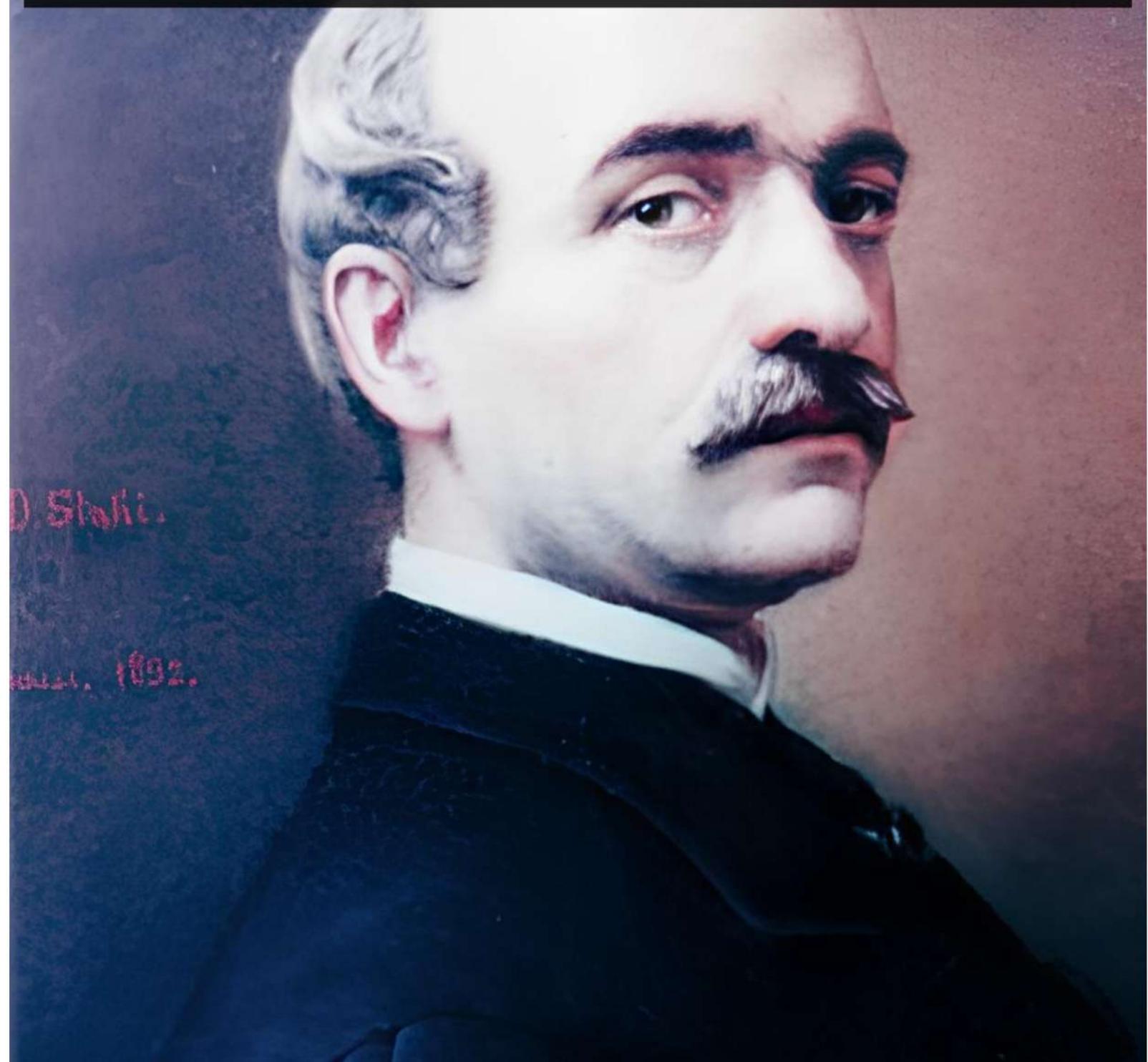


NEW LITERARY SOCIETY



VASILE ALECSANDRI

SPECIAL
EDITION

13 / JANUARY
2026

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NEW LITERARY SOCIETY



VASILE ALECSANDRI SPECIAL EDITION

- 24 JANUARY — THE SMALL UNION
- HORA UNIRII — THE SONG OF UNITY
- “THE FARMAZON OF MIRCEŞTI” — BY D.B.
- SELECTED POEMS BY VASILE ALECSANDRI
- BOOKS & PURCHASE LINKS

ISSUE 13 – JANUARY 2026



24 January — The Small Union

The Union of the Romanian Principalities



The Day of the Union of the Romanian Principalities

The Union of the Romanian Principalities marks the moment on January 24th, 1859, when Moldavia and Wallachia united their destinies under the rule of Alexandru Ioan Cuza.

Known as the “Little Union,” this double election became the first decisive step toward the creation of modern Romania and is celebrated each year as an act of political will and national identity.

On this occasion, we chose to dedicate this issue to a cultural figure whose diplomatic work contributed decisively to this achievement — the writer Vasile Alecsandri, from Moldavia.

He even wrote the lyrics of the unification dance, “Hora Unirii,” first published in 1856 in Steaua Dunării, Mihail Kogălniceanu’s journal.

Set to music by Alexandru Flechtenmacher, it has become the symbolic song of January 24th.

You can easily look it up — and even sing it.

VASILE ALECSANDRI SPECIAL EDITION



Hora Unirii — The Song of Unity

Unification Dance

The Hora of Unity

Come now, join our hands together,
All whose hearts beat brave forever;
Let us turn the dance of brothers
As Romania's nation gathers.

Let the weeds in fields now wither,
Let all hatred fall and scatter;
Let there be among us only
Human warmth and gentle honor.

You from Wallachia, my brother,
You from Transylvania, our neighbor,
Come together, high and low,
Join your hands and join us all.

Where there's one, there's little power
In the face of need or sorrow;
Where there's two, the strength grows greater,
And the foe grows weak, not stronger.

The Hora of Unity

We are children of one mother,
Of one spirit, like each other;
Like two fir trees sharing one line,
Like two eyes within one shine.

We both carry the same name,
Share the same fate in this world's frame;
I am brother, you are brother,
In us beats one soul together.

Come to Milcov without waiting,
Let us drink its waters fading,
So the great road may be crossing
Here, above the salt hills rising.

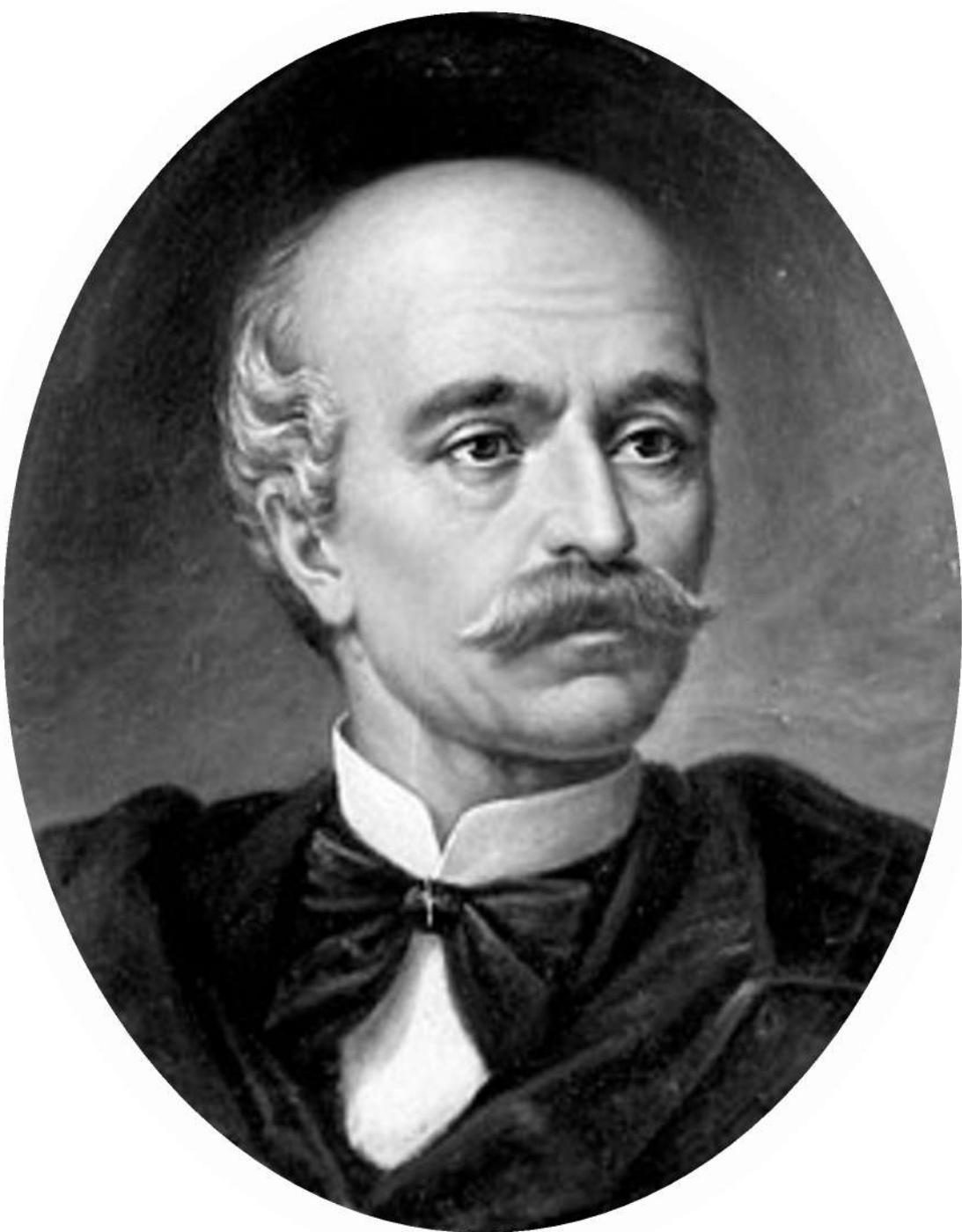
This is our fraternal hora —
May it live and bloom forever;
And for our dear Romania,
May its light fade never, ever.



The Farmazon of Mircești

Sorcerer, Freemason, and the Legacy of the
Romanian Revolution of 1848

by Dan Botezan



Vasile Alecsandri (1821–1890)

Poet • Playwright • Folklorist • Politician • Minister • Diplomat

Creator of the Romanian theatre and Romanian dramatic literature

Romanian academician & founding member of the Romanian Academy

A defining cultural and political figure of nineteenth-century Romania

Portrait by Mișu Popp

The Farmazon of Mircești

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I. Introduction

I.1. Explanation of the Title: A Brief Etymological Digression

The title contains clear geographical, temporal, cultural, and historical coordinates.

And yet, how does one arrive at “The Farmazon of Mircești”?

Etymologically speaking, several variants of the words “*francmason*” and “*francmasonerie*” seem to have appeared in the Romanian language in the nineteenth century.

These are the Romanian forms of the English free mason, the French “*franc-maçon*”, and the German “*Freimaurer*”, all meaning “free mason”, “free builder”.

They reflect one of the historical roots of Freemasonry: the guild of stonemasons who built churches, basilicas, and cathedrals in the Middle Ages. Nicolae Stoica de Hațeg, in his Chronicle of Banat (1785), refers to “the frai-maors, the frai-gaisters with their lodges” (in contemporary language, “the free masons with their lodges”).

The variant “*farmazon*”, derived from a Russian word meaning “trickster, odd fellow,” shares the same origin as the Romanian “*farmec*” (“charm”) and “*farmacie*” (“pharmacy”), from the Greek meaning “spell, remedy.”

In Romanian, the term has several meanings: sorcerer, cunning man, and later, Freemason. Likewise, “*farmazonia*” was the term used at the time to denote Freemasonry.

This brings us back to the question: how does one arrive at the title “The Farmazon of Mircești”?

I. Introduction

I.2. Vasile Alecsandri's Biography

Year	Activity
(1828-1834)	In Iași, he pursued his studies at the French boarding school.
(1834-1837)	In Paris, he prepared for a baccalaureate in sciences and attended courses at the Faculty of Engineering. (According to some sources, it was during this period—therefore before he reached legal adulthood—that his initiation is said to have taken place.)
(1840)	At the age of nineteen, he took over the leadership of the Iași theatre together with Mihail Kogălniceanu and Costache Negruzzi and began his activity as a playwright. In November of the same year, the premiere of the play <i>'The Farmazon of Hărălău'</i> took place.
(1842)	He discovered his interest in folk poetry during a journey through the mountains of Moldavia. It was also then that he wrote his first poems.
(1844)	He published the weekly <i>Propășirea</i> together with Mihail Kogălniceanu and Ion Ghica. On January 11, the play <i>'Iorgu de la Sadagura'</i> was performed—a landmark comedy in the writer's dramatic work.
(1848)	At the age of twenty-eight, he took part in the 'Revolution of 1848' in Moldavia, a peaceful movement known as 'The Revolution of the Romanian Poets.' He drafted the <i>'Petition-Proclamation of the committee appointed to present the demands of the Moldavians...'</i> , which contained 35 points and served as a memorandum of moderate reforms. Later, he signed the <i>'Program of the Revolution,'</i> drawn up in August.
(1848)	After the defeat of the 1848 movement, he was exiled, and after traveling through Austria and Germany, he settled in Paris.

I. Introduction

I.2. Vasile Alecsandri's Biography

(1849)	He returned to the country in December.
(1850)	At the age of thirty, he began working on the <i>Chirīța</i> cycle with 'Chirīța in Iași.' This was followed by 'Chirīța in the Provinces' (1852), 'Chirīța on a Journey' (1864), and 'Chirīța in the Balloon' (1874).
(1852)	He published <i>Folk Poems. Ballads</i> and a first volume containing his dramatic repertoire.
(1852-1853)	He remained in France, traveling through Italy, Africa, and Spain—journeys that would inspire him poetically.
(1854)	He launched the journal <i>România literară</i> , a publication to which the Moldavians C. Negruzz, M. Kogălniceanu, and Al. Russo contributed, as did the Wallachians. Alexandrescu, D. Bolintineanu, and Al. Odobescu.
(1857)	Maria was born, the daughter of the poet and of Paulina Lucasievici, whom he would marry nineteen years later, on October 3, 1876.
(1857)	Vasile Alecsandri, together with Anastase Panu, is recorded as having been a member of a lodge in Iași. (D.A. Lăzărescu)
(1859)	He was appointed Minister of Foreign Affairs by Prince Al. I. Cuza; he would be sent to France, England, and Piedmont to advocate for the recognition of the Union.
(1860)	At the age of thirty-nine, he settled in Mircești, where he remained until the end of his life, even though he spent long periods abroad on diplomatic missions.
(1867)	He was elected a member of the Romanian Literary Society.

I. Introduction

I.2. Vasile Alecsandri's Biography

(1875)	He published <i>Complete Works</i> , comprising <i>Poems</i> (I–III) and <i>Theatre</i> (IV).
(1876)	The volume <i>Prose</i> was published.
(1878)	The volume <i>Our Soldiers</i> appeared, dedicated to the heroism of the Romanians in the war of 1877.
(1878 – 1879)	At his estate in Mircești, he wrote the romantic historical drama ' <i>Despot Vodă</i> .' Its premiere took place in October 1879 on the stage of the National Theatre in Bucharest.
(1881)	The final volume of <i>Complete Works</i> appeared, containing the cycles <i>New Legends</i> and <i>Our Soldiers</i> ."
(1881)	At the age of sixty, he received the Academy Prize for Literature.
(1882)	He was elected President of the Academy's Literature Section.
(1882)	He traveled to France to receive the prize awarded by the Félibrige; he was celebrated in Montpellier by the Félibrige movement.
(1885)	He left for Paris as Romania's minister to France.
(1889)	He received a visit from the French poets Sully Prudhomme and Leconte de Lisle.
(1890, august 22)	At the age of sixty-nine, he passed away after a long illness and buried with full honors at his estate in Mircești.





I. Introduction

I.3. The Purpose of this Essay

This study examines the personality of Vasile Alecsandri holistically, beginning with the man himself, proceeding through his roles as a revolutionary, politician, and minister, and culminating in an analysis of his diplomatic activities.

At the same time, it presents his evolution as a writer (poet, prose author, playwright, folklorist) and highlights his qualities as a theatre director, a Romanian academician, and a founding member of the Romanian Academy.

But above all, it emphasizes his identity as a Freemason.

From the very beginning, a strong personality emerges.

It is paired with a sensitive, radiant nature.

His education was perfected in Paris, where he forged close friendships with other major historical figures of Romania, such as Kogălniceanu and Negruzi.

It was in Paris that their initiation took place, as I will present later.

A powerful man who stirred great envy, raised questions, and left behind several debatable myths.

Practically everything concerning the life and work of Vasile Alecsandri was called into question by his contemporaneous critics, but even more so by those who came after him.

And now, the questions.

I. Introduction

I.3. The Purpose of this Essay

Questions

- Was Alecsandri a Freemason?
- When exactly was he born? 1818, 1820, 1821?
- Where was he born? In a forest shelter where his family had taken refuge from Ispilanti's advance? Or elsewhere? (Ispilanti was the Greek revolutionary leader whose 1821 incursion into Moldavia forced many boyar families, including Alecsandri's, to flee into the forests.)
- What was his origin? Greek? Italian?
- Was he a children's literature author? A playwright?
- A dilettante? Irrelevant? Outdated?
- Was he a collector of folklore or a mystifier?
- A revolutionary or a rebel?
- A man of culture or a member of the elite establishment (or both)?
- A statesman or an opportunist?

I. Introduction

I.3. *The Purpose of this Essay*

- Was he a republican or a monarchist?
- Elegant or faint-hearted?
- A diplomat by vocation, evasive or manipulative?
- Wise, worldly (or both)?
- Discreet or lacking initiative?
- “Forever young and happy,” as Eminescu described him, or immature, superficial, and unrealistic?
- Weak or strong?
- And... once again: was he or was he not a Mason?

Reviewing all these facets... I will focus especially on his political and literary dimensions.

I. Introduction

I.4. Methodology and Sources

In my research, I engaged in an extended, in-depth study of Vasile Alecsandri's life and work

I went through Alecsandri's *Complete Works*, including his letters, and studied the secondary sources listed in the attached bibliography.

And because my own archive proved insufficient, I turned to the Municipal Libraries of Bucharest and consulted the official websites of Masonic lodges.

Alongside these reliable sources, I also used several online materials, which I cross-checked against established references.

Beyond this documentation, I approached Alecsandri through his theatrical works as well, specifically the modern audio and video recordings of his plays, which enabled me to absorb the spirit of the man and of his age.

Among others, the plays "Farmazonul din Hârlău" and "Iașii în Carnaval"—which reminded me of Caragiale, despite their delightful Moldavian accent.

“We reproached one another for our lack of patriotism and energy, each holding the other responsible for the wretched and humiliated state of the country. [...]

We swore to dedicate ourselves to the homeland, body and soul; we bound ourselves as brothers of the cross and vowed that each of us would submit — at the risk of life and fortune — to the decisions of the other two.

On that very day, we gathered and drafted the statutes and regulations of the Brotherhood.”

— Ion Ghica



II. Vasile Alecsandri and the Masonic Order

II.1. Membership in a Masonic Lodge

As mentioned earlier, everything concerning the life and work of Vasile Alecsandri was called into question by his contemporaneous critics, but even more so by those who came after him.

As for the question of whether Vasile Alecsandri belonged to a Masonic Order, the existing literature provides an affirmative answer.

II.2. Initiation. The Grand Orient of France (GOF)

According to several bibliographical sources, Vasile Alecsandri received the Light in the Parisian lodge L'Athénée des Étrangers, together with M. Kogălniceanu, Ion Ghica, D. Bolintineanu, I. C. Brătianu, I. H. Rădulescu, C. Bolliac, N. Golescu, Gr. Alexandrescu, C. A. Rosetti, Alecu Russo, Christian Tell, Dim. Brătianu, Scarlat Vârnav, Nicolae Bălcescu, Constantin Bolintineanu (the poet's brother), and others.

Founded in 1820 (though some sources suggest 1844), the Parisian lodge is described as having had an illustrious leadership: its Venerable Master was the poet Alphonse de Lamartine, *de facto* head of the provisional government of 1848, while its Secretaries were two luminaries of the Collège de France: the historian Edgar Quinet and the Polish poet Adam Mickiewicz.

“These details take on decisive importance, for they constitute the model according to which, until the final affiliation of Romanian Freemasonry with European Freemasonry (the Grand Orient or the Ancient and Accepted Scottish Rite), the establishment of a Masonic association occurred spontaneously, without the members of the secret associations having received light from an international Masonic authority entitled to confer light upon a foreign lodge.”

— Dan Amedeo Lăzărescu

II. Vasile Alecsandri and the Masonic Order

II.3. Romanian Lodges after the 1848 Revolution

Vasile Alecsandri may have joined the Steaua Dunării lodge, but at present, we cannot know this with certainty.

What we do know is his recorded presence in a lodge in Iași in 1857, as well as his involvement in literary societies and literary journals.

II.4. Ideational Intersections. The Félibrige Group

In 1854, Mistral, together with other Provençal language writers (the *félibres*), founded the literary society Le Félibrige.

Among its members would later be Camille Pelletan, a prominent figure of the Grand Orient de France, as noted by Paul Baquast—the President of the Association of the Friends of Eugène and Camille Pelletan (Parisian by origin, Provençal by adoption).

The literary society Le Félibrige, seemingly paramasonic in nature, “aimed at the cultural independence of Provence, the revival and promotion of the Provençal language, literature, and traditions, following the model of a southern classicism.”

During the Félibrige Festivals, there were, among other things, public readings and competitions.

In 1878, the prize in the ‘Latin Song’ competition in Montpellier was awarded to Vasile Alecsandri for his poem The Song of the Latin Nation. However, he was unable to attend the award ceremony.

“On 1 January 1883, the national organization of the Romanian Masonic Order was established. The National Grand Lodge of Romania (constituted on 8/20 September 1880), operating under the Constitution of 5/17 November 1880, formed the Masonic Authority responsible for administering the first three degrees.

Under its authority were the lodges: Steaua Dunării, Hyram, Cuza Vodă, Progresul, Aurora, Armonia, Traian, Farul, Steaua Sudului, Carpatina, Unire și Fraternitate, Concordia.

Desiring to establish a state governed by the rule of law, grounded in the principles of parliamentary democracy and indigenous jurisprudence, Romanian Freemasons founded numerous societies (such as Junimea), literary journals, philanthropic associations, and even secret revolutionary societies (Frăția).”

— Dan Amedeo Lăzărescu

II. Vasile Alecsandri and the Masonic Order

II.4. Ideational Intersections. The Félibrige Group

The cup was brought to his estate at Mirceşti, where it remained until 1932, when the poet's daughter, Maria Bogdan, donated it to the Romanian Academy; today it is housed at the National Museum of Romanian History in Bucharest.

Only four years later, in 1882, Vasile Alecsandri attended the Félibrige Festivals and met Frédéric Mistral (8 September 1830 – 25 March 1914).

Alecsandri described the event in a letter to his wife, Paulina Lucasievici:

"My dear, upon arriving yesterday, Sunday, in Montpellier, I was received at the station by Bonaparte Wyse, the Baron de Tourtoulon, Laforgue, and other friends of mine whom I did not yet know. Around two o'clock in the afternoon, we went outside the city, to the park of a château where many félibres and many ladies were gathered.

There I was seated on a bench, before everyone's eyes like an object of curiosity, beside the Lady President, and for two hours I listened to numerous readings in the Provençal language and to folk songs that stirred great enthusiasm.

The Romanian students from Montpellier presented me with a large wreath of roses, which I distributed to the ladies after reading aloud The Song of the Latin Nation."

(Montpellier, 8 May 1882)

— Vasile Alecsandri

“But the largest and most renowned Romanian lodge was the seventh, *Steaua Dunării* (The Star of the Danube), founded in Brussels in 1850, in exile, by the ‘brother farmazons’ who had carried out the 1848 Revolution under the blue-yellow-red tricolor, signifying ‘liberty, justice, fraternity’ — principles aligned with the ideals of Freemasonry.

On 1 January 1883, the national organization of the Romanian Masonic Order was established.”

— Dan Amedeo Lăzărescu

II. Vasile Alecsandri and the Masonic Order

II.5. The Brotherhood and Its Role in the Life of Vasile Alecsandri

As we shall see in the following chapters, Freemasonry played a decisive—one might even say formative—role in the life, formation, and work of our great writer, marking a significant period in the history of Romania.

To begin with, Alecsandri was active in Masonic circles in Europe, especially during his time in Paris.

There, in a vibrant intellectual and cultural environment, he came into contact with several young Romanians.

Before turning nineteen, he was received into the Athénée des Étrangers, where his interest in Masonic ideas deepened even further.

Freemasonry contributed significantly to shaping his personality and his commitment to the national cause and to humanistic values.

For Alecsandri, Freemasonry represented not only a social and intellectual framework but also a source of inspiration for his literary creation and political activity.

The ideas of liberty, equality, and fraternity associated with Freemasonry were reflected in his work and in his dedication to national ideals and to the unification of the Romanian provinces.

Throughout his life, Alecsandri was involved in the political movements of his time and supported the Union of the Romanian Principalities and National Independence.

These objectives aligned closely with the values promoted by Freemasonry, and Alecsandri contributed to their fulfillment.

II. Vasile Alecsandri and the Masonic Order

II.5. The Brotherhood and Its Role in the Life of Vasile Alecsandri

Even during his exile, during the tumultuous period of the 1848 Revolution, Alecsandri remained close to his Masonic brothers and continued to advocate for his ideals.

His Masonic experience and his international connections had a profound impact on his worldview and on the manner in which he exercised his influence in Romania's political and cultural life.



III. His Contribution to Freemasonry

III.1. The Reflection of Masonic Principles

Vasile Alecsandri was among the principal leaders of the revolutionary events in Moldavia and advocated for the principles of independence and national unity.

He championed justice, equality, and fraternity, as well as the free affirmation of national identity and respect for human rights.

These Masonic principles are clearly reflected in the Petition-Proclamation of the Committee Appointed to Present the Claims of the Moldavians, a document handwritten by Vasile Alecsandri in March 1848.

This text, comprising the 35 points of the 1848 revolutionary program, was published by Mihail Kogălniceanu under the title The Wishes of the National Party of Moldavia.

The proclamation reads:

1. Administrative and legislative independence in all internal matters, without the interference of any foreign powers.
2. Equality of civil and political rights. (In the Principalities, none of the social estates were privileged; any Romanian could attain boyar status — that is, public office — for the two amounted to the same thing.)
3. A public assembly composed of representatives of all social estates. (Therefore, since today's Public Assembly represents only the interests

III. His Contribution to Freemasonry

III.1. The Reflection of Masonic Principles

of a single estate—that of the boyars—it must be reformed so that the country's principal interests are represented within it: property, public service, merit, and agriculture.)

4. The Prince was meant to be elected from all social estates, according to ancient customs.
5. A civil list proportionate to the country's revenues and resources.(At present, His Highness Mihail Sturdza receives 1,600,000 lei from the country, while the national revenue barely reaches 10,000,000 lei; therefore, he appropriates for himself one-sixth of the public income.)
6. The accountability of ministers and all public officials in their offices. (Ministers must be answerable before the Public Assembly, according to ancient custom.)
7. Freedom of the press.
8. National rewards are to be granted by the nation through the Public Assembly, and not by the Prince. (In the Romanian lands, where there are no decorations and ranks are being abolished, the only rewards are monetary.)
9. The country's representatives, throughout their mandate, shall not receive offices or honors from the government. (The servility displayed by the Public Assemblies from 1832 to the present, composed mostly of deputy-officials who see their mandate merely as a means to

III. His Contribution to Freemasonry

III.1. The Reflection of Masonic Principles

obtain advancement in office, higher ranks, monetary rewards, or sinecures, makes this reform — which protects against corruption — necessary.)

10. The public nature of the sessions of the Public Assembly and of the courts.
11. The right of initiative and petition for the Assembly.
12. The country's representative in Constantinople is to be elected by the Assembly from among the Romanians.
13. The safeguarding of individual liberty and of the home. (Individual liberty and the inviolability of the home must be guaranteed for all Romanians without distinction.)
14. Equal and free education for all Romanians.
15. The establishment of an urban and rural civic guard.
16. The establishment of a jury for political, criminal, and press-related cases.
17. The abolition of the death penalty and corporal punishment. (The age in which we live makes any further comment unnecessary.)
18. The establishment of an order of lawyers for the free legal defense of citizens in both civil and criminal matters.

III. His Contribution to Freemasonry

III.1. The Reflection of Masonic Principles

19. The establishment of the Public Ministry. (The organization of lawyers necessarily requires that of prosecutors as well, who already exist in Wallachia.)
20. The reform of the tenure and irremovability of judges.
21. The non-interference of the Prince in the judicial branch and the enforcement of sentences without his confirmation.
22. The abolition of all exceptional courts and commissions.
23. Freedom of religious denominations. (Moldavia has always taken pride in allowing the free practice of all denominations. Religions persecuted in other countries have always found a safe haven in our land; and Romanian soil is the only one that has not been stained with blood spilled in religious wars.)
24. The moral and social elevation of the Orthodox clergy.
25. The organization of the Catholic clergy for Romanians of that faith.
26. Political rights for all compatriots of any Christian denomination. (Today, only the Orthodox believe they possess political rights, such as the right to own estates, etc. There are several freeholder villages inhabited by Catholics. Political rights — this is demanded by the age in which we live, which makes any further comment unnecessary — must therefore be granted to all Romanians of the Catholic, Protestant, and other Christian confessions.)

III. His Contribution to Freemasonry

III.1. The Reflection of Masonic Principles

27. The gradual emancipation of the Moldavian Israelites.
28. The return to the state of the assets of the monasteries placed under the authority of foreign institutions.
29. The right of every county, town, and commune to supervise their own administrations through county, municipal, and communal councils.
30. The abolition of all taxes on the export of national products. (For the development of agriculture and livestock trade—our principal sources of national wealth—all taxes on the export of grain, livestock, and domestic manufactures must be abolished.)
31. The reform of the civil, commercial, and criminal codes and of their procedures.
32. The establishment of police laws and penitentiary institutions, appropriate to the needs of the age.
33. A robust law to eradicate the corruption spread throughout the country by the present government.
34. The facilitation of commerce and freedom of labor through:
 - a. The promulgation of credit laws to ensure the payment of debts without exception of persons.
 - b. The establishment of a national discount bank, together with public

III. His Contribution to Freemasonry

III.1. The Reflection of Masonic Principles

depositories.

- c. The creation of vocational schools.
- d. The opening of canals and communication roads.
- e. The regulation of tariffs.
- f. And above all, the abolition of all feudal obligations, compulsory transport duties, and forced services, such as those imposed for public roads, etc.
- f. All public labor must be remunerated.

35. The abolition of all ranks and privileges based on personal status or birth. Participation in the duties, burdens, and taxes of the state, and therefore submission to general taxation, each according to his means and possessions. The abolition of slavery on Romanian soil, with compensation offered only to those who sought it. For a constitutional state to preserve slavery would have been nothing short of a monstrosity.

III. His Contribution to Freemasonry

III.1. The Reflection of Masonic Principles

The emancipation of the Roma enslaved by the state and by monasteries, proclaimed by the Public Assembly in past years, necessarily entails the emancipation of privately owned Roma as well; for a principle cannot be accepted as good for some and rejected as bad for others.

In the session of 5 August 1746, the Public Assembly of Wallachia declared that “it knows no heavier or greater sin than to keep our brothers in Christ under the yoke of our slavery, since the Holy Gospel tells us: love thy neighbor as thyself.

As followers of this commandment, we must not enslave our brothers. Slavery has served no purpose but has been a custom deeply harmful to our souls, having remained from our ancestors as a curse upon our heads.

What our forefathers said more than a hundred years ago—shall we not say it today, in the Age of Enlightenment? And could we possibly endure the existence of slaves among us, we who aspire to be a free nation?”

In conclusion, the Masonic principles had a significant impact on Vasile Alecsandri's activity, serving as a source of inspiration and guidance in his struggle for social progress and national emancipation.

III. His Contribution to Freemasonry

III.2. The 1848 Revolution, Exile, and the Union of the Principalities

“The French Revolution of February 1848 had a threefold character: Masonic, radical, and European.

It had a Masonic character because it was prepared in the Masonic lodges of Paris and the provinces, with the participation of a large number of foreign refugees admitted to the secrets of these lodges—especially Poles, Italians, Germans, and Romanians—to which were probably added, just as in the case of the earlier French revolutions of 1789 and 1830, agents of the secret services.

The Revolution had a radical—not liberal—character in that it brought the broad popular masses into the insurrection, granting them universal suffrage through the Constitution adopted by the Constituent Assembly. It had a European character because, thanks to the solidarity of all the Masonic lodges on the continent and their close correspondence, the revolution—initially sparked in Italy and Switzerland, with British support—once victorious in Paris, spread like a trail of powder across the whole of continental Europe, reaching the borders of the Tsarist Empire, through the capitals of the German states, through Prague, Vienna, Bratislava, Budapest, Iași, and finally Bucharest.”

— Dan Amedeo Lăzărescu

Thus, the Springtime of the Nations reached Iași as well, and the revolution lasted only a few months—from April until July or August—but it was a velvet revolution, known, as I have already mentioned, as the Revolution of the Poets, the Revolution of the Intellectuals.

Even so, the movement was suppressed by the authorities, and Alecsandri—who had drafted the Petition-Proclamation of the Committee Appointed to Present the Claims—took refuge abroad.

III. His Contribution to Freemasonry

III.2. The 1848 Revolution, Exile, and the Union of the Principalities

During that year of exile, he continued his struggle for the national cause together with a group of 1848 exiles who sought to forge new alliances in view of the Union of the Romanian Principalities.

And yet, when he was offered the chance to become Prince of Moldavia, Alecsandri refused, realizing that the moment was not right.

Although it was not his destiny to remain in history as the ruler of Wallachia and Moldavia, his contribution to the unionist movement and to the affirmation of national identity was of fundamental importance.

Following the Crimean War and after the earlier Russian occupation of the Principalities by Russian troops, Vasile Alecsandri played an important role in securing international support for the Union.

This pivotal moment in Romania's history was marked by several events that had a significant impact on the country's future.

As a close friend of Alexandru Ioan Cuza, the elected Prince of the United Principalities, Alecsandri was appointed Minister of Foreign Affairs—a crucial position in the diplomatic efforts to strengthen international backing for the Union.

Thus, through his diplomatic endeavors, Alecsandri became one of the unseen architects of the Union of the Romanian Principalities, contributing to the consolidation of national identity and to the establishment of a solid foundation for the country's future.



IV. The Literary Legacy of Vasile Alecsandri

IV.1. The Poetry of Vasile Alecsandri

Vasile Alecsandri was a trailblazer not only in the political and diplomatic spheres, but also in the literary one.

Through his literary contribution, Alecsandri undoubtedly served his country and Romanian culture. He laid the foundations of Romanian folklore studies and dramaturgy, was one of the initiators of the journal *România Literară* in collaboration with writers from both Wallachia and Moldavia, and promoted the Romanian language and literature abroad.

Considered the first national poet of Romania, he brought his country the prestigious international literary prize for his poem “The Song of the Latin Nation” (“Chant à la race latine”), awarded in 1878 in Montpellier, France.”

As both an official and a court poet, he had his own room at Peleș—a privilege shared only with George Enescu. Among other things, Carmen Sylva collaborated with Alecsandri on the translation of an anthology of contemporary Romanian poetry, entitled *Rumänische Dichtungen*.

Over the years, due to his refined and discreet character, his stature as a revolutionary faded in the shadow of Mihail Kogălniceanu, just as his role as a negotiator of the Union of the Principalities—who refused the throne in favor of another candidate—placed him in the background in comparison with Alexandru Ioan Cuza.

One might add—unjustly, from a literary standpoint, he was dethroned from the position of national poet precisely by Eminescu, and from that of playwright... by Caragiale.

IV. The Literary Legacy of Vasile Alecsandri

IV.1. The Poetry of Vasile Alecsandri

Vasile Alecsandri is also the author of “The Royal Anthem”, in effect the second Romanian national anthem (the first being the Triumphal March, the anthem of Alexandru Ioan Cuza).

The music was composed by Eduard Hübsch.

“The Royal Anthem”, a solemn hymn dedicated to the monarch and the Romanian state, invokes peace, honor, divine protection, and the safeguarding of the nation.

Through its tone and imagery, the text reflects Alecsandri’s characteristic blend of patriotic fervor, ceremonial dignity, and lyrical clarity. It became one of the emblematic musical-literary symbols of the Romanian monarchy.

IV.2. Alecsandri – The Collector of Folklore

Through his extensive efforts to collect Romanian folklore, Alecsandri compiled a substantial corpus of carols, legends, and folktales, among which are the famous *Miorița* and *Florile Dalbe*.

Nevertheless, some critics criticize him for not treating the popular texts with sufficient rigor, arguing that he intervened in them with a distinctly Romantic sensibility.

“

IV. The Literary Legacy of Vasile Alecsandri

IV.3. The Dramaturgy of Vasile Alecsandri

The Sorcerer of Hârlău": Parody or Pastiche?

The play "Farmazonul din Hârlău" has been interpreted in various ways, with speculation that it may be a parody or a pastiche.

Indeed, it is an adaptation of a foreign model, most likely a *commedia dell'arte* piece entitled "Arlequin franc-maçon", which was extremely popular in the nineteenth century.

Alecsandri also subtly embedded initiatory elements, revealing his interest in Freemasonry and his familiarity with Masonic ritual.

Through this play, Alecsandri offers a satirical perspective on a society in transition and on the political and social struggles of the period.

Promotion through the Technique of Self-Parody

This strategy involves the humorous self-portrayal of an individual or of the group to which they belong, in a satirical or self-ironic manner, often to disarm critics, humanize the group, and increase its visibility or appeal to the broader public.

Generally, this approach can help break the ice, dismantle barriers, challenge preconceived ideas, and highlight feelings of inclusion and camaraderie within the group.

In the case of this comedy, by using humor, the author—himself a Freemason—sought to demystify the organization, making it more approachable and perhaps even aiming to attract new members.

His message, conveyed in an easily digestible comedic form, retains its relevance even today, and the play is, to my knowledge, one of the few theatrical works that popularize Freemasonry.

IV. The Literary Legacy of Vasile Alecsandri

IV.3. *The Dramaturgy of Vasile Alecsandri*

Fragments from “Farmazonul din Hârlău,” Comedy in 3 Acts

Act I, Scene 6

Titirez: All of us here are members of the brotherhood.

Pestrit (jumping two steps forward): Did I hear that? ...

(taking off his cap) Let me kiss your fine hands... gentlemen of the brotherhood... I greet you with all my heart, for you have the honor and good fortune... to be... what you are...

(aside) I must confess, the people of Hârlău are blessed. I, who so long wished to see a “freema—” ... suddenly find myself among a whole crowd of “freema—” ... (aloud). Ah... brothers, believe me, I would give twice the clothes on my back if only I could call myself...

Titirez: You need not spend a single coin... We all welcome you into our society. [...] I must inform you that the society has decided to receive you into its fold... but before taking such a step, the honorable brotherhood wishes to test whether you have courage. [...] You will find yourself in terrible danger. [...] The very fires of hell will surround you. [...] And after this fiery trial, you shall pass through the darkness of the tombs. [...] By the way... The ceremonies of admission into our company do not allow you to have a watch or any money.

Act II, Scene 5

Titirez (changing his voice): You have arrived in the deepest bowels of the earth... You may step out of your carriage.

IV. The Literary Legacy of Vasile Alecsandri

IV.3. *The Dramaturgy of Vasile Alecsandri*

Pestriț: Forgive me... Sir... tell me, couldn't I take this kerchief off my eyes?
[...]

Titirez: Silence, do not speak... for we are about to begin the ceremonies of initiation... Sit down on the chair... and remember that, while the proper questions are being asked of you... You are not allowed... neither to cough... nor to move... nor to sneeze, nor even to breathe too loudly.

Titirez: Candidate... State your name, your country, and your age.

Pestriț (aside): I'm starting to feel dizzy with fear.
(aloud) My name is Hârlău... my age is Pestriț, my country is 22 years old... No, no, I'm mistaken, my name is Pestriț... my country...

Titirez: Good... good... To enter the society, you must have no vices... and from what I've heard, you have quite a few...

Pestriț: Oh, upon my soul...

Titirez: You are a liar... greedy...

Pestriț: Greedy... that may be. Truth be told, it's no sin — I adore gingerbread to the point of ruin.

Titirez: Now let us begin the trials... Lift him to the top of the tower... so

IV. The Literary Legacy of Vasile Alecsandri

IV.3. The Dramaturgy of Vasile Alecsandri

Titirez: Indeed... indeed... Pestriț... Kneel... amusing fellow of Hârlău... your courage... and the character you have shown make you worthy to enter our society.

(He extends his hand for Pestriț to kiss it, then gives him two slaps. Aside.)

Pestriț: Ah! ... brothers, you cannot imagine how happy I am...

Titirez: I believe you.

Titirez: This is the final ceremony.



The Royal Anthem

Long may the King live on,
In peace and honored grace,
A guardian of this land,
A loving son of country.

May he reign in glory,
Watch over us,
And may good fortune crown him
In times of war.

O Holy Lord above,
Heavenly Father,
Hold with Your mighty hand
The Crown of Romania.

The Royal Anthem

Long live our homeland fair,
Bright as the sun above,
A joyful earthly realm
Renowned in noble splendor.

May it forever stand
Free from harm,
And ever be the home
Of heroes born.

O Holy Lord on high,
Heavenly Father,
Stretch forth Your guiding hand
Upon Romanian soil.



V. Conclusions

V.1. Observations on the Masonic Destiny of Vasile Alecsandri

- Vasile Alecsandri is believed to have been initiated into Freemasonry during his studies in Paris, probably between the ages of 13 and 16.
- At just 19, Alecsandri assumed the leadership of the National Theatre in Iași.
- He dedicated himself to national and Masonic ideals, and at the age of 27, he was exiled following his participation in the 1848 Revolution.
- During his exile, he remained politically active, demonstrating remarkable maturity by refusing the offer to ascend the throne as ruler.
- At the age of 36, in 1857, he is recorded as a member of a Masonic lodge in Iași.
- He continued the work he had begun earlier and became involved in diplomacy, with his efforts contributing to the Union of the Romanian Principalities.

V.2. Masonic Organizations and Initiatives Inspired by Alecsandri

It is noteworthy that there exists a lodge bearing his name — the Vasile Alecsandri Lodge of Perfection, 37, Brăila.

V. Conclusions

V.3. Final Considerations

- In conclusion, I propose that we revisit the initial questions:
- Was Alecsandri a Freemason? Categorically, yes.
- When exactly was he born? 1818, 1820, 1821? And where? In a forest shelter where his family had taken refuge from Ipsilanti's troops? Or elsewhere? The mystery remains.
- What was his origin? Greek? Italian? Certainly Romanian — Moldavian.
- A children's author? A playwright? A dilettante? Irrelevant? Outdated? He was an author appreciated by his contemporaries, present in school curricula, known both at home and abroad. English translations of his poems have been very well received; through rhyme, inner rhythm, and message, readers believed they were encountering a contemporary slam-poetry artist.
- A collector of folklore or a mystifier? A collector and a trailblazer.
- Revolutionary or rebel? Revolutionary, without doubt.
- A man of culture or a member of the elite — or both? A representative of the elite.
- A statesman or an opportunist? The son of a boyar, aristocratic by formation and vocation — a statesman.

V. Conclusions

V.3. Final Considerations

- Republican or monarchist? Devoted to the interests of his country — a monarchist.
- Elegant or faint-hearted? Elegant, of course.
- Diplomat by vocation, evasive, or manipulative? A diplomat.
- Wise, worldly — or both? Both.
- Discreet or lacking initiative? Discreet.
- Forever young and happy, in Eminescu's words.
- Weak or strong? Strong.
- And once again: was he or was he not a Mason? He was.
- Reviewing all these facets of his personality, all the questions and themes concerning Vasile Alecsandri, we may conclude that the Farmazon of Mircești served his country and the Romanian nation, and, not least, the ideals of Freemasonry, promoting Romanian culture and civilization both at home and abroad through his own distinctive means.



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Selected Poems

by Vasile Alecsandri



Midwinter

In the woods the oaks are cracking — bitter frost, severe and tight!
Stars seem frozen in their places, and the sky is forged of light;
And the crystal snow that sparkles on the fields in brilliance rare
Seems a field of shining diamonds creaking sharply in the air.

White smoke rises in the heavens, in the glittering, frosty dome,
Like the lofty marble columns of a vast and solemn home;
And upon them rests the arching of the sky's serene design,
Where the moon lifts up and kindles her mysterious lantern-shine.

Oh, majestic, wondrous picture! Thousands of silver stars appear
In the boundless temple, glowing like eternal torches, clear.
Mountains stand as sacred altars, forests — organs deep with roar,
And the blizz' storms and enters, drawing notes that chill the core.

All is still, without a whisper — lifeless, soundless, frozen fast;
Not a wing cuts through the heavens, not a step on snow is cast;
But what's this? Within the moonbeam, some ghost starts to stray...
'Tis a wolf that rushes swiftly after terror-stricken prey!



Frost

The wild, relentless frost descends and clasps with mournful might
The valley's darkened meadow lying numb beneath the night;
He crowns it like a lifeless bride at dawn's first trembling gleam
With hoarfrost's silver bridal veil and icicles that beam.

From mountain peaks he travels down and halts at windowpanes,
And watching how the cheerful fire within the hearth remains,
He paints the glass with winter blooms on crystal, cold, and clear —
White lilies, snowy roses kissed with tenderness and cheer.

With but a breath, he forges ice to bridge the river's span,
He hangs the eaves with crystal chains no mortal hand began;
And on the cheeks of little girls, he blooms red winter flowers,
To call to mind the summer's glow in warmer, gentler hours.

He gives the foaming horses wings, like eagles fierce and proud,
They race across the shining fields, their breath a rising cloud.
O mighty frost, come seize my steed and urge him on anew,
To bear me like an arrow forth, where he knows well, and I do too.

Soldier's Song

A Romanian, oak-strong, standing,
Laughing at death and foes that rise;
May my steed live, proud and daring,
Carrying me through fire and skies.

Leap, my stallion — neigh and thunder,
Swift and fearless as a dragon's flight;
For my heart is brave in battle,
And my faith in God is bright.

While my hand can grip my sabre,
Soldier's steel I'll never yield,
Let my country, dear Romania,
Fear no darkness on the field.

Soldier's Song

Leap, my stallion — neigh and thunder,
Swift and fearless as a dragon's flight;
For my heart is brave in battle,
And my faith in God is bright.

With my soul and with my weapon,
With my hawk whose wings are foam,
We shall strike all those who threaten,
Till the tale is known in every home.

Leap, my stallion — neigh and thunder,
Swift and fearless as a dragon's flight;
For my heart is brave in battle,
And my faith in God is bright.



Vasile Alecsandri (1821–1890)

Poet • Playwright • Folklorist • Politician • Minister • Diplomat

Creator of the Romanian theatre and Romanian dramatic literature

Romanian academician & founding member of the Romanian Academy

A defining cultural and political figure of nineteenth-century Romania

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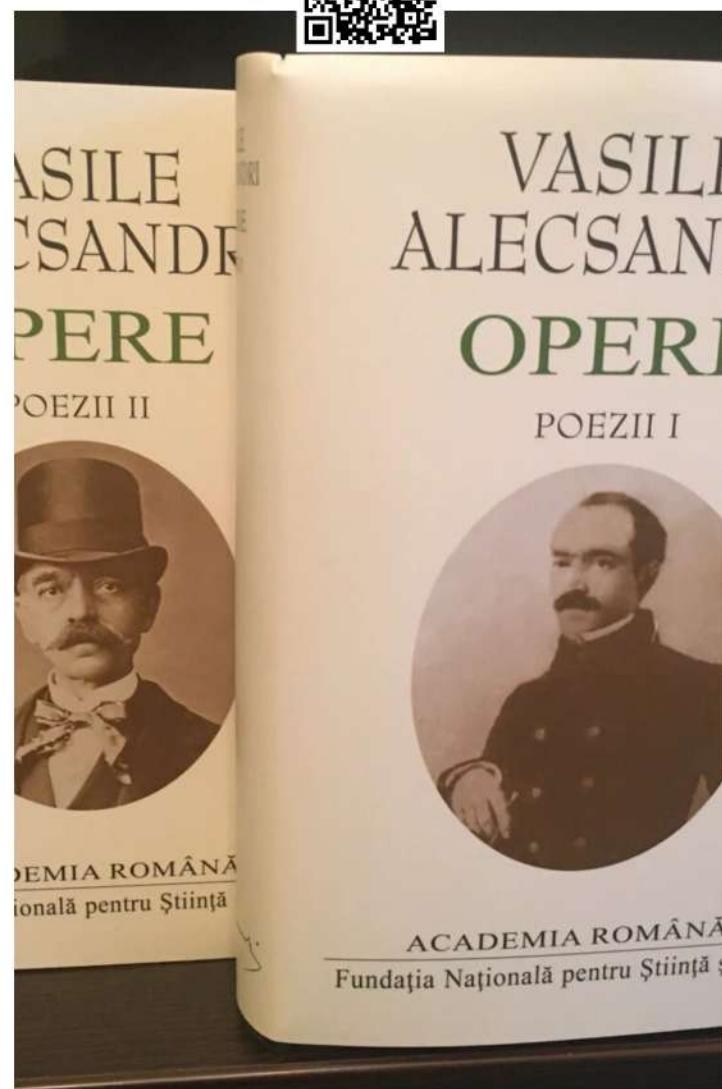
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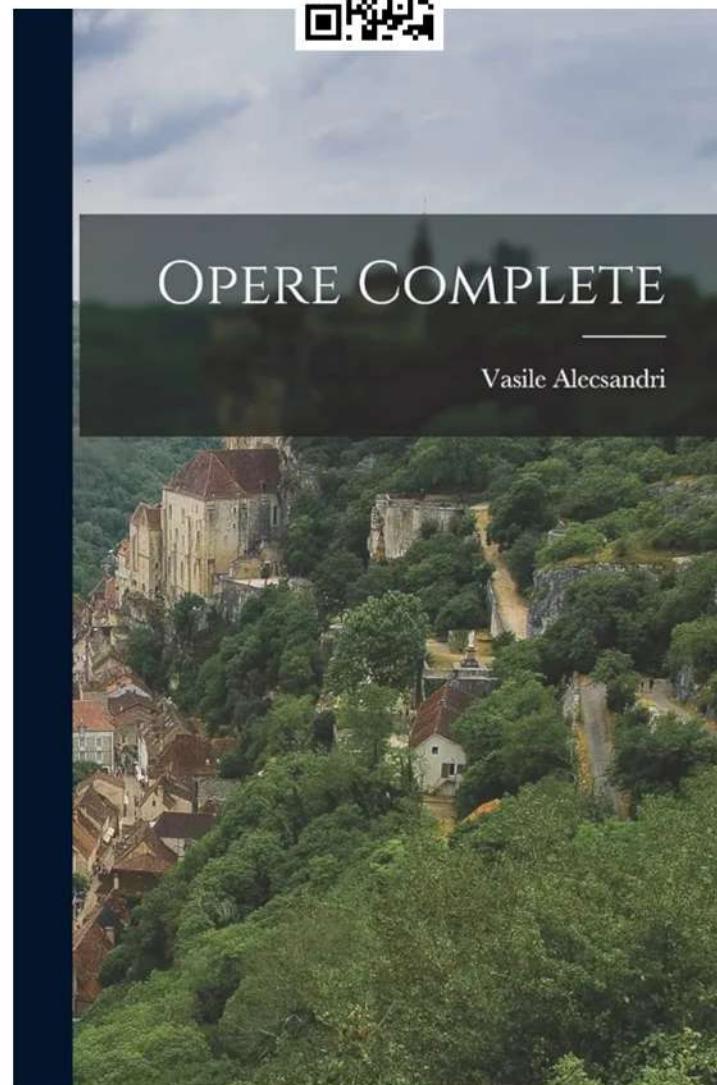
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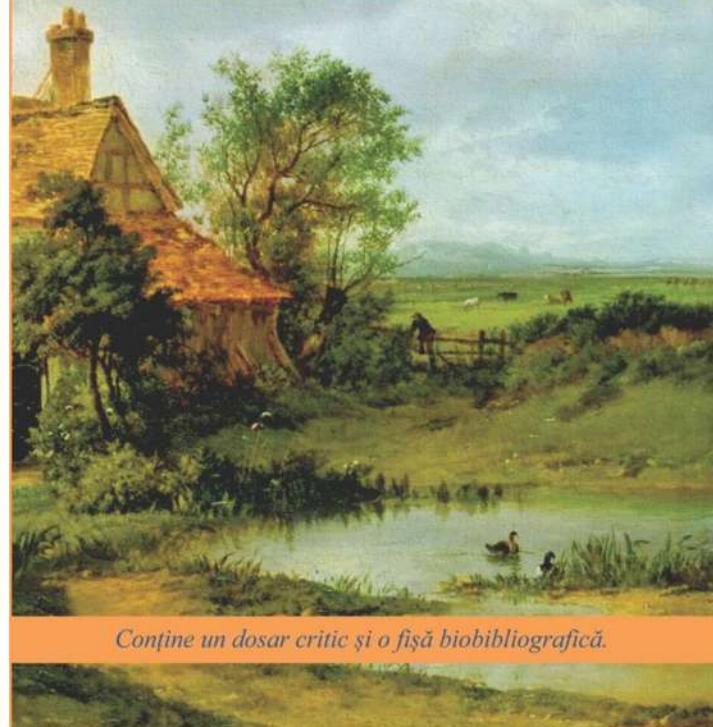
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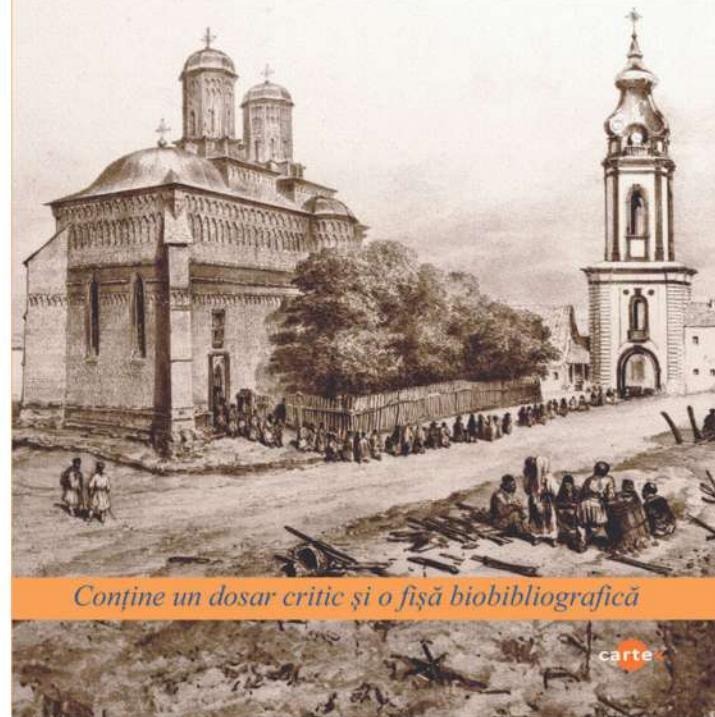
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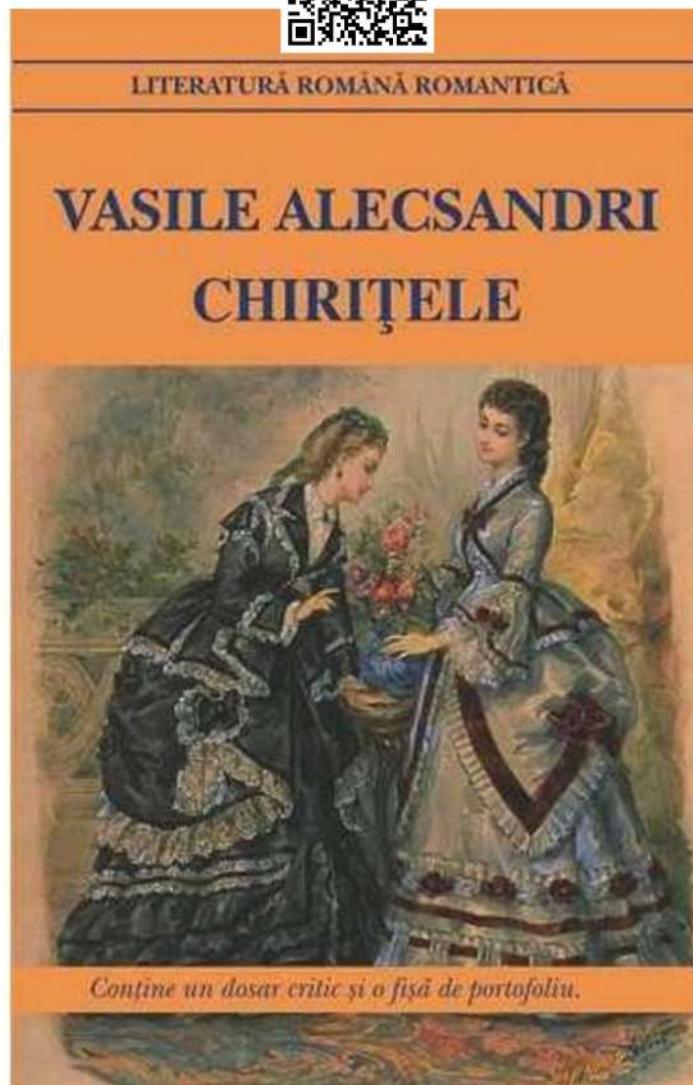
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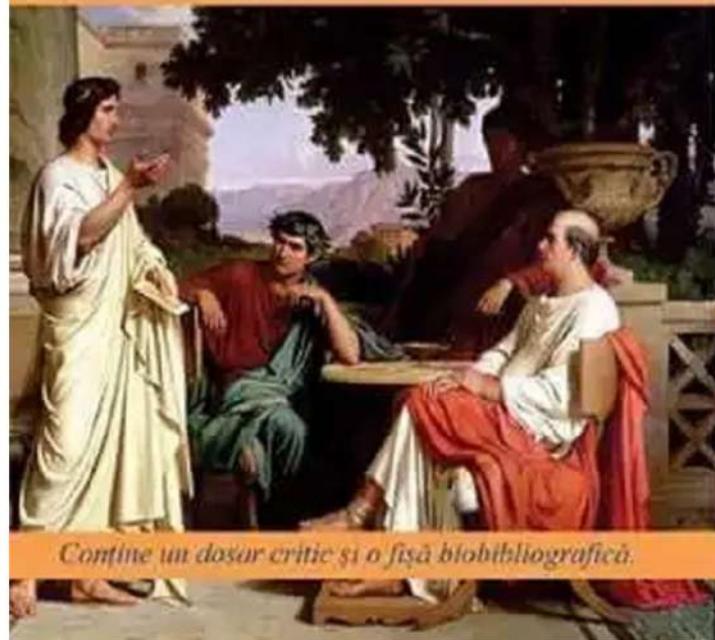
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By Vasile Alecsandri



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VASILE ALECSANDRI DESPOT VODĂ FÂNTÂNA BLANDUZIEI



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Poetry

By Vasile Alecsandri



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Teatru

Dramatic genre: drama

By Vasile Alecsandri



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