyers, a hotel and the fortress of Hotin accompanied the text.

Responses were quick to appear, and reactions were strong. The communist newspaper, “Arbetartidningen” criticized Bolinder’s lecture, accusing him of spreading erroneous information about Bessarabia’s past and the actual number of Romanians living in that region. The author of this article supported his argument with ample evidence, showing that the population from Bessarabia had a hard existence while the province was part of Greater Romania. People’s dissatisfaction had even led to violent revolts, such as in 1924 in Tatarbunary,

⁶² “Göteborgs Morgonpost” – 15.05.1944, “Västerbottens Kuriren” – 10.05.1944, “Östergötlands Folkblad” – 9.05.1944, “Nya Värmlands Tidningen” and “Gefle Dagblad” – 29.04.1944.

⁶³ AMAE, fond.71, Suedia, vol. 23, f. 177-178, Note of June 4, 1944, from Şeinescu, to M.A.S.

⁶⁴ Idem, fond 71, România Propaganda, vol. 490/1940-1944, f. 143, *Genom Bessarabien*, in “Röster i Radio”, nr.1/1944.

Southern Bessarabia⁶⁵. This revolt, however, was actually an uprising organized and orchestrated by the Soviet Union to destabilize the Romanian power in the region and prepare for the Red Army's invasion.

Another article against Bolinder's speech came out in the same newspaper following some other lecture the researcher had broadcast on the radio. This time, he was called the "Bolsheviks' killer" and was accused of attempting to discredit the Soviet policy in Bukovina. Following these grave accusations, the journalist defended his argument that Romanian was not a Romance language, as more than half of its words came from Slavic languages. He aimed to convince the reader that Romania had no right to claim Bukovina as it was initially part of the Ottoman Empire and after was incorporated into the Austro-Hungarian Empire⁶⁶.

Bolinder's professionalism in his documentation and presentations spurred Șeinescu to propose to his Finnish counterpart, Titu Mihăilescu, that the professor receive an invitation to Helsinki as well. The plan concretized, and on the strength of the material provided by the members of the Stockholm Legation, Bolinder traveled to Finland and gave a lecture called "Romania", in which he presented aspects related to the history and geography of the country, focusing primarily on the Transylvanian "issue"⁶⁷.

Conclusions

During the interwar period, Romanian authorities began organizing national propaganda at an institutional level. The purpose was to serve the dictatorial regime instated by King Carol II. Later, when Ion Antonescu took over, the Ministry of National Propaganda was reorganized and focused on praising Antonescu's achievements while paying more attention to Romanian propaganda abroad. The most significant change occurred after Romania lost its territories in the summer of 1940. Following this, national propaganda began to focus mainly on the "Transylvanian question". Unfortunately, insufficient financial resources and a lack of involvement from the political elite hindered the efforts made by Romanian diplomats, cultural personalities and people interested in spreading knowledge about their country.

In Sweden, members of the Romanian Legation faced challenges and obstacles. Nevertheless, they organized themselves, sometimes without any help from Bucharest, and managed to arrange cultural activities in Stockholm and provide propagandistic materials to those intending to talk about Romania in other Swedish provinces. "The Service for Press and Propaganda", established in 1942 under the lead of George Șeinescu, was particularly beneficial to this cause. One of

⁶⁵ *Radiotjänst och Bessarabien*, in "Arbetartidningen", 1944-03-21, p. 3.

⁶⁶ *Bolinder och Bukovina*, in "Arbetartidningen", 1944-04-18, p. 6.

⁶⁷ AMAE, fond 71, România Propaganda, vol. 490/1940-1944, f. 258-259, Report no. 2373 of January 17, 1944, from G. Șeinescu, to Al. Marcu.

the most significant events organized by this department was the series of five conferences held at Borgarskolan in Stockholm during the autumn of 1943.

Despite Europe being destroyed by war and the dangers such times presented, the Romanian Legation from Stockholm invited known cultural figures such as pianist Dinu Lipatti, violinist Virgil Pop and writer Liviu Rebreanu to Sweden, as well as transporting art and organizing exhibitions. Romanian propaganda would not have been so effective in Sweden without the involvement of professionals such as Gustav Bolinder, Alf Lombard and Tiberiu Morariu, who helped the Legation members by spreading information about Romania through their conferences and lectures.

Even so, Romanian diplomats had to compete with Hungarian propaganda in the Swedish media; newspapers published defamatory articles directed towards the Romanian political class and reports praising Romanian folk and culture. During the Second World War, Romanian propaganda in Sweden seemed always to be one step behind Hungary. The Legation could have achieved more for the national purpose had to support from Bucharest been more forthcoming.

Romanian propaganda in Sweden during the Second World War

Abstract

The propaganda used by the Romanian authorities prior to the Second World War and during its first two years was weak and disorganized. Following the loss of provinces during the summer of 1940, Romanian attitudes changed mainly in response to the aggressive and widespread nature of Hungarian propaganda, which claimed the whole territory of Transylvania. In this situation, the Romanian Legation from Stockholm received instructions to spread national propaganda through media and cultural activities. This presented a challenge for the Legations staff, who struggled with various problems generated chiefly by a lack of funds and interest shown by the authorities from Bucharest. Even so, the Romanian diplomats succeeded in bringing artists and writers such as Dinu Lipatti and Liviu Rebreanu to Sweden to organize concerts, exhibitions and lectures. Their efforts made their work visible in the Swedish mass media, reaching ordinary people from small towns and villages across the nation.

Keywords: culture; propaganda; Swedish press; Romania; Second World War.

ABREVIERI

<i>AARMSI</i>	= Analele Academiei Române, Memoriile Secțiunii Istorice
<i>AARMSL</i>	= Analele Academiei Române, Memoriile Secțiunii Literare
<i>AARPAD</i>	= „Analele Academiei Române”, seria II, București, 1879-1916
<i>AA.SS.</i>	= <i>Acta Sanctorum</i> , ed. Bollandisti, III ^a edițiune, Parigi 1863-1870
<i>AB</i>	= Arhivele Basarabiei
<i>ACNSAS</i>	= Arhivele Consiliului Național pentru Studierea Arhivelor Securității
<i>AE</i>	= L'Année Epigraphique, Paris
<i>AIR</i>	= Arhiva Istorică a României
<i>AIAC</i>	= Anuarul Institutului de Istorie și Arheologie Cluj
<i>AIIAI</i>	= Anuarul Institutului de Istorie și Arheologie „A. D. Xenopol”, Iași
<i>AIIC</i>	= Anuarul Institutului de Istorie Cluj
<i>AIINC</i>	= Anuarul Institutului de Istorie Națională, Cluj
<i>AIIX</i>	= Anuarul Institutului de Istorie „A. D. Xenopol”, Iași
<i>ALIL</i>	= Anuarul de Lingvistică și Istorie Literară, Iași
<i>ALMA</i>	= <i>Archivum Latinitatis Medii Aevi</i> . Genève.
<i>AM</i>	= Arheologia Moldovei, Iași
<i>AMAE</i>	= Arhiva Ministerului Afacerilor Externe
<i>AmAnthr</i>	= American Anthropologist, New Series, Published by Wiley on behalf of the American Anthropological Association
<i>AMM</i>	= Acta Moldaviae Meridionalis, Vaslui
<i>AMMB</i>	= Arhiva Mitropoliei Moldovei și Bucovinei, Iași
<i>AMN</i>	= Acta Musei Napocensis
<i>AMR</i>	= Arhivele Militare Române
<i>AMS</i>	= Anuarul Muzeului din Suceava
<i>ANB</i>	= Arhivele Naționale, București
<i>ANC</i>	= Arhivele Naționale. Serviciul Județean Cluj
<i>ANDMB</i>	= Arhivele Naționale. Direcția Municipiului București
<i>ANG</i>	= Arhivele Naționale. Serviciul Județean Galați
<i>ANI</i>	= Arhivele Naționale, Iași
<i>ANIC</i>	= Arhivele Naționale Istorice Centrale
<i>ANR-Cluj</i>	= Arhivele Naționale, Cluj-Napoca
<i>ANR-Sibiu</i>	= Arhivele Naționale, Sibiu
<i>ANRM</i>	= Arhivele Naționale ale Republicii Moldova, Chișinău
<i>ANRW</i>	= Aufstieg und Niedergang der römischen Welt, Berlin-New York
<i>ANSMB</i>	= Arhivele Naționale. Serviciul Municipiului București
<i>ANV</i>	= Arhivele Naționale, Vaslui
<i>AO</i>	= Arhivele Olteniei
<i>AP</i>	= Analele Putnei
<i>APH</i>	= Acta Poloniae Historica, Varșovia
<i>AqLeg</i>	= <i>Aquila Legionis. Cuadernos de Estudios sobre el Ejército Romano</i> , Salamanca
<i>AR</i>	= Arhiva Românească
<i>ArchM</i>	= Arhiva Moldaviae, Iași
<i>ArhGen</i>	= Arhiva Genealogică
„Arhiva”	= „Arhiva”. Organul Societății Științifice și Literare, Iași
<i>ArhMold</i>	= Arheologia Moldovei
<i>ASRR</i>	= Arhiva Societății Române de Radiodifuziune
<i>AȘUI</i>	= Analele Științifice ale Universității „Alexandru Ioan Cuza”, Iași

- ATS = Ancient Textile Series, Oxbow Books, Oxford și Oakville
 AUAIC = Arhiva Universității „Alexandru Ioan Cuza” din Iași
 AUB = Analele Universității „București”
 BA = *Biblioteca Ambrosiana*, Roma, Città Nuova Editrice
 BAR = Biblioteca Academiei Române
 BArchB = Bundesarchiv Berlin
 BAR int. ser. = British Archaeological Reports, International Series
 BBR = Buletinul Bibliotecii Române
 BCIR = Buletinul Comisiei Istorice a României
 BCMI = Buletinul Comisiei Monumentelor Istorice
 BCU-Iași = Biblioteca Centrală Universitară, Iași
 BE = Bulletin Epigraphique
 BF = Byzantinische Forschungen, Amsterdam
 BJ = Bonner Jahrbücher, Bonn
 BMI = Buletinul Monumentelor Istorice
 BMIM = București. Materiale de istorie și muzeografie
 BNB = Biblioteca Națională București
 BNJ = Byzantinisch-Neugriechische Jahrbücher
 BOR = Biserica Ortodoxă Română
 BS = Balkan Studies
 BSNR = Buletinul Societății Numismatice Române
 ByzSlav = Byzantinoslavica
 CA = Cercetări arheologice
 CAI = Caiete de Antropologie Istorică
 CartNova = *La ciudad de Carthago Nova 3: La documentación epigráfica*, Murcia
 CB = Cahiers balkaniques
 CC = Codrul Cosminului, Suceava (ambele serii)
 CCAR = Cronica cercetărilor arheologice din România, CIMEC, București
 CCh = *Corpus Christianorum*, Turnhout
 CChSG = *Corpus Christianorum. Series Graeca*
 CCSL = *Corpus Christianorum Series Latina*, Turnhout, Brepols
 CDM = *Catalogul documentelor moldovenești din Arhivele Centrale de Stat*, București, vol. I-V; supl. I.
 CDȚR = *Catalogul documentelor Țării Românești din Arhivele Statului*, București, vol. II-VIII, 1974-2006
 Chiron = Chiron: Mitteilungen der Kommission für Alte Geschichte und Epigraphik des Deutschen Archäologischen Instituts, 1971
 CI = Cercetări istorice (ambele serii)
 CIL = *Corpus Inscriptionum Latinarum*, Berlin
 CL = Cercetări literare
 CLRE = *Consuls of the Later Roman Empire*, eds. R. S. Bagnall, A. Cameron, S. R. Schwartz, K. A. Worp, Atlanta, 1987
 CN = Cercetări Numismatice
 CNA = Cronica Numismatică și Arheologică, București
 CSCO = *Corpus Scriptorum Christianorum Orientalium*, Louvain
 CSEA = *Corpus Scriptorum Ecclesiae Aquileiensis*, Roma, Città Nuova Editrice
 CSEL = *Corpus Scriptorum Ecclesiasticorum Latinorum*, Wien, De Gruyter
 CSPAMI = Centrul de Studii și Păstrare a Arhivelor Militare Centrale, Pitești
 CT = Columna lui Traian, București
 CTh = *Codex Theodosianus*. Theodosiani, Libri XVI cum constitutionibus Sirmondianis, I, edidit adsumpto apparatu P. Kruegeri, Th. Mommsen, Hildesheim, 1970-1971
 Cv.L = Convorbiri literare (ambele serii)

„Dacia”, N.S.	= Dacia. Nouvelle Série, Revue d'archéologie et d'histoire ancienne, București
DANIC	= Direcția Arhivelor Naționale Istorice Centrale
DGAS	= Direcția Generală a Arhivelor Statului
DI	= Diplomatarium Italicum
DIR	= <i>Documente privind istoria României</i>
DIRRI	= <i>Documente privind Istoria României. Războiul pentru Independență</i>
DOP	= Dumbarton Oaks Papers
DTN	= <i>Din trecutul nostru</i> , Chișinău
DRH	= <i>Documenta Romaniae Historica</i>
EB	= Études Balkaniques
EBPB	= Études byzantines et post-byzantines
EDCS	= <i>Epigraphik-Datenbank Clauss-Slaby</i> (http://www.manfredclauss.de/)
EDR	= <i>Epigraphic Database Roma</i> (http://www.edr-edr.it/default/index.php)
EpigrAnat	= Epigraphica Anatolica, Münster
ERAsturias	= F. Diego Santos, <i>Epigrafiya Romana de Asturias</i> , Oviedo, 1959.
Gerión	= Gerión. Revista de Historia Antigua, Madrid
GB	= Glasul Bisericii
GCS	= <i>Die Griechischen Christlichen Schriftsteller</i> , Leipzig, Hinrichs, 1897-1969
GLK	= <i>Grammatici Latini Keil</i>
HEp	= <i>Hispania Epigraphica</i> , Madrid
„Hierasus”	= <i>Hierasus</i> . Anuarul Muzeului Județean Botoșani, Botoșani
HM	= Heraldica Moldaviae, Chișinău
HU	= Historia Urbana, Sibiu
HUI	= Historia Universitatis Iassensis, Iași
IDR	= <i>Inscripțiile din Dacia romană</i> , Bucurști-Paris
IDRE	= <i>Inscriptions de la Dacie romaine. Inscriptions externes concernant l'histoire de la Dacie</i> , I-II, Bucarest, 1996, 2000
IGLN	= Inscriptions grecques et latines de Novae, Bordeaux
IGLR	= <i>Inscripțiile grecești și latine din secolele IV-XIII descoperite în România</i> , București, 1976
ILLPecs	= Instrumenta Inscripta Latina. <i>Das römische Leben im Spiegel der Kleininschriften</i> , Pecs, 1991
ILAlg	= <i>Inscriptions latines d'Algérie</i> , Paris
ILB	= <i>Inscriptiones Latinae in Bulgaria repertae. Inscriptiones inter Oescum et Iatrum repertae</i> , Sofia, 1989
ILD	= <i>Inscripții latine din Dacia</i> , București
ILN	= <i>Inscriptions latines de Novae</i> , Poznan
ILLPRON	= <i>Inscriptionum Lapidarium Latinarum Provinciae Norici usque ad annum MCMLXXXIV repertarum indices</i> , Berlin, 1986
ILS	= <i>Inscriptiones Latinae Selectae</i> , 1892
IMS	= <i>Inscriptiones Moesiae Superioris</i> , Belgrad
IN	= „Ioan Neculce”. Buletinul Muzeului Municipal Iași
ISM	= <i>Inscripțiile din Scythia Minor grecești și latine</i> , București, vol. I-III, 1983-1999
JGO	= Jahrbücher für Geschichte Osteuropas
JL	= Junimea literară
JRS	= The Journal of Roman studies, London
LR	= Limba română
MA	= Memoria Antiquitatis, Piatra Neamț
MCA	= Materiale și cercetări arheologice
MEF	= <i>Moldova în epoca feudalismului</i> , vol. I-XII, 1961-2012, Chișinău
MEFRA	= <i>Mélanges de l'École française de Rome: Antiquité</i> , Roma

- MGH = *Monumenta Germaniae Historica inde ab anno Christi quingentesimo usque ad annum millesimum et quingentesimum auspiciis societatis aperiendis fontibus rerum Germanicarum medii aevi*, Berlin 1877-
 MI = Magazin istoric, București
 MIM = Materiale de istorie și muzeografie
 MM = Mitropolia Moldovei
 MMS = Mitropolia Moldovei și Sucevei
 MN = Muzeul Național, București
 MO = Mitropolia Olteniei
 MOF = Monitorul Oficial al României
 Navarro = M. Navarro Caballero, *Perfectissima femina. Femmes de l'elite dans l'Hispanie romaine*, Bordeaux, 2017.
 NBA = *Nuova Biblioteca Agostiniana*, Roma, Institutum Patristicum Augustinianum
 NDPAC = *Nuovo Dizionario Patristico e di Antichità Cristiane*, I, A-E, 2e edizione, Marietti, 2006; III, P-Z, 2e edizione, Marietti, 2008
 NEH = *Nouvelles études d'histoire*
 OI = Opțiuni istoriografice, Iași
 OPEL = *Onomasticon provinciarum Europae latinarum*, vol. I-IV, Budapesta-Viena, 1994-2002
 PG = *Patrologiae cursus completus, Series Graeca*, ed. J.-P. Migne, Paris, 1886-1912
 PIR = *Prosopographia Imperii Romani. Saec. I.II.III*, editio altera, Berlin.
 PLRE = *Prosopography of the Later Roman Empire*, 3 vol., eds. A. H. M. Jones, J. R. Martindale, and J. Morris, Cambridge, 1971-1992
 RA = Revista arhivelor
 RBAR = Revista Bibliotecii Academiei Române, București
 RC = Revista catolică
 RdI = Revista de istorie
 REByz = *Revue des Études Byzantines*
 RER = *Revue des études roumaines*
 RESEE = *Revue des études Sud-Est européennes*
 RHP = *Die römischen Hilfstruppen in Pannonien während der Prinzipatszeit. I: Die Inschriften*, Viena
 RHSEE = *Revue historique de Sud-Est européen*
 RI = Revista istorică (ambele serii)
 RIAF = Revista pentru istorie, arheologie și filologie
 RIB = *Roman Inscriptions of Britain*, Londra
 RIM = Revista de Istorie a Moldovei, Chișinău
 RIR = Revista istorică română, București
 RIS = Revista de istorie socială, Iași
 RITL = Revista de istorie și teorie literară
 RIU = *Die römischen Inschriften Ungarns*, Budapesta
 RJMH = *The Romanian Journal of Modern History*, Iași
 RM = Revista muzeelor
 RMD = *Roman Military Diplomas*, Londra
 RMM = *Römische Militärdiplome und Entlassungsurkunden in der Sammlung des Römisch-Germanischen Zentralmuseums*, Mainz
 RMM-MIA = Revista muzeelor și monumentelor, seria Monumente istorice și de artă
 RMR = Revista Medicală Română
 RRH = *Revue roumaine d'histoire*
 RRHA = *Revue roumaine de l'histoire de l'art*
 RRHA-BA = *Revue Roumaine d'Histoire de l'Art. Série Beaux Arts*
 RSIAB = Revista Societății istorice și arheologice bisericești, Chișinău
 Rsl = Romanoslavica

<i>SAHIR</i>	= Studia et Acta Historiae Iudaeorum Romaniae, București
<i>SAI</i>	= Studii și Articole de Istorie
<i>SCB</i>	= Studii și cercetări de bibliologie
<i>Sch</i>	= <i>Sources Chrétiennes</i> , Paris
<i>SCIA</i>	= Studii și cercetări de istoria artei
<i>SCIM</i>	= Studii și cercetări de istorie medie
<i>SCIV/SCIVA</i>	= Studii și cercetări de istorie veche (și arheologie)
<i>SCN</i>	= Studii și Cercetări Numismatice, București
<i>SCȘI</i>	= Studii și cercetări științifice, Istorie
<i>SEER</i>	= The Slavonic and East European Review
<i>SHA</i>	= <i>Scriptores Historiae Augustae</i>
<i>SJAN</i>	= Serviciul Județean al Arhivelor Naționale
<i>SMIC</i>	= Studii și materiale de istorie contemporană, București
<i>SMIM</i>	= Studii și materiale de istorie medie, București
<i>SMIMod</i>	= Studii și materiale de istorie modernă, București
<i>SOF</i>	= Südost-Forschungen, München
<i>ST</i>	= Studii Teologice, București
<i>StAntArh</i>	= Studia Antiqua et Archaeologica, Iași
<i>T&MBYZ</i>	= <i>Travaux et Mémoires du Centre de recherches d'histoire et de civilisation byzantines</i>
<i>ThD</i>	= Thraco-Dacica, București
<i>TR</i>	= Transylvanian Review, Cluj-Napoca
<i>TV</i>	= Teologie și viața, Iași
<i>ZPE</i>	= Zeitschrift für Papyralogie und Epigraphik
<i>ZSL</i>	= Zeitschrift für Siebenbürgische Landeskunde