

DAIRY SIBLINGS ON BOTH SIDES OF THE DANUBE RIVER.
NOTES ON THE CURIOUS CASE OF A MIGRANT FAMILY
AND THEIR DAIRY SHOPPE¹

Malamir Spasov

*Institute of Balkan Studies & Centre of Thracology
Bulgarian Academy of Sciences
Bulgaria*

Abstract: This article presents some notes on the curious case of a Bulgarian migrant family and the way their dairy shop influenced the development of the Romanian avant-garde art movement. In 1907, under the pressure of Ottoman troops and Greek Andarts, a family of Bulgarian peasants from Western Macedonia emigrated to Romania and settled in Bucharest, where they opened a dairy shop, named Enache's Dairy Shop. Beginning with 1915 up to 1929 the dairy shop gradually became a regular meeting place for a large part of the young Romanian avant-garde authors in the interwar Bucharest, eventually turning into one of the most original literary circles.

Keywords: Stephan Roll / Gheorghe Dinu, Enache's Dairy Shop, Bucharest, interwar period, Romanian avant-garde

A Balkan Story

This text contains some notes on the curious case of a migrant family and their *dairy shoppe*. A very short story, it came up while the author was rummaging through biographies and texts of literary modernists of our Southeast European latitudes and is an almost literary case study from the beginning of the 20th century, or simply a Balkan story, told in an impressive way by fate itself – a genuine parable, an aphorism served by life, and a charming metaphor.

Enache's Dairy Shoppe

*Lăptăria lui Enache*² (in Romanian: *Enache's Dairy Shop*) is a historical, i.e. a memorable place in the Romanian capital, Bucharest. In short, in the 1990s and 2000s, *Enache's Dairy Shoppe* was a beer hall whose *cult-like status* was constantly growing. At least until it closed, sometime in 2011. That name, certainly sounds strange for a pub sign and

¹ The first version of this article was presented as a scientific report in the “History and Culture of the Balkans: Foreign Influences, Contextual Adaptation, Hybrid Phenomena” Round Table (Sofia, Bulgaria, 2 – 3 November 2023) held in Memory of Dr. Sanya Velkova-Kozuharova.

² Although it was originally *Lăptăria la Enache*, as it was written on the shop window.

immediately raises a lot of questions. It appears that the name was taken from another legendary location in Bucharest – an actual *Dairy Shoppe* of the 1920s in the city center again, not too far away from the modern days same-name pub. Certainly, the name was not chosen by chance. In the turbulent years between the World Wars, the shop in question, called *Enache's Dairy Shoppe* somehow turned into a truly memorable place deeply connected to the history of the Romanian artistic avant-garde.

However, what do the *shop* and the *pub* have in common to share the same name?

Enache's Dairy Shoppe, the beer hall, was located into the very heart of the city, at No 2 *Nicolae Balcescu Blvd.*, right at the *Piața Universității (University Sq.)*, in the building of the National Theater of Bucharest, named after the great Romanian playwright Ion Luca Caragiale – on the top fourth floor, in the space right above the main halls - a vibrant pub on the very roof of the theatre. During those two decades of existence the *Dairy Shoppe* was one of the most loved and most frequented establishments in the Romanian capital, as well as one of the most famous and favorite meeting and gathering places of the *artistic underground* in Bucharest – the cream of the crop. The pub was also a kind of contemporary Romanian *music scene barometer*. The *Dairy Shoppe* even maintained channels on various music internet platforms, broadcasting live on Friday and Saturday nights. It was a famous landmark where all sorts of cultural events took place: theatrical plays, poetry readings, book launches, concerts, etc. In summertime events moved to the neighboring Terrace in front – right on the rooftop again – a place known as *La Motoare* (in Romanian: *At the Motorcycles*). This was until the *Dairy Shoppe* closed, along with the *At the Motorcycles* ' Terrace, when sometime in the spring of 2011 a long-term rehabilitation and reconstruction work of the theater building started.

The plans then called for the National Theater in Bucharest to return to its former modernist appearance – with a rooftop that resembles the hat of Ion Luca Caragiale himself. *Enache's Dairy Shoppe* had to close doors, albeit with the promise of reopening sometime in future – an intention which, for some reason, remained unfulfilled, even after the renovation ended and the National Theater in Bucharest reopened in 2014. To this day, a great number of those associated with this place are still waiting for the *Dairy Shoppe* to reopen and to house the Bucharest *artistic underground* again, but in vain so far³.

An interesting and important detail in this regard was the interior of *Enache's Dairy Shoppe* which sent visitors back to 1920s and 1930s with decoration consisting mainly of

³ See: ArtLine, Laptaria lui Enache, *ArtLine*, September 2016, <https://www.artline.ro/Laptaria-lui-Enache-36642-1-n.html> – 10.02.2024.

avant-garde memorabilia – portraits, reproductions, covers of avant-garde magazines, etc., related to some of the fathers of the *Dada* movement, for example, such as Tristan Tzara or Victor Brauner, along with works of other avant-garde artists and associates.

Enache's Dairy Shoppe, the store not the pub – the original one, the prototype and precursor, which was more like a grocery and a buffet at the same time, appeared sometime in the second decade of the 20th century, most probably in 1915. The store opened at 37 *Barației Str.* – just opposite the Old Town, right across the *Ion Brătianu Blvd.* and really close to *Unirii Sq.* (in Romanian: *The Union Square*), that is again in the very center of Bucharest. What made this very *Dairy Shoppe* unique and remarkable, thus drawing attention, is the fact that, by coincidence or not, gradually it turned into a regular gathering place for a large part of the young *avant-garde artists and poets* in the interwar Bucharest – most of them being canonical authors today. This was until it closed doors at 37 *Barației Str.* on October 26, 1931, to return – in a certain way – after more than six decades on the fourth floor of the National Theater in Bucharest in the 1990s.

In short, *Enache's Dairy Shoppe* – both the old store from the 1920s and the pub from the 1990s – in a sense had always been a space inhabited by the Bucharest *artistic underground*, always connected to the *modern*, the *modernist*, the *avant-garde*. It is precisely this continuity, stated through the name, that is, in fact, the commonality between the two spaces – the one of the past and the one of the present.

Enache Dinu

But who was *Enache* in question, the patron of *The Dairy Shoppe*? The birth name of this well-known man (at least among the young Romanian *avant-gardists* in the interwar Bucharest), the owner of the *Enache Dinu's Dairy Shoppe* himself, was Yanaki, Yanaki Dinev. Yanaki Dinev and his wife Paraskeva were Bulgarian peasants from Western Macedonia, from the Lerin region village of Prekopana, Bitola Vilaet (also known as Manastir), then within the Ottoman Empire, today – Perikopi, Florina County, Greece. Yanaki was also known to have been Komita or Komitadji (that is a Bulgarian revolutionary, member of a rebel band in Macedonia, within the Ottoman Empire). In 1907, together with his wife Paraskeva and their infant son Gheorghi, Yanaki took the path of emigrants, reaching all the way to Bucharest⁴. The reasons for the family to emigrate becomes clear when we take a look at the events that were taking place in Western Macedonia at the time.

⁴ I. Pop, St. Roll, In: A. Sasu, (ed.), *The Biographical Dictionary of Romanian Literature, vol. II*, Pitești, Editura Paralela 45, 2004, p. 483.

Prekopana

According to statistics, in the 19th century, Prekopana was an entirely Bulgarian village of exarchists, that is, Bulgarians who, after the establishment of the Bulgarian Exarchate in 1870, recognized the Bulgarian Exarch as the spiritual head of their church⁵. The villagers in Prekopana were mainly engaged in livestock breeding. In view of the numerous flocks of sheeps, the inhabitants of Prekopana produced large quantities of dairy products, which they sold mostly in the neighboring villages. Locals often set off *on gurbet*, that is, *to make a profit* away from home or simply abroad. At first they travelled to nearby cities, such as Lerin, Kostur and Thessaloniki, and later to Turkey, Bulgaria and even across the river Danube – to Romania, where they usually worked as dairymen or engaged in barkeeping or innkeeping⁶.

In 1900, the population of Prekopana numbered around 1,100 Bulgarian residents. In 1901 and 1902, coordinators and agitators of the Internal Macedonian-Adrianople Revolutionary Organization (IMARO) came illegally to the village and managed to form a Komitadji detachment of about 60 men although an Ottoman military unit of about 200 *asker* soldiers was stationed in the village at the very same time⁷. When the Ilinden–Preobrazhenie Uprising broke out in July 1903, the Ottoman army attacked Prekopana and burned down almost the entire village. Later on, in August, the army passed through the village again and set on fire what was left. In the spring of 1904, most of the inhabitants of Prekopana returned to the village and rebuilt their houses. However, the suffering did not end there. In the following year, 1905, the village and its inhabitants turned into victims again – this time to the wave of *Greek Andartes* attacks on many Macedonian Bulgarian villages that took place after the uprising. In 1905, the village was set on fire again, and again – during the *Second Balkan*

⁵ В. Кънчов, *Македония. Етнография и статистика*. София, Българското книжовно дружество, 1900, с. 250.

⁶ Ф. Мартинова-Буцковска, *Прекопана*. Скопје, НИП Студентски збор, 2007, с. 97.

⁷ *Ibid.*

War of 1913...⁸ “Ain’t no joy in Macedonia today...”, as one refugee exclaimed in his memories at the time⁹.

Against the backdrop of those turbulent events in Prekopana, in 1907 the Dinev family – Macedonian Bulgarian Komitadji Yanaki Dinev, together with his wife Paraskeva and their toddler son Gheorghi, crossed the river to the North, and emigrated to Bucharest, Romania¹⁰. There, Yanaki was listed among the activists of the so-called Macedonian Brotherhood in Romania – a patriotic and charitable public organization of Macedonian-Bulgarians that existed in the country in the interwar period¹¹.

At some point of the story, Yanaki Dinev became Enache Dinu and opened a *dairy shoppe* in the very center of Bucharest – *the Enache’s Dairy Shoppe*.

Stephan Roll

But how exactly and under what circumstances did *The Dairy Shoppe* become a regular gathering place for a large part of the young Romanian *avant-garde* artists and poets in Bucharest back there into those interwar years? The answer to this question lies behind the name of Yanaki Dinev’s son – Gheorghi Dinev (1904–1974).

Gheorghi Dinev was born on June 5, 1904, in Prekopana, exactly during those aforementioned turbulent times, shortly before his parents took a decisive step and left their birthplace forever. At some point of the story, just like his father, Gheorghi Dinev became Gheorghe Dinu – the future Romanian journalist, *avant-garde* poet and left-wing activist.

Little Gheorghe completed four grades at the Bulgarian school in Bucharest, which he attended from 1911 to 1915¹². (In his correspondence later it appeared that Romanian language remained a second, non-native language for him¹³.) He grew up in a multicultural environment, spending much of his time in the Jewish quarters, earning his living as a

⁸ Н. Темчев, Жертвите при потушаванѣ на Илинденското възстание, *Илюстрация Илинденъ*, 1942, N 5 (14/135), с. 12 – 13; See also: Д. Вамваковски, Грчката македонска борба 1904-1908. Општи карактеристики, *Гласник*, Скопје, Институт за национална историја, 2016, N 1(60), с. 159 – 174; П. Дорев, (съст.), *Костурско въ македонската револуция. Официални документи изъ тайнитѣ турски архиви на великото везирство и на Хилми паша*. София, Костурското Благотворително Братство, 1937; X. Силянов, *Освободителните борби на Македония т. 1–2*. София, Наука и изкуство, 1983; И. Бурилкова, Ц. Билярски (съст.), В. Чекаларов, *Дневник*. София, ИК Синева, 2001.

⁹ М. Тасев, Спомени, В: И. Гаджев (съст.), *История на българската емиграция в Северна Америка т. 2: Българио, мащеха наша (1944-1989)*, София, Гутенберг/ Институт по история на българската емиграция в Северна Америка „Илия Т. Гаджев“, 2006, с. 366.

¹⁰ Pop, *The Biographical Dictionary*, p. 483.

¹¹ К. Пърличев, *36 години във ВМРО*. София, Веда-МЖ, 1999, с. 563.

¹² Pop, *The Biographical Dictionary*, p. 483; A. Croitoru, Medi Dinu – o mare doamnă care a străbătut veacul, *Realitatea Evreiască*, 2008, N 294-295 (1094-1095), p. 11.

¹³ See: D. Mironescu. Avangarda în corespondență: prietenie literară, *Convorbiri Literare*, Bucharest, Uninia Scriitorilor din România, August, 2012.

Shabbos goy (that is, a non-Jew who was employed by Jews to perform certain types of work that Jewish religious law prohibited a Jew from doing on the Shabbat)¹⁴. Later on – and this is a milestone moment in this story of ours – starting from 1915 till sometime in the autumn of 1929 he worked as a salesman in his father’s *dairy shoppe* at *37 Barației Street*, in central Bucharest¹⁵.

Hereafter, Gheorghe established relationships with far-left groups. Evidences date back to the end of 1921, when the secret police of the Kingdom of Romania were informed about possible connections of Gheorghe Dinu with the anarchist Max Goldstein – a controversial personality, known for organizing several terrorist attacks, including one in front of the Senate, in which the Chairman Constantin Coandă himself was badly wounded¹⁶. Shortly after, *The Dairy Shoppe* began to be talked about as a mouthpiece for agents of the Comintern, and the secret police kept an eye on the avant-gardists’ gatherings, grouped around Gheorghe Dinu, etc. However, this is yet another story...

He published reviews, articles, essays and prose poems under the name Gheorghe Dinu, but signed his poetry with a pseudonym, that read... Stephan Roll (1904–1974). Before becoming completely radicalized and devoting himself almost entirely to proletarian literature and to his role as a left-wing activist, Gheorghe Dinu / Stephan Roll became a well-known avant-garde poet, editor, film critic and quite a familiar face of the modernist bohemia among the artistic circles of the Romanian capital. During his artistic searches he went through most of the known major avant-garde currents.

His poetic work echoed the main movements in the Romanian avant-garde, from Constructivism to Surrealism (*Poeme în aer liber / Poems in the Open Air*, 1929, and the prose poems of *Moartea vie a Eleonorei / Eleonora's Living Death*, 1930). His language outlined a naturalistic universe enlivened by sensory freshness that testified to a strong imagination and particular inventiveness, further emphasized by the abundance of playful, ironic and burlesque accents. Although much later, his lyrical reflections in his book *Ospățul de aur (The Golden Feast*, 1968), as well as his essays on his contemporaries and like-minded authors, were written in a poetic style that resembled the imagery and metaphor of the Imagists. In his later works, Gheorghe Dinu / Stephan Roll was a militant journalist who advocated mainly left-wing and anti-fascist positions, reflected in the posthumously published collection *Baricada din calimăra (The Inkwell Barricade*, 1979).

¹⁴ Croitoru, *Medi Dinu*, p. 11.

¹⁵ Pop, *The Biographical Dictionary*, p. 483.

¹⁶ I. Mocanu, Europa, după ploaie (despre Avangarda românească în arhivele Siguranței), *Contrafort*, 2008, N 5, <http://www.contrafort.md/old/2008/163/1469.html> – 07.02.2024.

For some researchers, Dinu / Roll remains a minor author¹⁷, for others – downright mediocre¹⁸, and yet some specialists see him as one of the most authentic avant-garde writers¹⁹. Here and now, however, we are not so much interested in the very essence of his artistic creation as in his role as a catalyst for the development of the artistic avant-garde in Romania.

Gheorghe Dinu, also known as Stephan Roll, was an early member of Romanian avant-garde circles. He is known for his contributions as an editor to numerous Romanian avant-garde publications that are considered canonical today. Together with Ilarie Voronca and Vikcor Brauner, he edited the only issue of the iconic *75 HP* (*75 HP* for *75 horsepower*) magazine, published in October 1924. Together with Scarlat Callimachi, he published another cult-like journal – *Punct* (*Full stop*, 1924–1925). He was also editor of *Integral* (*Integral*, 1925–1928) magazine, where he also made his debut as a film critic, along with authors such as Benjamin Fondan and Ion Călugăru. Around that time (1927) he met the aspiring poet Geo Bogza, who had previously perused his poems in “Contimporanul”, and together they collaborated on editing and publishing the *Urmuz* magazine (*Urmuz* was named after a Romanian absurdist from the first quarter of the 20th century who turned to be the favorite belated discovery of Romanian avant-garde). They were then joined by the provocative and brilliant Jules Perahim. Dinu / Roll also edited another iconic avant-garde magazine – *unu* (*one*, 1928–1932). Sașa Pană, another avant-garde writer, called him the “mercury” of the “unu” literary circle²⁰. Gheorghe Dinu / Stefan Roll, who was exceptionally active, was also an editor of various newspapers and magazines outside the avant-garde circles, including *Adevărul* (*Truth*), *Dimineața* (*Morning*), and *Cuvântul liber* (*Free speech*) from 1934 to 1938). Between 1938 and 1940 he was an editor of the *Lumea românească* (*Romanian world*) newspaper, then, between 1940 and 1947, he is at the *Timpul* (*Time*) newspaper. He also worked in the editorial offices of the *Munca* (*Labor*) newspaper and the *Gazeta literară* (*Literary newspaper*) magazine (1947–1956). In the years between 1956 and 1967, he was Secretary of the Union of Journalists. He also wrote articles and reviews cooperating with *Reporter* (*Reporter*), *Meridian* (*Meridian*), *Facla* (*Torch*), *Era nouă* (*New age*)²¹. Besides

¹⁷ R. Voncu, *Integrala Stephan Roll*, la o nouă ediție, *România Literară*, 2015, N 1-2, p. 16.

¹⁸ Mironescu, *Avangarda în corespondență: prietenie literară*.

¹⁹ I. Simuț, *Cum înaintează poezia*, *România Literară*, 2008, N 13, p. 13.

²⁰ I. Pop, Stephan Roll, In: I. Pop (ed.), *Avangarda Românească*, București, Editura Fundației Naționale pentru Știință și Artă, 2015, p. 728.

²¹ Pop, *The Biographical Dictionary*, p. 483.

everything so far, he also published an introduction to Romanian surrealism in the *cult-like* German avant-garde magazine in Berlin, *Der Sturm*²².

The Century

In fact, a great number of all these editions, such as the *75 H.P.*, *Punct*, and *unu*, which became legendary over time, came into the world right there, in *Enache's Dairy Shoppe*. That is why it is not an exaggeration to say that *Enache's Dairy Shoppe* gradually became the cradle of the Romanian avant-garde in the years between the two world wars.

Here is what Sașa Pană wrote in his diary, while recalling the moment he first crossed the threshold of *Enache's Dairy Shoppe*²³:

*I entered a kind of a kitchen-diner full of haulers and chimney sweeps who were gorging upon the greasy marble tables, and right there, amidst the puffs of cigarette smoke and stove fumes, Roll was stuffing himself with scrambled eggs, and little did I know that from that day on, for many years to come, I would return here almost every day. And even several times a day. Because it was here that the heart of the modern, avant-garde movement in Romania was beating*²⁴.

While he was working in his *father's dairy shoppe*, Gheorghe Dinu / Stefan Roll, known among his friends for his restless, rebellious and non-conformist spirit, gathered there many of them – mostly avant-garde artists and poets. In the course of time Dinu / Roll managed somehow to band them together and to literally swirl that very *cream* of the Romanian avant-garde movement around himself, turning his *father's dairy shoppe*, this quite ordinary place of everyday life, into one of the *most original literary circles that Romania once knew*²⁵.

While meeting there, Ilarie Voronca, Victor Brauner, Sașa Pană, Geo Bogza, Ion Vinea, Mihail Cosma (that is the French poet Claude Sernet – both pseudonyms of Ernest Spirt), Benjamin Fondan, Jules Perachim and many, many others, simply were pulled together around Gheorghe Dinu / Stefan Roll. Victor Brauner himself painted by hand the famous cow with an udder on the shop window and started to ironically call *Enache's Dairy Shoppe* “Secolul” (“The Century” or “The Epoch”), thus forging the nickname that would go down in

²² P. Cernat. *Avangarda românească și complexul periferiei: primul val*. București, Cartea Românească, 2007, p. 221 – 222.

²³ All translations are mine unless otherwise noted, M.S.

²⁴ S. Pană. *Născut în '02: Memorii, file de jurnal, evocări*. București, Editura Minerva, 1973, p. 228. Unless otherwise indicated translations are those of the author.

²⁵ *Ibid.*

history. From then on, everyone from Dinu / Roll's entourage started jokingly calling the tiny *Dairy Shoppe* "The Century". And this is hardly accidental²⁶. *One of the aesthetic phenomena of the century* was literally happening right there in this room on 37 Barației Str., coming right out of the minds and hands of the young Romanian avant-garde artists and poets gathered in this cookery of Dinu / Roll. Well, as long as *Enake's Dairy Shoppe* could be found there, at that address, in the same fashion. *The century was literally happening right there.*

October 26, 1931, was the day when *Enache's Dairy Shoppe* at 37 Barației Str. closed its doors. They say the *Dairy Shoppe* went bankrupt allegedly because Dinu was giving away free food to impoverished customers, and it was eventually sold to another Bulgarian family²⁷. On this occasion, Sașa Pană wrote:

*On that day, which was also the last day of The Century, I took a picture with Roll outside, leaning against the shoppe window with a cow painted by hand and an udder upgraded by Victor Brauner. There we had lived the epoch, there was the century*²⁸.

In the December issue of the avant-garde magazine *unu*, Roll also wrote a short text about the closing of the store – a kind of an epitaph for *Enake's Dairy Shoppe*, which was actually a farewell to "The Century":

*On the sweltering afternoons upon demolished stairway, outside there, the street passed through us like a pipe. Do you remember, Victor, at seven in the evening, the crowds of salesmen, the noise of students in love, bitter cigarettes, warm buns and stars hidden in the pocket, the heart was like a waistcoat worn inside out, woven of gold and with radium buttons? Do you remember, Nesty, all the homecomings at midnight, the stolen street signs, and the way we caught our breath on the doorstep? We pressed the polished handle down and entered the house. Do you remember, Sasha, and everyone else, our tiny little place inside, our living den? All this turned into a kind of nostalgic Pompeii, forever under the thick glass of the past. Reach out and eat the berries of this ember. "The Century" remained only in our souls*²⁹.

²⁶ *Ibid.*, p. 227.

²⁷ Croitoru, *Medi Dinu*, p. 11.

²⁸ Pană, *Născut în '02*, p. 355.

²⁹ S. Roll. Secolul, *unu*, decembrie 1931, IV, N 41, p. 6, https://monoskop.org/images/e/e9/Unu%2C_nr._4%2841%29%2C_decembrie_1931.pdf – 10.02.2024.

Later, already after the Second World War, Gheorghe Dinu / Stefan Roll emerged as one of the important writers in service of the left-wing ideas and propaganda tolerated by the new authority in power³⁰. However, there were some indications that Roll secretly resented some communist policies, party recruitment for example³¹. In the 1950s, he married the famous Romanian artist of Jewish origin, Margareta Vexler “Medie” Dinu. Their marriage was childless³². In 1968, his retrospective volume *Ospățul de aur (The Golden Feast, 1968)* was published, with a foreword by Alexandru A. Filipide, from which much of the general public, as well as younger writers, understood that the journalist Dinu and the avant-garde poet Roll were in fact one and the same person³³.

The emigrant Gheorghi Dinev, the journalist Gheorghe Dinu, the avant-garde poet Stefan Roll, if you will, ”the mercury of the *unu* circle”, the heart of ”The Century”..., ended his earthly journey in 1974.

Lactobacillus Bulgaricus Or Dairy Siblings

According to the established concepts, radical avant-garde currents stayed away from Bulgaria, evading almost entirely the cultural milieu here. Anyway, wherever avant-garde reaches, it leaves traces – for example the Yambol modernist circle around Kiril Krastev and *Crescendo* magazine. In contrast to the cultural and literary context in Bulgaria, avant-garde currents and tendencies in Romania were indeed more numerous and more diverse, although difficult to clearly differentiate. Moreover, Romanian avant-garde – as a single unit – was more stable and did not subside as quickly as it happened in Bulgaria after Geo Milev’s death, for example. In Romanian cultural and literary context, manifestations of the radical modernism took on more permanent dimensions, especially after the appearance of magazines such as *Contimpuranul*, *Punct*, *Integral*, *75 HP* and *unu* – all of them flagships of Romanian avant-garde. And all of them saw the light of the day right there – at the *Enake’s Dairy Shoppe*, under the editorial work of Georgi Dinev / Stefan Roll.

³⁰ I. Pop. Între revoluție și revelație, *Tribuna*, May 2008, N 137, p. 9 – 10.

³¹ Cronicar, Revista revistelor, *România Literară*, 2003, N 4, p. 32. See also: G. Dimisianu, O colecție norocoasă, *Acolada*, 2008, No 2, p. 4; L. Ungureanu, R. Eremia, Apostolii lui Stalin. Ana Pauker, cea mai puternică femeie. Legende Cominterniste: fata care ura savarinele, *Adevărul*, September 1, 2014, <https://adevarul.ro/stil-de-viata/cultura/apostolii-lui-stalin-ana-pauker-cea-mai-1560523.html> – 10.02.2024.

³² Croitoru, *Medi Dinu*, p. 11; See also: I. A. Crăciun. O doamnă cât un secol. Timpul și Margareta, *Adevărul*, March 2, 2012, <https://adevarul.ro/stil-de-viata/o-doamna-cat-un-secol-timpul-si-margareta-1329129.html> – 10.02.2024; G. Deleanu. O conversație neconvențională cu pictorița Medi Wechsler Dinu, *Ex-Ponto*, 2012, N 4, p. 10.

³³ G. Beke. *Fără interpret. Convorbiri cu 56 de scriitori despre relațiile literare româno-maghiare*. București, Editura Kriterion, 1972, p. 136.

An interesting case like this one – namely the case of *Enache's Dairy Shoppe* and the young avant-garde author Georgi Dinev / Gheorghe Dinu / Stefan Roll – brings together in a special and multi-layered way the avant-garde currents that developed on both sides of the Danube River. And why not Romanian and Bulgarian modernism in general? They flourished on opposite banks of the river, but this fascinating story of a migrant family binds them together as *dairy siblings*, both in a literal and metaphorical sense. Despite the differences and the diverse Western models that later caught the attention of interwar modernist currents in our two countries, and despite the divergent subsequent paths chosen by our artistic avant-gardes eventually, they all received the same nurturing, that is, the same milk, both physically and metaphorically.

When it comes to the milk and the ferment in this “milky” Balkan story, if such a metaphor is allowable, *Lactobacillus bulgaricus* is a crucial player, both literally and figuratively. It so happened that this *bacterium* in question, known for causing the fermentation and used in the preparation and preservation of a number of products since ancient times, was called *Lactobacillus bulgaricus*, because it was isolated and identified for the first time by a Bulgarian medical student in Switzerland (Stamen Grigorov) sometime in 1905 – just around the time when the family of Georgi Dinev / Gheorghe Dinu / Stefan Roll was fighting for survival in a remote village somewhere in Western Macedonia. What followed next was a story – simply a Balkan story, told in an impressive way by fate itself – a genuine parable, an aphorism served by life, or a charming metaphor.

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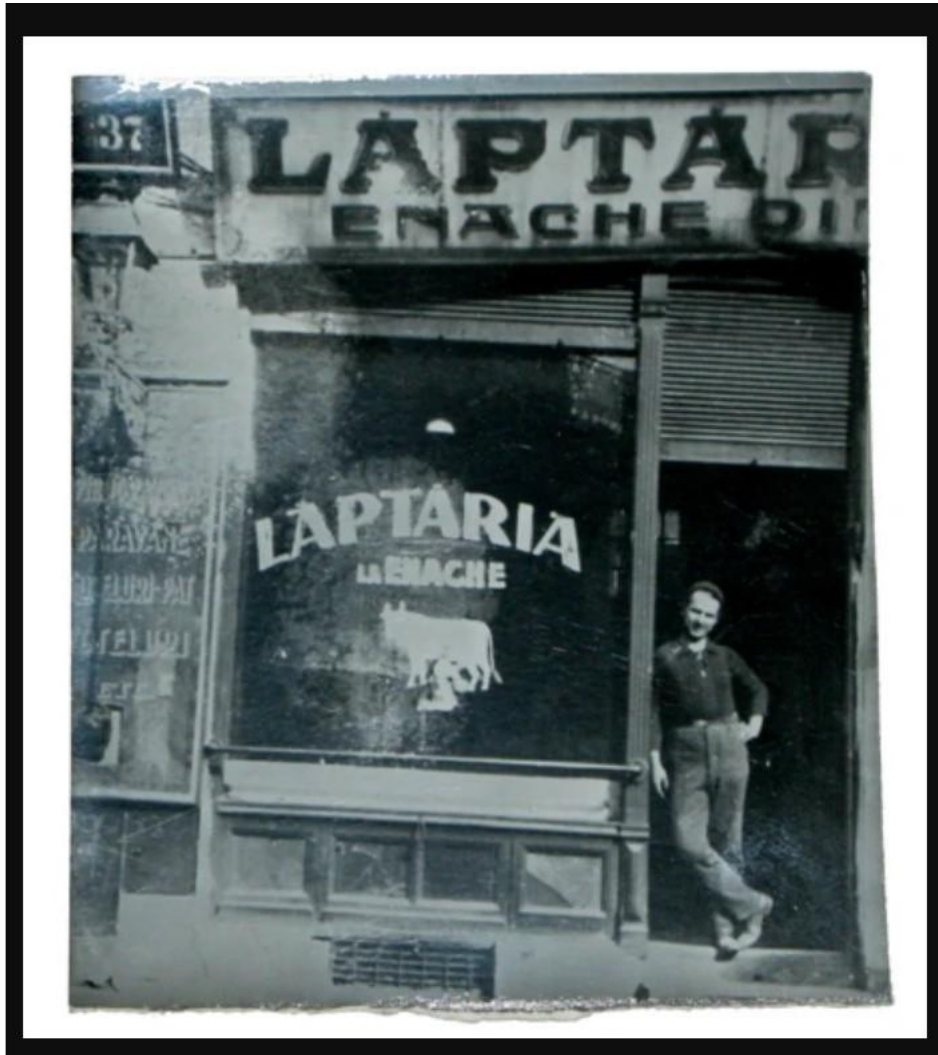
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✉ *About the author:*

Malamir SPASOV
Institute of Balkan Studies & Centre of Thracology
Bulgarian Academy of Sciences
Bulgaria
email: malamir_spasov@balkanstudies.bg
ORCID 0009-0003-4605-7344



Gheorghe Dinu / Stephan Roll at his father's dairy shop *Lăptăria lui Enache Dinu*, at 37 Baraâției Str., București, probably 1931 (unknown original source and author)