

**THE SCHOOL OF ADVANCED STUDIES OF THE  
ROMANIAN ACADEMY  
„NICOLAE IORGA” INSTITUTE OF HISTORY**

**G. OPRESCU. A MONOGRAPHIC STUDY  
Institutional history, art historiography, and life history**

**DOCTORAL THESIS ABSTRACT**

**Ph.D. supervisor,  
Dr. Adrian-Silvan Ionescu**

**Ph.D. Candidate,  
Ioana Alexandra Apostol**

**2021**

**Keywords:** biography, the First World War, the League of Nations, museum, university, communism, art history, art critique

In Romania, art history as a discipline of history, as the object of institutionalized research, and as an independent academic field, owes its existence mainly to G. Oprescu (November 27, 1881, Câmpulung-Muscel – August 13, 1969, Bucharest). Indisputably, he impacted how we study, research, and write art history today, but especially the way art research is organized within the institutional frame. Between his career as a university professor to that of museum and research institute director, from art critique to historiographic endeavours, Oprescu was an authority in the field of art history for almost four decades, from the 1930s to the end of the 1960s. His influence as an art historian is still ongoing, the titles of his books and studies regularly emerging in specialized bibliographies used in universities and local research institutes. He was equally concerned with Romanian and European art, approaching both traditional, modern and contemporary art, the latter becoming the object of his art chronicles. The historiographical and critical contributions were doubled by his vocation as an institution organizer. He was the director of “Toma Stelian” Museum (1931–1947), he headed the Department of Art History of the Faculty of Philosophy and Letters at the University of Bucharest, being the founder and the director (for twenty years) of the Institute of Art History, which today bears his name. G. Oprescu’s relationship with the work of art was not limited strictly to his professional and academic interests, the historian also being a passionate art collector, a bibliophile, and a knowledgeable music lover. Throughout his life, he gathered an impressive collection of more than 10,000 pieces: drawings and engravings, paintings, sculptures, and applied art objects, which he bequeathed in 1962 to the Academy of the Popular Republic of Romania. Besides his share in the establishment of art history as a discipline in the Romanian higher learning environment and his capacity as an art collector, G. Oprescu was also involved in cultural diplomacy. His career abroad developed between 1923 and 1939, as one of the Romanian envoys to the League of Nations in Geneva, where he carried out the function of secretary for the International Committee on Intellectual Cooperation (1923–1930) and of expert in several specialized commissions (after 1931).

The multitude and complexity of G. Oprescu’s professional interests, the extent to which he influenced local art historiography and critique, as well as the significant part he played in the institutionalizing of the field in the University and the Academy, aroused my interest and

constituted a fertile ground for researching and writing this thesis. A study on G. Oprescu could have been limited to his professional career only, which in itself makes up an institutional and intellectual history due to his diverse preoccupations. However, I chose to give my research a biographical dimension, built upon Oprescu's memoirs and on the vast corpus of private correspondence I studied. Therefore, I structured my thesis on two levels that communicate with each other: the biographical one understood as a *life story*, which follows G. Oprescu's life and career in chronological succession, and the historiographical and institutional one, which examines his journalistic work and organizational contributions, placing a focus on the continuity and consistency of his discursive and institutional practice, observed throughout his public career.

Despite the potential of the subject and the numerous relevant archival sources – both domestic and foreign – the current stage of the research is incipient. The few works that make up the literature on G. Oprescu's activity are mainly homages written before 1990, that combine history writing with memoirs, to which a series of historiographical studies on art history in Romania may be added. The literature on G. Oprescu is therefore quite narrow and does not have the biographical character aimed at by this thesis. I am referring to certain categories of studies and papers: recollections and testimonies about G. Oprescu; studies and articles based on his previously unpublished correspondence; texts dedicated to his anniversaries or posthumous tributes; texts prefacing exhibitions featuring works from Oprescu's art collection or texts referring to the collection itself. An exception is Mihai Sorin Rădulescu's study which deals with the historian's paternal genealogy – *Considerații despre genealogia lui George Oprescu* – published in the volume *70 de ani de la fondarea Institutului de Istoria Artei „G. Oprescu”* (see the selective *Bibliography* at the end of this abstract).

### **Sources and Methodology**

The work is based on the research of archival and documentary funds belonging to public and private collections, as well as on the autobiographical accounts authored by G. Oprescu. This thesis is founded on several important primary sources: the unpublished manuscript of G. Oprescu's autobiography – entitled *Fragmente autobiografice* (tr. *Autobiographical Fragments*) – kept in the „Radu Bogdan” Archive and generously put at my disposal by Mădălina Mirea; the autobiographic writings published by Oprescu during his lifetime; his previously unpublished institutional and personal correspondence which I studied in archives and libraries in Bucharest

and across the country, as well as the Oprescu epistolary, published by various authors since the 1970s; the memoirs of those who knew and evoked him; the contemporary press; bureaucratic and administrative documents comprised in the historical archives of the institutions in which Oprescu worked.

The primary published sources I used in order to fill in G. Oprescu's autobiographical narrative were: *Jurnal de călătorie* – his travel journal –, printed in 1957; the volume *Amintiri, evocări* (tr. *Reminiscences, Evocations*) from 1968; Oprescu's speeches from 1956 and 1961, delivered at the Romanian Academy, on the occasion of his 75th and 80th birthdays; the short article published in the volume *Amintiri despre anii de școală* (tr. *Remembrances about the School Years*); and his testament draft, double-dated 1958 and 1962, published by Alin Ciupală in 2014. In order to check, clear up, corroborate or explain certain facts and events, I supplemented the information gathered from these autobiographical texts with those extracted from archival documents. For instance, when confronted with the primary sources from the time – chiefly with the correspondence – I noticed that some of the dates mentioned in the autobiographical text were erroneous, e.g., the year when G. Oprescu's mother was born or the year when he moved to Turnu Severin.

I researched various archival funds – from the Central National Archives of Romania, the Bucharest Municipal Archives, the County Archives in Cluj, Mehedinți and Satu Mare, the Romanian Academy Archives, the National Council for the Study of the Securitate Archives, the archive of the “G. Oprescu” Institute of Art History, the archives of the National University of Art, the manuscript funds from the Library of the Romanian Academy and the National Library in Bucharest –, but only a selection of the extracted information was included in the thesis.

The documents comprised in the G. Oprescu–Constantin Ionescu-Mihăești archival fund from the National Library of Romania proved very useful because there I discovered the first autobiographical fragment signed by G. Oprescu – the one about his experience during the First World War –, a fragment which is also included in the *Autobiographical Fragments* manuscript, kept in the “Radu Bogdan” Archive. The documentary archive from the National Library radically differs from the rest of the exploited archives, because it consists of the personal correspondence between the two friends, Oprescu and Constantin Ionescu-Mihăești (September 12, 1883, Bucharest – April 14, 1962, Bucharest), comprising numerous letters from 1899 to 1920, a period undocumented by any other source. The funds from the Library of the Romanian Academy and

those from the Archives in Satu Mare contain personal and official correspondence dated after 1924, thus relevant to Oprescu's life and activity at the League of Nations. In the Mehedinți Archives, I found important testimonies of the persons arrested and deported to Bulgaria alongside Oprescu in the First World War, while the Archives in Cluj, Bucharest, and the University of Arts Archives were essential for retracing Oprescu's university career path between 1931 and 1962. In the archival funds of the University of Bucharest, I found an entire file of administrative documents and correspondence concerning Oprescu. I researched exhaustively the Casa Școalelor (tr. *House of Schools*) archival fund for documents dated between 1931 and 1947 in order to carry out a study on the "Toma Stelian" Museum under G. Oprescu's leadership. The research of the "G. Oprescu" Institute of Art History Archives contributed to the documentation of Oprescu's activity as director of this institution. The files in the custody of the National Council for the Study of the Securitate Archives were an important source for the study of the post-war era. The abundance of materials and information found in this archive was regarded with the methodological restraint imposed by the fact that they were generated by the bureaucracy of a repressive body of the communist authoritarian state, Oprescu's figure thus appearing distorted through the lens of the State Security, consisting of the case officers' reports and intelligence notes signed by their agents, with unavoidably subjective accounts, potentially slanderous or compromising.

The thesis lays out the information extracted from the studied documentary sources through the classical historical method, prioritizing the chronological narrative meant to broadly reconstruct G. Oprescu's life. The approach lies at the intersection of biography with microhistory. The autobiographical and epistolary accounts were reassembled in order to render the protagonist's subjective experiences and to illustrate glimpses of his life. The biographical component is completed, in a monographic approach, with episodes of institutional history and historiographical analysis, which could be integrated as case studies for the general history of those institutions: G. Oprescu, as a teacher at "Ion Măiorescu" Secondary School in Giurgiu and at the "Traian" High School in Turnu Severin; fragments from the history of the Romanian education system at the beginning of the 20th century; Oprescu and the "Toma Stelian" Museum as a facet of the history of local museum institutions. The (auto)biographical detail, corroborated with the correspondence and contemporary testimonies, give to certain chapters and sub-chapters the quality of microhistory or that of the history of daily life: the life of a tuberculosis patient the Bucharest of

1907; the day-to-day life of the civil internees in Bulgarian camps during the First World War; the workday of a diplomatic official at the League of Nations.

Setting off with such an approach, one can sketch G. Oprescu's portrait beyond his official effigy, that of an authority figure praised in the academic texts written in his honour. My interest in G. Oprescu's intimate, informal portrait was generated precisely by his autobiographical account, full of naturalness and frankness. It seems that, towards the end of his life, he wanted to leave to posterity a sincere self-portrait, free of pomp, a fact revealed in his testament draft as well. Therefore, in the process of biographical reconstruction, I started with the perspective from below, specific to microhistory, i.e., from Oprescu's accounts and experiences moving outward, widening the angle to outline the great history which encompasses the personal one.

In order to conceptually frame my research approach, I opted for the *life history* formula starting with the very title of the thesis, thus referring to the method of autobiographical compiling used by sociologists and anthropologists in oral history interviews. The life (hi)story is the interviewee's retrospective account of their own life, a narrative form whose main characteristic is rendering meaning, willingly or unconsciously, to the life they lived. While reading the *Autobiographical Fragments* written by Oprescu when he was 87, I recognized the structure of this narrative type, in which the author constructs his biography so that the events succeed one another logically and linearly, so as to convey the story of a coherent life from birth, moving through childhood and adolescence, to adulthood. I took into account Pierre Bourdieu's criticisms of this method, which pointed out the "biographical illusion", that is the idea that life is a running set of events that can be narrated. Similarly to any other biographic account, this one is also a simplified sketch, comprising facts and events selected, both by G. Oprescu himself and by the author of this thesis, in order to tell a life story. The research, therefore, admits the autobiographical frame created by G. Oprescu, which is used in moderation via critical reading with the support of primary and secondary document sources, i.e., through the traditional historical method.

### **The Structure of the Paper**

The thesis is structured in ten chapters: the first nine reconstruct G. Oprescu's biography – in its official and institutional aspects, as well as in those concerning his private life, family, and

formative years –, while the last chapter is dedicated to the historiographical and critical contributions authored by G. Oprescu.

The first chapter presents G. Oprescu's childhood, spent at Câmpulung-Muscel. Previously unknown information on the historian's family is revealed, thus succeeding in completing his genealogy, especially on the maternal side. The female figures which impacted his childhood and formative years are introduced – his grandmother, Ana Oprescu, and his mother, Maria Oprescu – contrasting with the absent paternal figure of Ion Bălteanu, who shunned his son from his very birth. This chapter is followed by the one recounting the years of secondary and university studies followed in Bucharest – at the “Matei Basarab” High School and the Faculty of Philosophy and Letters of the University – and it closes with a sub-chapter on young Oprescu, which describes his pastime hobbies and the circle of friends he belonged to, emphasizing, in particular, his relationship with Constantin Ionescu-Mihăești, with whom he would bind a lifelong friendship. The thesis continues with the chapter dedicated to the period after university graduation, that is the two decades when Oprescu worked as a French teacher at the “Ion Măiorescu” secondary school in Giurgiu and the “Traian” High School in Turnu Severin. A sub-chapter renders the historian's experience during the First World War, when he was arrested by the authorities of the Central Powers, being detained initially at Turnu Severin and the Tismana monastery and then deported to Bulgaria, where he was held in the civil internee camps at Plovdiv and Golemo Konare. The next chapter deals with his career ladder and his admission among the university staff in Cluj, as well as with the first cultural diplomacy actions Oprescu carried out, in Lyon, where he met the art historian Henri Focillon (September 7, 1881, Dijon, France – March 3, 1943, New Haven, Connecticut, U.S.A). The life history moves on with a chapter about Oprescu's activity at the League of Nations, where he worked as a secretary for the International Committee on Intellectual Cooperation, his activity being described from the perspective of his private correspondence, his daily life but also his allegiance to the internationalist creed of the League of Nations. Next, I reconstructed the path the historian followed until he was granted a tenure position to teach at the Departments of French Civilization and Art History of the University of Bucharest, as well as the teaching activity he held there until 1948 which was prolonged after the war with a professorial position at „N. Grigorescu” Institute of Visual Arts. Another chapter presents his activity as a director of the “Toma Stelian” Museum, focusing on administrative aspects concerning the functioning of the museum, the exhibition policies, the situation of the museum during the Second

World War, ending up with its merging with the Art Museum of the Popular Republic of Romania. In the beginning, the chapter deals with the context in which the museum was set up, and then with George Olszewski's activity, the director who preceded Oprescu. The following chapter recounts G. Oprescu's post-war destiny as it appears outlined from the documents studied in the Securitate's Archives, which depict him as an intelligence objective investigated by the secret police of the Romanian communist state. The penultimate chapter focuses on G. Oprescu's role in the founding and leading of the Institute of Art History, under the auspices of the Romanian Academy, regarding aspects such as the Institute's division into sections, its scientific activity, the director's organizational policy, his relationship with subordinates and, finally, the last years of his life. The final chapter analyses G. Oprescu's historiographical and critical contributions by examining as case studies several representative titles from the author's bibliography: peasant art, 19th-century art, artists' monographs, post-war historical syntheses. The sub-chapter on the chronicles published in the „Universul” newspaper is split into three directions reviewing aspects which concern G. Oprescu's vision on cultural policy and the relationship between art and ideology in the interwar period, as well as in the post-war era.

The paper closes with the conclusions of the research, a biographical annex of G. Oprescu's writings, organized chronologically by categories, including the posthumous editions (1905–2019), seven documentary annexes, the list of illustrations, and the complete bibliography of the paper.

### **Conclusions**

The results of the research are promising. They outline a biographical sketch that opens new perspectives onto possible future directions of study. The examination of the *Autobiographical Fragments*, written by G. Oprescu and preserved in „Radu Bogdan” Archive, provided a great amount of previously unknown facts on which I elaborated the first chapters of the paper dealing with the beginning of the historian's life, from his childhood to his appointment as a secretary of the International Committee on Intellectual Cooperation, at the age of 43, thus reconstructing young Oprescu's intimate portrait. I illustrated the detailed picture of his official career, from the League of Nations to the Institute of Art History, and I created an interpretation of his historiographical and critical work, read in a biographical key. It's apparent that G. Oprescu's writing had a general tendency of shadowing his professional activity: when he was



working in Geneva he was concerned with international openness and the establishing of bridges of communication between Romania and the rest of the world; when he was teaching he aimed his writings at didactic syntheses and scientific monographs; whereas his activity as a museum director was illustrated in press articles meant to popularize museographic culture and to attract the interest of the political decision-makers. I highlighted G. Oprescu's contribution to the method of studying art history, influenced by positivism and formalism, as well as his pragmatism in coordinating or elaborating certain works within the Institute of Art History – such as *Sculptura statuară românească* (tr. *The Romanian Statuary Sculpture*) from 1954 – which played the part of ideological delivery, thus justifying the existence and functioning of the Institute, being strategically planned to preserve a certain degree of professional and institutional autonomy for the research team coagulated around him.

I viewed G. Oprescu's biography from several angles: the protagonist is seen through the eyes of loved ones, as found in their private correspondence, and also from an institutional perspective, as it results from the study of the archival funds of the Universities in Cluj and Bucharest, of the "Toma Stelian" Museum, and the Institute of Art History –, but I prioritized the autobiographic perspective due to the access I had to the memoirs manuscript. Oprescu's autobiography, written at the end of his life, in a style that led me to the life story method, is a retrospective construct, and yet a truthful one, the author's narrative is substantially corroborated with the primary and secondary sources I consulted.

## CONTENTS

<b>INTRODUCTION</b> .....	9
Argument .....	9
The Current Stage of the Research and Historiography .....	10
Sources .....	22
Methods .....	26
Paper Structure .....	27
<b>CHAPTER I. GEORGE OPRESCU AT CÂMPULUNG. FAMILY, CHILDHOOD, PRIMARY SCHOOL</b> .....	30
I.1. Grandmother: Ana Oprescu .....	30
I.2. Mother: Maria Oprescu .....	32
I.3. Father: Ion Bălțeanu .....	36
I.4. George Oprescu at School .....	38
<b>CHAPTER II. GEORGE OPRESCU IN BUCHAREST</b> .....	43
II.1. “Matei Basarab” High School (1893–1900) .....	43
II.2. The Faculty of Philosophy and Letters, the University of Bucharest (1900–1904) .....	46
II.3. The Doctorate Problem .....	51
II.4. Young George Oprescu .....	52
<b>CHAPTER III. GEORGE OPRESCU, SECONDARY SCHOOL TEACHER IN GIURGIU AND TURNU SEVERIN</b> .....	63
III.1. “Ion Maiorescu” Secondary School in Giurgiu (1905–1907) .....	63
III.2. The Sanatorium at Filaret (1907–1908) .....	65
III.3. G. Oprescu in France (April 1908–June 1909) .....	67
III.4. “Traian” High School in Turnu Severin (1909–1920) .....	70
III.5. G. Oprescu in the First World War .....	74
III.5.1. Preamble: The Balkan War (1913) and the Period of Neutrality (1914–1916) .....	74
III.5.2. The First World War. The Beginning of George Oprescu’s Captivity: the Arrest and Interrogation .....	78

III.5.3. The “Traian” Hotel and the Monastery “Tismana” .....	80
III.5.4. Deportation in Bulgaria .....	83
III.5.5. The Camp at Philippopolis/Plovdiv .....	83
III.5.6. The Camp at Golemo Konare .....	85
III.5.7. Repatriation .....	92
III.6. Back to Turnu Severin (1918–1919) .....	94
<b>CHAPTER IV. G. OPRESCU IN CLUJ</b> .....	102
IV.1. G. Oprescu at the University of Cluj (1919–1923) .....	102
IV.2. Professional Development: G. Oprescu in Lyon and Geneva (1922–1923) .....	109
<b>CHAPTER V. G. OPRESCU AT THE LEAGUE OF NATIONS</b> .....	119
V.1. The League of Nations: General Data .....	119
V.2. The International Commission for Intellectual Cooperation (I.C.I.C.): Aims, Activity, Composition .....	122
V.3. G. Oprescu’s Appointment as a Secretary of I.C.I.C. (1923) .....	126
V.4. G. Oprescu, a Secretary of the International Commission for Intellectual Cooperation of the League of Nations .....	132
V.4.1. A Romanian in Genoa: His Daily Life, Debut and Activity at I.C.I.C. ....	133
V.4.2. The Consolidation of His Position and Influence; Between Nationalism and Internationalism .....	140
V.5. The End of His Mandate as a Secretary of I.C.I.C. ....	144
V.6. G. Oprescu, an Expert Inside the International Organization of Intellectual Cooperation of the League of Nations .....	147
<b>CHAPTER VI. G. OPRESCU AT THE UNIVERSITY OF BUCHAREST</b> .....	163
VI.1. The Department of French Civilization .....	163
VI.2. The Contests for Getting a Position in the Department of Art History (1927–1930) .....	165
VI.3. His Professorial Activity and the Seminar of Art History .....	172
VI.4. The Institute of Art History (1941–1948) .....	175
VI.5. The Department of Art History after 23 <sup>rd</sup> August 1944 .....	176
VI.6. International Congresses .....	178
VI.7. Oprescu at „N. Grigorescu” Institute of Visual Arts (1950–1962) .....	181

<b>CHAPTER VII. G. OPRESCU, DIRECTOR OF „TOMA STELIAN” MUSEUM (1931–1947)</b> .....	186
VII.1. Art Museums in Bucharest and „Toma Stelian” Museum .....	186
VII.2. The Founding of „Toma Stelian” Museum: Legal and Juridical Context, Financing ....	188
VII.3. The Directors of „Toma Stelian” Museum: George Olszewski (1926–1930) and G. Oprescu (1931–1947) .....	191
VII.3.1. George Olszewski (1926–1930) .....	191
VII.3.2. G. Oprescu (1931–1947): His Appointment as a Director .....	193
VII.4. G. Oprescu and „Toma Stelian” Museum: Institutional Strategy .....	195
VII.5. Directions of Exhibitions .....	200
VII.6. Director Oprescu’s Collaboration with the Artistic Council .....	210
VII.7. G. Oprescu and Multiple Job-Holding .....	212
VII.8. G. Oprescu and the Staff of „Toma Stelian” Museum .....	215
VII.9. The Earthquake in 1940, the Second World War and His Post-war Destiny .....	218
<b>CHAPTER VIII. G. OPRESCU AFTER THE SECOND WORLD WAR, SEEN THROUGH THE FILTER OF THE SECRET INTELLIGENCE SERVICE (1942–1966)</b> .....	231
VIII.1. The Secret Intelligence Service: Records, Checking and Intelligence Actions .....	231
VIII.2. G. Oprescu and Foreign Diplomats under the Scrutiny of the Secret Intelligence Service (1942–1953) .....	234
VIII.3. Being Followed by Agents and Confirmed as Doctrinairely Disloyal (1954–1956) ...	240
VIII.4. „The Researchers” and Oprescu Group (1957–1960) .....	242
VIII.5. „The Researcher” (1960–1962/1966) .....	258
VIII.6. Widening of Perspective .....	269
<b>CHAPTER IX. G. OPRESCU, FOUNDER AND DIRECTOR OF THE INSTITUTE OF ART HISTORY OF THE ACADEMY (1948–1969)</b> .....	282
IX.1. The Institute of Art History of the P.R.R. Academy .....	282
IX.1.1. Organization. Leadership .....	282
IX.1.2. The Structure of the Institute of Art History: Sections .....	285

IX.2. From the Activity of the Institute and Its Director's, G. Oprescu (1949–1969) .....	289
IX.2.1. The Institute of Art History in G. Oprescu's Vision: from Scientific Research to Material Basis .....	289
IX.2.2. Scientific Research Plans .....	294
IX.2.3. Scientific Activity: Publications and Congresses .....	296
IX.3. G. Oprescu's Relationship with His Subordinates .....	299
IX.4. The Last Years: His Collection and „G. Oprescu” Museum .....	302
<b>CHAPTER X. G. OPRESCU: HISTORIOGRAPHIC CONTRIBUTIONS AND CRITICAL REVIEWS (1922–1968) .....</b>	<b>307</b>
X.1. G. Oprescu and Art History .....	307
X.1.1. Studies on Traditional Art, French-Romanian Influences and the Art of the 19 <sup>th</sup> Century .....	309
X.1.2. Case Study: <i>Peasant Art at the Romanians</i> (1922), <i>Peasant Art in Romania</i> (1929) ...	312
X.1.3. Case Study: <i>Romanian Painting in the 19<sup>th</sup> Century</i> .....	317
X.2. The Museum and the University. The Monographic Direction .....	320
X.2.1. Case Study: <i>Grigorescu's Monograph</i> .....	322
X.3. G. Oprescu – Art History in the First Two Decades of Communism: Historical Synthesis .....	330
X.3.1. Case Study: <i>Romanian Statuary Sculpture</i> (1954) and <i>Romanian Sculpture</i> (1965) ....	332
X.4. G. Oprescu: Critical Reviews in the “Universul” Newspaper .....	338
X.4.1. Cultural Policies and Museography .....	339
X.4.2. Art and Ideology .....	350
X.4.3. The Institutionalizing of Art History Research Inside the Academy of the P.R.R. ....	360
<b>CONCLUSIONS .....</b>	<b>368</b>
<b>G. OPRESCU'S BIBLIOGRAPHIC ANNEX .....</b>	<b>375</b>
<b>LIST OF DOCUMENTARY ANNEXES .....</b>	<b>385</b>
<b>DOCUMENTARY ANNEXES .....</b>	<b>387</b>
<b>LIST OF ILLUSTRATIONS .....</b>	<b>399</b>
<b>BIBLIOGRAPHY .....</b>	<b>406</b>

## SELECTIVE BIBLIOGRAPHY

### I. PRIMARY SOURCES

#### UNPUBLISHED SOURCES

Arhiva Academiei Române (A.A.R.), fondul Acad. Gheorghe Oprescu.

Arhiva Consiliului Național pentru Studierea Arhivelor Securității (A.C.N.S.A.S.), fondurile Informativ, Rețea, Penal.

Arhiva Institutului de Istoria Artei „G. Oprescu” (A.I.I.A.), dosare 1950–1970.

Arhivele Naționale: Arhivele Naționale Istorice Centrale (A.N.I.C.), fondurile C.C. al P.C.R. Propagandă și Agitație, Ministerul Instrucțiunii, Ministerul Educației Naționale, Casa Școalelor, Ministerul Propagandei Naționale; Biroul Județean Satu Mare al Arhivelor Naționale (B.J.S.M.A.N.), fondul Oprescu George 1881–1969; Direcția Județeană a Arhivelor Naționale Cluj (D.J.A.N.C), fond Universitatea din Cluj; Serviciul Municipal București Arhivele Naționale (S.M.B.A.N.), fondurile Liceul „Matei Basarab”, Universitatea București/Facultatea de Litere; Serviciul Județean Mehedinți al Arhivelor Naționale (S.J.M.A.N.), fondurile Liceul Traian, Primăria orașului Turnu Severin.

Arhiva „Radu Bogdan”.

Arhiva U.N.E.S.C.O. (A.U.N.E.S.C.O.), fond Institut International de Coopération Intellectuelle 1921–1954.

Arhiva Universității Naționale de Arte (U.N.A), dosare 1950–1967.

Biblioteca Academiei Române (B.A.R.), Cabinetul de manuscrise (BAR., Ms.): arhiva documentară G. Oprescu, fondul de corespondență G. Oprescu, fondul de corespondență Iorga; Cabinetul de stampe, fotografie și albume fotografice (B.A.R., St.): albumul de fotografii G. Oprescu

Biblioteca Națională a României (B.N.R.), Colecții speciale, manuscrise: corespondență G. Oprescu; Arhiva istorică: fondul G. Oprescu – Constantin Ionescu-Mihăești.

#### PUBLISHED SOURCES

##### Yearbooks

Anuarul Universității din Cluj (A.U.C.), anii 1919–1923.

Anuarul Universității București (A.U.B.), anii 1928–1942.

## **The Press**

*Jubileul Societății „Doina” din Turnu Severin. Din activitatea profesorului I. Șt. Paulian prin părțile noastre*, în „Foaia diecezană. Organul eparhiei ortodoxe române a Caransebeșului”, an XLII, nr. 7, 13 februarie 1927.

*O serbare școlară la Giurgiu*, în „Foaia poporului”, an XIV, nr. 6, 5/18 februarie 1906.

*Un salut presei române. Din Turnu-Severin, România*, în „Tribuna”, an XIV, nr. 100, 8/21 mai 1910.

ČAPEK, Karel, *Ženeva pro literaturu a umění (Comisia permanentă pentru Literatură și Artă)*, în „Lidové noviny”, 19.07.1931, în Karel Čapek, *O umeni a kulture*, Praha, Edice Bratři Čapkové, 2018, vol. III.

OPRESCU, G., *Activitatea Comisiunii internaționale de Cooperare intelectuală a Ligii Națiunilor în anul 1928*, în „Cele Trei Crișuri. Anale Culturale”, Oradea, an X, ianuarie–februarie 1929.

PAULIAN, Ioan Șt., *Din sbuciumul vremurilor de jertfe și biruință (IX)*, în „Foaia diecezană. Organul eparhiei ortodoxe române a Caransebeșului”, an XLVIII, nr. 49, 3 decembrie 1933 și nr. 53, 31 decembrie 1933.

TZIGARA-SAMURCAȘ, Alexandru, *Congresul de istoria artei din Stockholm și oportunistul ocult al d-lui G. Oprescu*, extras din „Convorbiri literare”, septembrie 1933, pp. 3–19.

TZIGARA-SAMURCAȘ, Alexandru, *Gh. Oprescu critică și laudă arta germană*, în „Convorbiri literare”, LXXI, nr. 1–5, ianuarie–mai 1938, pp. 127–129.

VIANU, Tudor, *Un important dar primit de Biblioteca Academiei R.P.R.*, în „Scînteia”, an XXIX, nr. 4796, 31 martie 1960.

## **Correspondence, documents**

*Sărbătorirea Acad. George Oprescu (30 noiembrie 1956)*, în „Analele Academiei Republicii Populare Romîne”, Volumul VI/1956, București, Editura Academiei Republicii Populare Romîne, 1960, pp. 517–529.

BOGDAN, Radu, *Corespondențe culturale*, selecție alcătuită de Mădălina Mirea, București, 2013 (ediție digitală).

CIUPALĂ, Alin, *Testamentul academicianului George Oprescu, întemeietorul Institutului de Istoria Artei al Academiei Române*, în „SCIA.AP”, Tomul 4 (48), 2014, pp. 153–158.

GHERAN, Elena, *Henri Bergson – George Oprescu (Correspondence inédite)*, în „Romanian Journal of Sociology”, vol. II, no. 1–2, January–December 1991, pp. 117–130.

IONESCU, Radu, *Lettres de Henri Focillon à Georges Oprescu*, în „RRHA.BA”, tome XXIX, 1992.

KALUSTIAN, L, *Facsimile*, București, Editura Eminescu, 1975.

RĂȚOI, Tudor, Nicolae Chipurici, *Documente ale municipalității severinene 1916-1920*, vol. V, Craiova, Editura Alma, 2009.

ZUB, Alexandru, *Pe urmele lui Vasile Pârvan*, cu o prefață de Liviu Antonesei, București, Editura Institutului Cultural Român, 2005.

### **Memoirs**

*Acad. George Oprescu își amintește...(I–V)*, în „Viitorul. Organ al Comitetului Județean Mehedinti al P.C.R. și al Consiliului Popular Județean Provizoriu”, anul I, nr. 6–12, martie–mai 1968.

ANDREESCU-TREADGOLD, Irina, *O zi din viața publică a academicianului Oprescu în luna mai 1968*, în *70 de ani de la fondarea Institutului de Istoria Artei „G. Oprescu”*, coord.: Adrian-Silvan Ionescu, eds.: Ioana Apostol, Virginia Barbu, București, Editura Academiei Române, 2020, pp. 65–74.

BOGDAN, Radu, *O mărturie excepțională a lui George Oprescu*, în „Observator cultural”, nr. 97–98, 2002, <[http://www.observatorcultural.ro/O-marturie-exceptionala-a-lui-George - Oprescu\\*articleID\\_526-articles\\_details.html](http://www.observatorcultural.ro/O-marturie-exceptionala-a-lui-George-Oprescu*articleID_526-articles_details.html)> accesat în 23.06.2021.

BOGDAN, Radu, *Profesorul și falsurile de artă*, în „România literară”, nr. 6, 2000, <[http://arhiva.romanaliterara.com/index.pl/profesorul\\_i\\_falsurile\\_de\\_art](http://arhiva.romanaliterara.com/index.pl/profesorul_i_falsurile_de_art)> <[http://arhiva.romanaliterara.com/index.pl/profesorul\\_i\\_falsurile\\_de\\_art](http://arhiva.romanaliterara.com/index.pl/profesorul_i_falsurile_de_art)> accesat în 23.06.2021.

COSMA, Gaston Gh., *Evocări sentimentale*, București, Editura Danubius, 2005.

DEAC, Mircea, *Fără rame, fără soclu. Istoria unor date reale și a izvoarelor subiective*, București, Editura Medro, 2004.

NANU, Adina, *Călătorie în jurul casei mele*, București, Editura UNARTE, 2014.

OPREA, Petre, *Contact cu arta*, București, Editura Tehnică Agricolă, 1994.

OPRESCU, G., *Jurnal de călătorie*, București, Cartea Rusa, 1957.

OPRESCU, Acad. Prof. George., *Amintiri, evocări*, București, Editura pentru Literatură, 1968.

OPRESCO, George, *Un Chapitre peu connu de la vie sociale et artistique du Paris de la «Belle Époque»*, în „Gazette des Beaux-Arts”, juillet–août 1968.



- OPRESCU, George, *Respectați-vă setea de cultură!*, în *Amintiri despre anii de școală*, București, Editura Politică, ediția a 2-a, 1968, pp. 136–139.
- OPRESCU, G., *La Commission internationale de cooperation intellectuelle*, în „Revue roumaine d'études internationale”, nr. 2 (6), 1969, pp. 61–74.
- PAVEL, Amelia, *Un martor în plus*, vol. 1, București, Editura Du Style, 1997.
- PILLAT, Cornelia, *Ofrande. Memorii*, ediția a II-a, îngrijită de Monica Pillat, București, Editura Humanitas, 2011.
- ROSTÁS, Zoltán, *Marcela Focșa [extras din interviul publicat în Sala luminoasă, partea a II-a]: „Greu să spui că este numai negru sau numai alb”*, <<http://www.cooperativag.ro/marcela-focsa-partea-a-doua-sala-luminoasa/>> accesat în 23.06.2021.
- SIRIN, Petre, *Castele în Spania. Cronică de familie (1949–1959)*, București, Editura Humanitas, 2013.

## II. SECONDARY SOURCES

### Instruments

*Alexandru Tzigara-Samurcaș. 1872–1952. Biobibliografie adnotată*, redactori: Anca Podgoreanu, Geta Costache, Constanța, Editura Ex Ponto, 2004.

*Enciclopedia Argeșului și Muscelului*, Pitești, Biblioteca Județeană Dinicu Golescu Argeș, 2008.

### Works and articles written by G. Oprescu (alphabetical order)

*Adevarata cultură azi*, în „Universul”, 22 august 1945.

*Arta decăzută (Entartete Kunst)*, în „Universul”, 10 noiembrie 1937.

*Arta țărănească la români*, București, Cultura Națională, 1922.

*Artele plastice dela 23 August 1944 până azi*, în „Universul”, 21 august 1949.

*Anul artistic la noi și la alții*, București, Editura Universul, 1933.

*Brâncuși*, București, Editura Didactică și pedagogică, 1964.

*Casa artei germane*, în „Universul”, 10 septembrie 1938.

*Ce ar putea face Academia Republicii pentru arta? I–V*, în „Universul”, 8–28 octombrie 1948.

*Considerații asupra artei moderne*, București, Editura Meridiane, 1966.

*Curente noi în arta românească*, în „Universul”, 12 iulie 1947.

*Descentralizare artistică*, în „Universul”, 11 noiembrie 1948.

*Doi ani de critică artistică. Note și impresii*, București, Monitorul Oficial și Imprimeriile Statului, 1939.

*Eliade Rădulescu și Franța. Studiu de literatură comparată*, în „Dacoromania. Buletinul «Muzeului Limbei Române»”, Anul III, 1923, pp. 1–124.

*Expoziția „artă, muncă, democrație”*, în „Universul”, 21 iunie 1945.

*Expoziția grupului „Flacăra”*, în „Universul”, 15 aprilie 1948.

*Expoziția muncii legionare*, în „Universul”, 29 decembrie 1940.

*Germanii dela noi si „cultura”*, în „Universul”, 13 septembrie 1944.

*Gravura și cartea ilustrată germană la muzeul Toma Stelian*, în „Universul”, 14 mai 1938.

*Muzeele regionale I și II*, în „Universul”, 12 și 28 septembrie 1940.

*Muzeul regional*, în „Universul”, 21 august 1947.

*Muzeul „Toma Stelian”. Catalog (pictură, sculptură și desen)*, București, 1939.

*N. Grigorescu*, vol. 1–2, București, Editura Meridiane, 1961–1962.

*Peasant Art in Roumania*, în “The Studio”, Special Autumn Number, 1929, 182 p.

*Pictura românească în secolul al XIX-lea*, București, Fundația pentru Literatura și Arta „Regele Carol II”, 1937.

*Roumanian Art from 1800 to Our Days*, A.-B. Malmö Ljustrycksanstalt, 1935.

*Scrieri despre artă*, București, Editura Meridiane, 1968.

*Sculptura statuara românească*, București, E.S.P.L.A., 1954.

*Sculptura românească*, ediția a II-a revăzută, București, Editura Meridiane, 1965.

### **General and special works**

BERCIU-DRAGHICESCU, Adina, *Facultatea de Litere a Universității din București: 150 de ani de învățământ filologic românesc 1863-2013 Tradiție și valoare. Partea 1*, București, Editura Universității din București, 2013.

BOIA, Lucian, *Dosarele secrete ale agentului Anton: Petru Comarnescu in arhivele Securității*, București, Editura, Humanitas, 2014.

BUHUCEANU, Florin, *Homoistorii. Ieșirea din invizibilitate*, București, Maiko, 2011 (ediție digitală).

CHOLAKOV, Rumen, *Prisoners of War in Bulgaria during the First World War*, Cambridge University, 2012 (dissertation manuscript).

- GRANDJEAN, Martin, *Les réseaux de la coopération intellectuelle. La Société des Nations comme actrice des échanges scientifiques et culturels dans l'entre-deux-guerres*, thèse de doctorat, Lausanne, Université de Lausanne, 2018.
- GRUNDMANN, Siegfried, *The Einstein Dossiers Science and Politics – Einstein's Berlin Period with an Appendix on Einstein's FBI File*, Berlin, Springer, 2005.
- IONESCU, Radu, Gabriela Dumitrescu, *Centenar George Oprescu 1881–1969. Expoziție omagială*, București, Editura Academiei R.S.R., 1981
- NASTASĂ, Lucian, „*Suveranii*” *universităților românești. Mecanisme de selecție și promovare a elitei intelectuale. I. Profesorii Facultăților de Filosofie și Litere (1864–1948)*, Cluj-Napoca, Editura Limes, 2007.
- NICULESCU, Remus, Elena Niculescu, *Omagiu lui G. Oprescu: Expoziție de gravuri, desene, documente*, București, Editura Academiei R.S.R., 1971.
- OPREA, Petre, *Două perioade din istoriografia artei românești moderne și contemporane*, București, Editura Maiko, 2001.
- OPRIȘ, Ioan, *Istoria muzeelor din România*, București, Editura Museion, 1994.
- OPRIȘ, Ioan, *Istoricii și Securitatea*, vol. 1, București, Editura Enciclopedică, 2004.
- PEMBERTON, Jo-Anne, *The Story of International Relations. Cold-Blooded Idealists, Part One and Two*, Cham, Switzerland, Springer Palgrave Macmillan, 2019, 2020.
- TĂNASE, Stelian, *Anatomia mistificării*, ediția a II-a revăzută și adăugită, București, Editura Humanitas, 2003.
- ȚOCA, Vlad, *Art Historical Discourse in Romania. 1919–1947*, București, L'Harmattan, 2011.
- VANCE, Jonathan F. (ed.), *Encyclopedia of Prisoners of War and Internment. Second Edition*, Millerton, NY, Grey House Publishing, 2006.
- VASILE, Cristian, *Literatura și artele în România comunistă: 1948–1953*, București, Editura Humanitas, 2010.
- VASILE, Cristian, *Politicile culturale comuniste în timpul regimului Gheorghiu-Dej*, București, Editura Humanitas, 2011.
- VATULESCU, Cristina, *Police Aesthetics. Literature, Film, and the Secret Police in Soviet Times*, Stanford, Stanford University Press, 2010.
- VIANU, Tudor, Mircea Popescu (redactori responsabili), *Omagiu lui George Oprescu cu prilejul împlinirii a 80 de ani*, București, Editura Academiei Republicii Populare România, 1961.

## Studies and articles

- APOSTOL, Ioana, „Cercetătorul” în atenția Securității: G. Oprescu în arhiva C.N.S.A.S., în „SCIA. AP”, t. 7 (51), 2017, pp. 161–211.
- APOSTOL, Ioana, *G. Oprescu în captivitatea Puterilor Centrale. De la Turnu Severin la Golemo Konare și înapoi (1917–1918)*, în „SCIA. AP”, t. 8 (52), 2018, pp. 87–102.
- BOURDIEU, Pierre, *Iluzia biografică*, în *Rațiuni practice. O teorie a acțiunii*, trad. Cristina și Costin Popescu, București, Editura Meridiane, 1999, pp. 58–65.
- CĂRBUNARU, Florentina, *Istorie Intelectuală și cooperarea elitelor. Comisiile Ligii Națiunilor pentru cooperare intelectuală și România (1921–1939)*, în „Anuarul Institutului de Istorie «George Barițiu» din Cluj-Napoca”, tom LII, 2013, pp. 127–143.
- DEMETRESCU, Ruxandra, *Conceptul de stil național în istoriografia artistică. Afirmarea vocabularului critic*, în Victor Neumann, Armin Heinen (eds.), *Istoria României prin concepte*, Iași, Editura Polirom, 2010, pp. 323–378.
- DYKMANN, Klaas, *How International was the Secretariat of the League of Nations*, în „The International History Review”, Volume 37, Issue 4, 2015, pp. 721–744.
- ENACHE, Monica, *Coborâri în subteran. Câteva cazuri de critici de artă și artiști plastici în arhivele Securității* în „Caietele CNSAS”, nr. 15, 2015, pp. 301–333.
- ENESCU, Theodor, Amelia Pavel, *Critica de artă și studiile de istorie a artei privitoare la perioada modernă și contemporană a artei românești*, în Al. Dima, Mircea Popescu (coord.), *Istoria științelor în România. Știința literaturii. Istoriografia de artă*, București, Editura Academiei Republicii Socialiste România, 1979, pp. 127–140.
- FRUNZETTI, Ion, *Prefață la Alexandru Busuioceanu, Scrieri despre artă*, Editura Meridiane, București, 1980, pp. 11–20.
- GOILĂ, Lucian, *Muzeul Toma Stelian și politica expozițiilor internaționale*, în „Caiete de istoria artei”, 2017, pp. 56–75.
- GRECU, Doina, Elena Comșulea, *Din culisele «Dacoromaniei»: Dracomaniile (I, II)*, în „Caietele Sextil Pușcariu”, I, Secțiunea Marginalia, pp. 377–394.
- GRIGORESCU, Dan, *Omagiu profesorului George Oprescu*, București, Editura Academiei Române, 2006, pp. 5–21.

- IONESCU, Adrian-Silvan, *Arta și artiștii secolului al XIX-lea în viziunea istoricilor artei secolului XX de la Institutul de Istoria Artei*, în *70 de ani de la fondarea Institutului de Istoria Artei „G. Oprescu”*, coord.: Adrian-Silvan Ionescu, eds.: Ioana Apostol, Virginia Barbu, București, Editura Academiei Române, 2020, pp. 179–212.
- KALLESTRUP, Shona, *From Bucharest to Byzantium: the Entangled History of a Romanian Art History Book in St Andrews University Library*, February 3, 2021, <[https://arthist.ro/2021/02/from-bucharest-to-byzantium/?fbclid=IwAR1Mf\\_9mlvsHO9H3-FvKSvVENEaVjidj\\_n\\_7PsqiX9DaTjCYOZP6BDrkAI](https://arthist.ro/2021/02/from-bucharest-to-byzantium/?fbclid=IwAR1Mf_9mlvsHO9H3-FvKSvVENEaVjidj_n_7PsqiX9DaTjCYOZP6BDrkAI)> accesat în 27.06.2021.
- LAQUA, Daniel, *Transnational Intellectual Cooperation, the League of Nations, and the Problem of Order*, în „Journal of Global History”, vol. 6, nr. 2, iulie 2011, pp. 223–247.
- LAQUA, Daniel, *Activism in the 'Students' League of Nations': International Student Politics and the Confédération Internationale des Étudiants, 1919–1939*, în „The English Historical Review”, vol. 132 (556), 2017, pp. 605–637.
- MĂGUREANU, Ioana, *Contribuție la istoria colecționismului românesc interbelic. Colecția Ciucă*, în „SCIA.AP”, 2011, t. 1(45), pp. 217–223.
- MODREANU, Roxana, *Influențe ale ideologiei comuniste în istoriografia de artă românească. Scrieri monografice din perioada 1948–1964*, în *70 de ani de la fondarea Institutului de Istoria Artei „G. Oprescu”...*, 2020, pp. 313–326.
- MOSCOVICI, Ionela, *Misiunea franceză de interpunere în Banat: martie–mai 1919*, în „Banatica” nr. 21, 2011, <<http://banatica.ro/media/b21/immf.pdf>> accesat în 23.05.2020, pp. 361–378.
- NICULESCU, Remus, *G. Oprescu historien de l'art français*, în „RRHA.BA”, numéro dédié à Remus Niculescu, 2006, pp. 47–49.
- NIȚULESCU, Virgil Ștefan, *Note privind legislația patrimoniului cultural mobil din România în perioada 1946–1989*, în „Muzeul Național”, XI, 1999, pp. 289–305.
- OPREA, Petre, *George Oprescu, muzeograf*, în „Revista muzeelor”, tom 19, nr. 1, 1982, pp. 49–53.
- PEMBERTON, Jo-Anne, *The Changing Shape of Intellectual Cooperation: From the League of Nations to UNESCO*, în „Australian Journal of Politics and History”, 2012.
- POPESCU, Mircea, *Georges Oprescu, fondateur de l'école roumaine d'histoire de l'art*, în „RRHA.BA”, tome XIX, 1982, pp. 9–13.
- POPOVĂȚ, Petre, *Muzeul de la Șosea*, în „Martor”, IV, 1999, supliment, 140 p.

- RĂDULESCU, Mihai Sorin, *Considerații despre genealogia lui George Oprescu*, în *70 de ani de la fondarea Institutului de Istoria Artei „G. Oprescu”*, coord.: Adrian-Silvan Ionescu, eds.: Ioana Apostol, Virginia Barbu, București, Editura Academiei Române, 2020, pp. 75–90.
- SABADOS, Marina, (coord.), *Tezaurul Academiei Romane, Vol. V: Colecții de Arta. Academia Romana. Institutul de Istoria Artei „G. Oprescu”*, București, Editura Academiei Romane, 2014.
- SABĂU, NICOLAE, *Corioaln Petranu și începuturile Istoriei artei la Universitatea din Cluj (1919–1945)*, în Nicolae Sabău, Corina Simon, Vlad Țoca, *Istoria artei la Universitatea din Cluj, Vol. I (1919–1987)*, Cluj, Presa Universitară Clujeană, 2010, pp. 13–325.
- STAVINSCHI, Magda, *Petre Sergescu – o mare personalitate atât de puțin cunoscută nouă azi*, în „NOEMA”, vol. XIII, 2014, pp. 333–349.
- TEACĂ, Corina, *In Search of National Traditions: Art History in Romania*, în Matthew Rampley, Thierry Lenain, Hubert Locher, Andrea Pinotti, Charlotte Schoell-Glass, Kitty Zijlmans (eds.), *Art history and visual studies in Europe: transnational discourses and national frameworks*, Leiden, Boston, Brill, 2012, pp. 452–460.
- TOTOK, William, *Freud – cu voie de la poliția politică sau Rolul fostului ofițer de Securitate Heinz Stănescu* în <<https://www.dw.com/ro/freud-cu-voie-de-la-poli%C5%A3ia-politic%C4%83-sau-rolul-fostului-ofi%C5%A3er-de-securitate-heinz-st%C4%83nescu/a-6363069>> accesat în 4 iulie 2021.
- TRIFUNOVIĆ, Bogdan, *Prisoners of War and Internees (South East Europe)*, în Ute Daniel, Peter Gatrell, Oliver Janz, Heather Jones, Jennifer Keene, Alan Kramer, and Bill Nasson (eds.), *1914-1918-online. International Encyclopedia of the First World War*, Berlin, Freie Universität Berlin, 2014, <[https://encyclopedia.1914-1918-online.net/article/prisoners\\_of\\_war\\_and\\_internees\\_south\\_east\\_europee](https://encyclopedia.1914-1918-online.net/article/prisoners_of_war_and_internees_south_east_europee)> accesat în 09.08.2018.
- ȚOCA, Vlad, *George Oprescu. Activitatea și crezurile sale în perioada interbelică*, în Ionuț Costea, Ovidiu Ghitta, Iulia Pop (coord.), *Istoria Culturii. Cultura istoriei. Omagiu Profesorului Doru Radosav la vârsta de 60 de ani*, Cluj, 2010, pp. 437–447.
- ȚOCA, Vlad, *Monografii de artist realizate de colaboratorii lui George Oprescu în perioada interbelică*, în „Studia Universitatis Babes Bolyai Historia Artium”, nr. 1, 2010, pp. 87–94.

- ȚOCA, Vlad, *George Oprescu și Coriolan Petranu, doi istorici de artă remarcabili ai României interbelice*, în *70 de ani de la fondarea Institutului de Istoria Artei „G. Oprescu”*, coord.: Adrian-Silvan Ionescu, eds.: Ioana Apostol, Virginia Barbu, București, Editura Academiei Române, 2020, pp. 117–133.
- VARGA, Mihaela, *Portretul unui critic și istoric de artă: Radu Ionescu*, în „Revista muzeelor”, nr. 16, 2006, pp. 95–100.
- VASILE, Cristian, *Institutul de Istoria Artei ca parte a sistemului de cercetare științifică umanistă în timpul regimului Gheorghiu-Dej*, în *70 de ani de la fondarea Institutului de Istoria Artei „G. Oprescu”*, coord.: Adrian-Silvan Ionescu, eds.: Ioana Apostol, Virginia Barbu, București, Editura Academiei Române, 2020, pp. 387–392.
- VATULESCU, Cristina, *Arresting Biographies: The Secret Police File in the Soviet Union and Romania* în „Comparative Literature”, 56, no. 3, 2004, pp. 243–261.
- VLASIU, Ioana, *George Oprescu, cronicar de artă*, în „SCIA.AP”, tom 39, 1992, pp. 3–5.
- VLASIU, Ioana, *George Oprescu, critic de artă: între hedonism și politică culturală*, în *70 de ani de la fondarea Institutului de Istoria Artei „G. Oprescu”*, coord.: Adrian-Silvan Ionescu, eds.: Ioana Apostol, Virginia Barbu, București, Editura Academiei Române, 2020, pp. 91–100.

### **Web sources**

<<https://atom.archives.unesco.org/oprescu-george-2>> accesat în 30.06.2021.

<[https://fr.wikipedia.org/wiki/Marthe\\_Pelletier](https://fr.wikipedia.org/wiki/Marthe_Pelletier)> accesat în 1 iunie 2020.

<<https://lontad-project.unog.ch/>> accesat în 28.06.2021.

C.N.S.A.S., *Index de termeni și abrevieri cu utilizare frecventă în documentele Securității*, <<http://www.cnsas.ro/documente/arhiva/Dictionar%20termeni.pdf>> accesat în 4 iulie 2021.

*The League of Nations: A Pictorial Survey*, 1928, f.p., <<https://www.wdl.org/en/item/11589/>> accesat în 11.02.2021.