

ANTHROPOLOGICAL STRUCTURES OF THE RELIGIOUS IMAGINARY IN SANDU TUDOR'S NORM – POEM

The Akatist of Our Allpious Father St. Demetrius The New, Keeper of oxen in Basarabov

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ABSTRACT:

THE PRESENT STUDY PRESENTS SOME ASPECTS OF THE LITURGICAL COMPOSITION - THE AKATIST OF OUR ALLPIOUS FATHER ST. DEMETRIUS THE NEW, KEEPER OF OXEN IN BASARABOV –AND IT IS BASED ON THE ASSUMPTION THAT THE GREATNESS OF LITERATURE MUST BE DETERMINED BY THE „DIALOGUE” WITH DIVINITY. THE POETRY SEARCH A REFERENCE POINT IN THE TRANSCENDENT AND THE MOST SEQUENCES IN THE AKATIST OF SANDU TUDOR IS IMPOSED BY THE GRAVITY OF EMOTION, BY PURITY AND THE ARDOUR OF THE FEELING. THE PATHS CREATED BY MYSTICAL AND ICONIC ANTHROPOLOGY DEVELOPED IN ITS AKATISTS REQUIRE A THOROUGH UNDERSTANDING, COHERENT WITH THE CHURCH TRADITION AND THE CHRISTIAN VISION OF THE DYNAMICS OF ITS TRANSFORMATION INTO WORDS.

KEYWORDS: SANDU TUDOR, POETRY, AKATIST, THEOLOGY, LITHERATURTHEOLOGIE, THEOPOSIE, ANTHROPOLOGY.

INTRODUCTION

The paper “*Anthropological structures of the religious imaginary in Sandu Tudor's norm-poem*” focuses on a segment of Romanian literature less discussed, namely, Sandu Tudor's religious poetry seen from the viewpoint of iconic anthropology structure, of coagulation of religious images in his first liturgical composition - *The Akatist of Our Father St. Allpious Demetrius The New, Keeper of oxen in Basarabov* - in theological epistema. Structural analytical method applied in our research was designed to track the main nucleous religious pictures, images related to the archetype, constitutive chronotop, myth, but the intention was also to emphasise some significant ideas on the reflection of some mystical images in his poetic work. The explanatin of this type of analysis in terms of literary theology represented the element of originality. Author's mystical vocation requires the application of some terminological indicators – *Litheraturtheologie*² and *Theoposie* - two unique concepts in the Romanian critical space, theories taken from Karl-Josef Kuschel German writers,

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² Vezi Ernst Josef Krzywon, *Möglichkeiten einer Literaturtheologie*, în „Der Evangelische Erzieher. Zeitschrift für Pädagogik und Theologie”, 28, Jahrgang, 1976, 21;

Gisbert Kranz, Georg Langenhorst, etc., which focuses on the anthropological structures of the religious imaginary.

Since the interwar period in American and English space, attempts were made in addressing profane literature with the critical tools in the theological field, especially when it was implicit or explicit texts with Biblical references, and conversely, Biblical interpretation with literary criticism tools. The studies T.S. Eliot, Stanley Romaine Hopper, Amos N. Wilder, Northrop Frye, John Breck, and others, the establishment of a special department („Theology and Literature”) and the emergence of interdisciplinary journals on the subject developed the idea that there should be a discipline and a special method analyzing religious texts, whether they belong to religious authors or areligious. A relevant criticism can not be achieved only by entering into question the religious, claims T.S. Eliot: „*Literary criticism should be completed by criticism from a definite ethical and theological standpoint [...]. The greatness of literature cannot be determined solely by literary standards; though we must remember that whether it is literature or not can be determined only by literary standards*”³.

Regarding Theopoetia, two are the established meanings of this term, by American and German criticism: teopoetics would be the poems approaching prayer and transposing the divine mystery in some intelligible images, as much as possible, and that claim, both the poet and the reader, a certain kind of preparation for decoding the sent message.

Literary Theology - *Literaturtheologie* – has as a research method the transcendental analysis and can be applied to Sandu Tudor’s norm-poem because it is directly focused on the religious norm, the trend being to consider the Christian element not only in form but rather in spirit⁴. By the theology literary term does not takes into account moving from literature to theology as to a totally different subject, but the term should be understood as being theoretical part from the literature for the purposes of transcendental analysis.

The analysis from the perspective of *Theopoem* is justified, on the one hand, by the poet Sandu Tudor’s intention to implement the divine mystery in some intelligible images as much as possible, which require a minimum theological culture for decoding the message of the pray-poem and by focusing on the tension between the word and the Word or between the non-word and Logos. We analysed Allpious The Akatist of Our Father St. Demetrius The New, Keeper of oxen in Basarabov through these innovative research methods, based on theological and literary skills, trying to separate the terms "*anthropological comprehension*" of the religious images in daytime and night time registers- and in two types of structures of religious poetry- ekstatic and enstatic, and finally, to follow the theme of human deification seen as overlapping of human and divine nature.

In presenting the structure of enstatic type I considered the inner lyrical images based on religious phenomena, how the image is built inside the religious sentiment. The focus moves from the escape image of self-lyrical to learning of oneself as a result of a revelation, of internalizing of a sense / religious act. In the tudorian lyrics we intuit, for example, an ekstatic momentum, through the light image, used as expressions of love and thirst for knowledge which, similar to the vision of Blaga, can kill and an enstatism withdrawal to the contemplation of self-materiality.

³ T. S. Eliot, Religion and Literature, 10

http://books.google.de/books?id=kIivP2b5l0wC&pg=PA10&lpg=PA10&dq=When+was+write+the+essay+Religion+and+Literature+from+T.S+Eliot?&source=bl&ots=peoQ67p1WI&sig=ozPQ_VbEv3NqXu2LhYPTzrLYo&hl=d&ei=dQNETeGWNMvvsGayvfHPDg&sa=X&oi=book_result&ct=result&resnum=5&ved=0CEAQ6AEwBA#v=o nepage&q&f=true, accesat la data de 12.08.2014

⁴ „Literary theology is, in this sense, a special theology but a theoretical part of literature that borrows the subject and working methods " (Ernst Josef Krzywon, Möglichkeiten einer Literaturtheologie, în „Der Evangelische Erzieher. Zeitschrift für Pädagogik und Theologie”, 28. Jahrgang, 1976), 21

Revelation of the Christ is an anthropological revelation and religious consciousness of man is meant just to reveal the Christian consciousness of man.

THE AKATIST- ECCLESIASTICAL SACERDOTAL POETRY

The Akatist of Our Allpious Father St. Demetrius The New, Keeper of oxen in Basarabov emerged from poet's desire to dedicate to the saint patron of Bucharest - his relics are in the Patriarchal Church - a beautiful poem of spiritual comfort for the believers. This Akatist will be the only one – from the five of the author - published during his lifetime, in 1942, at the Royal Foundation for Literature and Art, Bucharest, the edition being accompanied by a preface - "*Some words*" - signed by Sandu Tudor, which contains some clarifications on the importance and the role the Akatist plays in the spiritually journey of every believer: "*The greatness and its mastery is doubled: one, outside, sound and color well measured; other, inner, of discovery and dogmatic meaning*"⁵. In *Foreword* he tells the readers some biographical details that generated composing this Byzantine poem: "*I started this akathist in the twilight of the Dead people's Saturday, the eve of Holy Sunday of Pentecost. There are fifty days after the passing away of my youngest. A repentant prayer to the Saint Lord, The one with the name of mystery, the one who is above our thoughts, the Hope from age to age. It was created in order to settle in a quiet place the soul of my brother, Eugene.*"⁶

The term akatist comes from the Greek "*akathistos*" which means "*holy song standing*" and is an old hymn to a holy person. Fixed form poem, specific to Byzantine cult, consists of a series of twelve Kontakion and canticles, its structure following, at the symbolic level, the evolution of a cycle of the year, that is twelve steps, spiritual poetry cores, in the natural evolution of the subject for the twelve calendaristic months. The only deviation which is permitted in the architecture of the poem lies in the ability to vary the cycle, the process that Sandu Tudor uses and expands akathist to thirteen episodes, the second part of the last song being not developed. The Akathist has, however, as a whole, the roundness of a circle, being a hymnic prayer that is perpetuated infinitely for the anthem is meant to be restarted from the beginning, in his natural utterance at the end of its gradual cycle: "*Anthem of a wide vision or better, a whole hymnology, the Akathist is a fulfilled cycle of religious poetry. It is like a total, gathered as a continuous chain of songs, and returns itself to flow endlessly, revealing one by one: dramatic songs which are overlapped with other epic hymns and linked with purely lyrical litanies.*"⁷ The word "*kontakion*" used to designate in the old times the stick on which the paper or parchment manuscripts were wrapped on, and in Greek has the meaning of "*boudoir*", and take the form of a private prayer, "*that is always a dramatic dialogue with God*"⁸. The term "*oikos*" - means in Greek "*monument*" and entailed summarizing the life of the praised saint "*hymnal largest and narrative piece, which in turn ends with a litany, song of praise*"⁹. If in the kontakion the structure is accomplished dramatically, as a consequence of the intimate dialogue with God, in case of the canticle the organisation is somehow more narrative, it meaning a description of the glorious moments of the honoured person's life, in this case St. Dimitrie the New Basarabov, which in turn divides, the final part being a litany, a song of praise, easily recognizable by resuming obsessive

⁵Sandu Tudor, *Seamă de cuvinte*. Introducere la *Acatistul preacuviosului părintelui nostru Sf. Dimitrie cel Nou boarul din Basarabov*, în Ieroschimonahul Daniil de la Rarău (Sandu Tudor), *Acatiste*. Prima ediție integral, îngrijită de Alexandru Dimcea, Gabriel Moldoveanu, Editura Christiana, București, p.10.

⁶Tudor, *Seamă de cuvinte*..., 13.

⁷Tudor, *Seamă de cuvinte*..., 9.

⁸Tudor, *Seamă de cuvinte*..., 10.

⁹Tudor, *Seamă de cuvinte*..., 10.

leitmotif: "Rejoice ...". The care to elaborate a text according to Orthodox teaching and traditional ritual is even certified by the author, after the first moment of the broad composition, which poem consists of thirteen Kontakions and twelve canticles, each having a particular number of lines, reviews and completes the work in 1928, adding the metric and the rhythm of the old Byzantine Akathist. At the same time this submits to approval of the Holy Synod of the Romanian Orthodox Church of the blessing to print it: *"Your Holy Highness, with deep humility I am adding, along with it, the attached "The Akathist of the Holy New Dimitrie Basarabov "written by me in lyrics after metric and rhythm of old Akathist of Byzantine rhythm, adding extra modern rhythmic, asking you to kindly arrange to be examined and approved by the Holy Synod and possibly to be used by the pious believers in their readings and spiritual consolation without fear of heresy or inappropriate innovation of the teaching of our Holy Orthodox Church. May 28th, 1928, Bucharest, Sandu Tudor, writer* ¹⁰.

The work, published in the journal lines *"Thought"* is perceived by the readers at that time as a composition quite demanding that revives old language sermons. The paper did not leave indifferent upper bodies and so, after reading it in the meeting of May 20th, 1928, obtained the blessing of the Holy Synod of the Romanian Orthodox Church for the publication:

"To Mr. Sandu Tudor. In response to the petition you submitted, we have the honour to let you know that the Holy Synod, in the meeting of May 20th, 1928, reading your paper entitled "Akathist of St. Demetrios the New Basarabov" and appreciating its value both in terms of literary and of the keeping intact of the true teachings of our Holy Church praises approved printing of this work. July 13th, 1928, Bucharest, President Pimen, Metropolitan of Moldova ¹¹.

Thus the poem, Byzantine type, falls within the tradition, improving with its value of prayer. Writer innovations consisted of the construction of new metaphors with symbolic value and caring to support lyric musicality without affecting classical structure.

Therefore, the text lends itself to an analysis from the perspective of literary theology - *Liturgicaltheologie* - because it does not primarily subordinate to aesthetic purpose, but wished to be valuable for the orthodox literature, the Christian element being observed both in *form* and especially in *spirit*. Akathist-Hymn is one of the many forms of lyrical genre, a text which is primarily a cultic role, invokes and honours the holy person. Unlike other traditional species of laic expression, – sonnet, washers, triolet, gazelle – which, over time, were subjected to thematic level, multiple metamorphoses and retained only the formality versification - which sometimes, was passed through a process of renewal. The Akathist, promoted especially by the church leaders, taken into account the spiritual needs, did not turn over time and did not accept structural changes, but with very few exceptions, proved itself a model in which form and content can and must achieve a perfect unity of ideas and poetic expression.

Therefore, this text-norm did not supported structural changes, but with few exceptions and proved rigorously conservative. Moreover, the place and role determined for the Akathist in the consecrated ritual system religious processions in the liturgical calendar year and the economy's joint of liturgical Administration determines this configuration. Sandu Tudor's Akathist is kept within these classical frames of a worship song that gravitates around the life and work of a saint, whose evoked personality is ruled by a strong and humble emotional feeling, in a discovery approach, an emphasis of a dogmatic meaning, embedded in

¹⁰Mitropolitul Antonie Plămădeală, *Rugul Aprins*, (Sibiu: Editura Arhiepiscopiei Sibiului, 2002), ediția electronică, 7.

¹¹Plămădeală, *Rugul Aprins...*, 8.

an oratorical musicality which at first glance may seem austere, but with this melodic cold enciphers mystical solemnity. This cultic production, "*brilliant exactly because of the absence of superficial subjective lyrical originality*" identifies itself with the collective objective lyric of the Church Tradition, with the "*assuming and creative varying of the motifs, of its symbolic and archetypal images of great religious depth is transfigured in prayer, and art in spirituality.*"¹².

Sandu Tudor's preoccupation to recover archaic vocabulary and syntax of old Romanian language – which we admit that untrained readers – justifies the application of hermeneutics from the perspective of *Theopoem*, the poet being concerned, on the one hand, to recover the sacred aura of prayers uttered with the same words able to translate divine mystery in some understandable pictures to a person who has a minimum initiation into the mysteries of the Christian vision and so to restore the authentic dialogue between ancestors and descendants. **The word**, the soul expression, manifests the image and the relationship between complete units, between faces that communicate with each other. Poetic identity is grounded at a prereflexiv, preanalytical level, within the pure act of own utterance of the soul. The Auroral Status of the poetic utterance points to the first state of the soul in the theological sense. In the poet's akathist-hymns the creative act of writing is put into service of the *discovery* of the transcendent, toward it aspires to, but also the unsuspected inners of the heart, in which God makes He present. Writing, in his view, is not only a path to the core of things and creatures, but becomes a proof of the presence of God in the human heart. In this context, the poet's options for religious hymn, litany, text-norm are justified¹³: "*The Akathist is a great spiritual canticle typical of Eastern Christian piety. Of all the great solemnities of Constantinople, perhaps the greatest, most impressive was just the sermon of <<the Prayer>> which in Greek means <<holy song standing>>(...) When hearing it, you need to remain steadfast as a candle burn in frozen glory*"¹⁴.

So the semantic level of the Akathist has tripartite functionality: dogmatic, historical regarding the mentioned saint and liturgical: "*Akathist is part of the liturgical mystics of what is known in Orthodoxy as <<Uninterrupted Worship>> or <<constant glorification>>. Akathist supposedly never stops and is always renewed (...) Akathist hymn is one of those stairs in spirit that gives the possibility to climb up there to the horizon where you can be covered by the Vision without breaks and without blemish through this*"¹⁵. Invoking the Holy New Dimitrie Basarabov does not have only a *latreutic* role, for worship, but also allows the creation of a spiritual *channel*, needed for education and sensibilisation of the soul. Moreover, Sandu Tudor himself defines his own creation using a term - "*icon hymnal*" which Pr. Constantin Jinga writes that "*is original capitalization in a unique context, typological reading as hermeneutic approach*"¹⁶.

¹²diac. Prof. dr. Ioan I. Jr.Ică, *Daniil Sandu Tudor-poet, schimnic, neoimnograf și martir*, în „Revista Teologică”, anul I, Sibiu, 1991, nr. 2, 110.

¹³ Laura Bădescu, *Sacris litteris. Încercare de sistem*, în „Viața Românească”, XCIV, Ianuarie-Februarie, București, 1999, nr. 1, 18.

¹⁴Ieroschimonahul Daniil de la Rarău (Sandu Tudor), op. cit, 10.

¹⁵Ieroschimonahul Daniil de la Rarău (Sandu Tudor), op. cit, 10.

¹⁶ Pr. Constantin Jinga, *Ieroschimonahul Daniil Sandu Tudor – omul și opera*, în colecția: Corifeii Rugului Aprins, (București: Ed. Christiana, 2005), 201.

POETIC ASIDE: The link between DIURNAL and NOCTURNAL IN THE RELIGIOUS IMAGINARY

The perspective that Gilbert Durand opens in *Anthropological structures of the imaginary*¹⁷ suggests a suppression of the limit between rational and imaginary and the presentation, structuralist, of the anthropological "paths" of the imaginary¹⁸. The basic components of general human imagination are, in his vision: **diurnal and nocturnal**. In religious poetry, light symbols, numinous and sofianism are categories of emphasizing the divine epiphany either in the form wisdom, either in the light flowing and intelligible level, through the thoughts or feelings revealed. Light is special attribute of the rise, which has no direction as the arrow or the bird, for example. It's more a presence felt, which reveals one thing, a being, which refers to someone and, more rarely, something. In the context of Romanian poetry religious poet who has the merit of play style transcendent lands indigenous descent, using the images transcendental Sofiane, is Nichifor Crainic and remember some of his poems developing this technique: Unparochialism, Falcon over the precipice, Prayer in the twilight, Praise, Vespers or Jesus through the wheat. The Sofianic embrace this intimate nature, transfiguring it, "*making her theater biblical legend, always repeated*"¹⁹.

Looking from this point of view, The Akatist of Our Allpious Father St. Demetrius The New, Keeper of oxen in Basarabov we note how significantly the internal structures of the Tudorian imaginary are organized because in the early lines of the Kontakion I, the poet's creativity seems to enroll into light: "*O Thou, Father, old, you hold the world in your hand! / blaze without shade, I only can see Your halo, / guess as in a mirror! Face of dazzling confusion!*"²⁰. It is the implicit light, uncreated, it is what Testament texts call "Divine Glory" worn by Persons of the Trinity, which becomes visible, perceptible by categories of analytical thinking, discursive just in the process of transfiguration and deification of human nature, like Moses on Mount Sinai. Intention to recover the anthropological dimension of light is emphasized by the poet himself: "*Locked in a rough canon pattern and determined in the smallest details, the cold formal transformation, like the accuracy of a mysterious crystal is, in fact, only one way to rule and order the spiritual flames, which must light in our hearts. But, at the same time, the akathist hymn is shown as a circle of fire and flames of all our strained booms, through which godliness is written and always grows around a holy life, which was chosen from the niches of the calendar to stand in front of us as izvodite of deification*"²¹. The concept of Weltanschauung in the tudor poetry appeals to the type of biblical images, transferring a biblical reality really poetic. So-called biblical symbols are the basics of building a poetics of verticality, and the merit of the poet is to find a daily theodicee, Theodizee im Alltag²², a specific state lyrical been in a long process of being overcome, being convinced of the divine existence, despite the emergence of evil in the world.

Sandu Tudor expresses this uncreated light by mystical experience and not common knowledge, so that his akathist poems mark a level of deification of the material by light

¹⁷ Gilbert Durand, *Structurile antropologice ale imaginarului. Introducere în arhetipologia generală*. Traducere de Marcel Aderca. Postfață de Cornel Mihai Ionescu, București, Editura Universul Enciclopedic, 2000.

¹⁸ Durand, *Structurile antropologice ale imaginarului*..., 19

¹⁹ Ovid. S. Crohmălniceanu, *Cercul Literar de la Sibiu și influența catalitică a culturii germane*, (București Ed. Universalia, 2000), 96

²⁰ Sandu Tudor, *Acatistul preacuviosului părintelui nostru Sf. Dimitrie cel Nou boarul din Basarabov*, în *Ieroschimonahul Daniil de la Rarău* (Sandu Tudor), *Acatiste*. Prima ediție integrală, îngrijită de Alexandru Dimcea, Gabriel Moldoveanu, (București Editura Christiana), .16.

²¹ Ieroschimonahul Daniil de la Rarău (Sandu Tudor), op. cit, 10.

²² Martin Nicol, „Living with the Hidden God. The Individual's Suffering in Modern Poetry”, în vol. *But vindicate the Ways of Got to man. Literature and Theodicy*, (Rudolf Freiburg. Susanne Gruss, Tübingen, 2004), 448.

"seen unseenly and known incomprehensibly"²³: "But our eye does not see the wonder, / our mind, blind, the mystery does not believe. / Surely, Holy your mercy for man / Make that the holy light to bind us, / to sing to you in the Lord - God / the clean music, in slender singing" (Canticle III)²⁴. These Tudorian suggestions send to the immanence of Divine Transfiguration light: "Apparent shadow you gone through life / until the moment of Divine Transfiguration." But the Big Transfiguration on Mount Tabor may also connote the transfiguration of the apostle-poet who acquires "by divine grace, the faculty of seeing Jesus as He is in his light"²⁵. It is relevant in this regard, the construction of the symbolic images, the final theological episteme in the final part of Canticle II of the *Akathist of St. Demetrios the New Basarabov* designed to glorify the saint: "Rejoice, the best part of the divine love", "Rejoice, mirroring of celestial stars", "Rejoice that you keep Christ into your heart core", "Rejoice that birth and death you have won", "Rejoice, from the coffin with bright relics"²⁶.

Phenomenology of the Tudorian light would remain only a simple statistical exercise unless the perspective and the senses towards the light and the light of the celestial stars river, Numinous, did not flow into the "black night": "And in the third evening when from the heavenly hive / the stars swarm as gold bees, / the black flower night, it was buried / your hermit body without coffin / (...) / local people, seeing you playing spin fire over the light" (Canticle III)²⁷. The image of the Virgin Mary is presented as a means of potentiating the numinous, which sends to the divine protection and ascensional projection. The image of women in religious poetry migrated from the carnal and the symbol of temptation (*Eve*), to nurturing the virgin image (V. Voiculescu, *Praise, Soft Light*), image of the Virgin Mary is shown as a means of potentiation of the numinous, referring to divine protection and upward projection. The image of the numinous woman usually contraries the female archetype who, after Gilbert Durand, belongs to terrestrial elements, "the eternal feminine and the feeling of nature go hand in hand."

At Sandu Tudor, the Virgin meets cosmic role of Mother Earth looking at Heaven, she represents "earth element in terms of nurturing motherhood, in terms of cosmic soul that feeds the worlds"²⁸ "Oh You, wise Mother, godly choice, / O ! You blessed and bright Bride / (...) / A! You, Holy Mother of Light-without-shadow / clear darkness from my blind wandering / make me see the holy pledge of your host / all the embodiment of Christ, I break the crooked path" (Kontakion IX)²⁹.

The reader of the *Akathist to St. Dimitrie the New Basarabov* "lives" metaphorically in the aesthetic ideas world, participating, by reading, in the process of sacralisation of the world by the light of love. God is revealed through *light* and Sandu Tudor customizes this situation by lighting effects that enlighten the nocturnal nature of spirituality. We note that the religious approach to poetic requires double attention: on the one hand, it is the way of reporting to divine and comprehension of divine authority which the poet addresses, on the other hand, is relevant to uptake this imaginary dialogue by lyrical ego. Both assertions imply a dyads, which in bachelardian language would translate through dialectic hardness and

²³Dumitru Stăniloae, *Viața și învățătura lui Grigorie Palamas*, (Sibiu: Seria Teologică, 1938), 79.

²⁴Ieroschimonahul Daniil de la Rarău (Sandu Tudor), op.cit., 27.

²⁵Mircea Eliade, *Istoria credințelor și ideilor religioase*, Editura Științifică și Enciclopedică, București, 1988, vol. II, p. 230. A se vedea și prima parte a volumului *Mefistofel și Androgenul*, Editura Humanitas, București, 1995, pp.11-70. Ea este consacrată experiențelor luminii mistice în mai multe religii, inclusiv în creștinismul isihast.

²⁶Ieroschimonahul Daniil de la Rarău (Sandu Tudor), op.cit., 20.

²⁷Ieroschimonahul Daniil de la Rarău (Sandu Tudor), op.cit., 27.

²⁸Paul Evdokimov, *Femeia și mântuirea lumii*. Traducere de Gabriela Moldoveanu, (București: Asociația Christiana, 1995), 228.

²⁹Sandu Tudor, op. cit., 67.

softness. All images are required through this dialectic of yes and no, the invitation and exclusion³⁰, descent and ascent³¹. The ekstastic type formula handlers image type which does not emphasize on the internalization of religious sentiment, but on his explanation, the conceptualization. Ekstastic type formula handlers with the image type which does not emphasize the internalization of religious sentiment, but on his explanation, the conceptualization. Sandu Tudor refuses the sterile word and has the ability to develop the **ekstastic mystics** in his texts. Understood by Christianity as the pinnacle of lucidity the ekstastic state is the way the mystic is revealed both to the outer world and also to the inner world. The imagistic scenario develops the state of ekstastic mystics, the exit out toward divinity. The Akathist-hymn poet, recipient of a profound inner metamorphosis is concerned with the change of material he works with - word - which he illuminates from the interior. Therefore Sandu Tudor conveys the mystical experience meaning in poetic experience, transfiguring the latter, until the discovery of its mystical dimension³².

His poetry is important by deciphering of its mystical significance, identifiable by its living research. Openings created by reflections, mystics and iconic anthropology developed in his akathist propose a model and a coherent analysis with Church Tradition and a genuine Christian vision of transposition dynamics in the word. The conventional image, even if it differentiates from Archetype, it still maintains a connection with him through a minor structure of meanings. In this type of image "*there is a homogeneity of signifier and signified*"³³, the picture representing a response, imagination, energy. This process that the poet Sandu Tudor uses, which we might call the "manipulation" of diurnal / nocturnal regimes, where the simple oxymoronic relationship is converted to total replacement, connotes a mystical transfiguration. Gilbert Durand ranges it among his favorite rhetorical techniques, calling it *double negation*. The changing process consists essentially in the fact that the affirmation can be constituted by denial that through denial or a negative act the effect of an initial negativity is destroyed. It can be said that the source of change of dialectical direction is the sense in the process of double negation lived on the image plane before the grammatical formalism is encoded. The poet places words above thought, which at the mystical and theological Christian level correspond to the theory that Being, Person or Soul are above energies. Being as person is the unit itself and the causal model for the living unit at any level of existence. Broken from the connection with the soul the material energies destructure themselves, know the phenomenon of entropy and take death image. As a result of the fall, the material-energetic systems know structuring and destructuring, antagonistic guidelines internal or external. The matrix of structuralist thinking is the antagonistic energy logics, which reflects in itself the very state of falling in a Christian sense. The soul, however, transcends the antagonistic logic, it is also provides the unit beyond oppositions: "*O Thou, Father, old, you hold the world in your hand! / blaze without shade, I only can see Your halo,*

³⁰ "There are no images of matter without the dialectic of invitation and exclusion, dialectical imagination that will translate into countless metaphors, dialectic which sometimes will reverse the action of strange ambivalence, going to define, for example, hypocritical hostility of the softness or the annoying invitation of hardness. But the foundation material imagination lies in primordial images of hardness and softness". (Gaston Bachelard, *Pământul și reveriile voinței*. Traducere de Irina Mavrodin, București, Editura Univers, p. 20

³¹ "There are actually two religious attitudes, one of which is the elevation, other to deepen, but both including a different person of us and to whom religious values adheres to such deep solidarity links, that every man can find only one God". (Tudor Vianu, *Opere*, vol. VIII, Studii de filozofie a culturii. Ediție îngrijită de George Gană, (București: Editura Minerva, 1979,) 118.

³² Dumitru Stăniloae, *Ascetica și mistica Bisericii Ortodoxe*, București, Editura I.B. M. B.O. R., 2002.

³³ Gilbert Durand, *Structurile antropologice ale imaginarului.. Introducere în arhetipologia generală*, Traducere de Marcel Aderca. Postfață de Cornel Mihai Ionescu, (București: Editura Universul Enciclopedic, 2000), 28.

/ guess as in a mirror! **Face of dazzling confusion!**" (Kontakion I)³⁴, "**Under Thy Holy light my heavy clay burnt**" (Canticle I)³⁵, "You, our holy country, we speak with the new voice / like hungry for godliness, from temporality we sew/ **in the trappings of light and shade**, your thought." (Kontakion II)³⁶, "And in the third night, when from the heavenly hive / **the gold bees, swarming stars / black night flower**, was buried / your body of a hermit without coffin" (Canticle III)³⁷, "**white nun**". Therefore, the expression of the soul, the word, manifests the relationship between image and full units, between faces that communicate with each other. In the hymn-akathist, the words cease to be part of a system of antagonistic opposition. The poetic identity is grounded at a prereflexiv, preanalytical level, the sheer act of being self utterance: "*Glory to You, Trinity, Non-understood understanding / Glory to you, forever pure virgin bride, / Glory to you, Archangels, Heavenly armies, / Glory to you, O Most-holy, chosen, sealed spiritually / Glory to you, Dimitrie the New Basarabov, / to whom I sang this akathist by this Ceaslov Verse, / Increase a keep-forever through which the world, / Enlarge him forever in ages, Glory! Glory! Amen!*" (Kontakion XIII)³⁸. Hence the Sandu Tudor's need to recover the Auroral condition of poetic utterance that points to the first condition of the being in the theological sense. We note that the uncreated all bathing light experience which he lives is an experience of the transfiguration of all things and especially those earthly realities that seemed to have no spiritual status before being seen by the Spirit: "*So many awaken nights in you the stars devise / and the sun took your dreams, / so you could see the ones alive, / passing under your eye/ merciful, the crown, rings sanctified / good to be praised by the fallen heaven.*"³⁹ Apofatism is essential to define a coordinated knowledge of God in Orthodoxy. "Ignorance" actually means, silence, the inability to express in words the mystery of the Incarnation of the Son of God, "The birth of Virginité of without seed"⁴⁰. Apophatic sense of revelation is clearly of Christ in conversation with the Samaritan woman. This, seeking worship in Spirit and in Truth (Ioan 4, 24), finally finds the living water, that spring most perfect knowledge: "*From veil-high, far into the heavens overthrow / bell endless prayer, to fill all flesh. / Without words, only in thought, in silence I wear, / as an easy myrrh bud, our thought spotless.*"⁴¹

The Akathist, the norm-text that meets own aesthetic and visionary specific, foretastes of same mystical experience of overcoming the inertia of the world, with air filling, the filling with the Spirit's presence.

POETIC ASIDE: About the Messianic FUNCTION OF THE Hymn-AKATHIST

In *The Great Code - The Bible and Literature*⁴², Northrop Frye argues that Holy Scripture had a fruitful and continuing influence on Western literature, establishing an imaginative framework and a mythological universe as it evolved until the eighteenth century

³⁴ Sandu Tudor, *Acatistul preacuviosului părintelui nostru Sf. Dimitrie cel Nou boarul din Basarabov*. În Ieroschimonahul Daniil de la Rarău (Sandu Tudor), *Acatiste*. Prima ediție integrală, îngrijită de Alexandru Dimcea, Gabriel Moldoveanu, Editura Christiana, București, p.16.

³⁵ Tudor, *Acatistul preacuviosului părintelui nostru...*, 18.

³⁶ Tudor, *Acatistul preacuviosului părintelui nostru...*, 20.

³⁷ Tudor, *Acatistul preacuviosului părintelui nostru...*, 27.

³⁸ Tudor, *Acatistul preacuviosului părintelui nostru...*, 67.

³⁹ Tudor, *Acatistul preacuviosului părintelui nostru...*, 22.

⁴⁰ Canonul cel Mare al Sfântului Andrei Criteanul.

⁴¹ Sandu Tudor, *Acatistul preacuviosului părintelui nostru Sf. Dimitrie cel Nou boarul din Basarabov*, în Ieroschimonahul Daniil de la Rarău (Sandu Tudor), *Acatiste*. Prima ediție integrală, îngrijită de Alexandru Dimcea, Gabriel Moldoveanu, (București: Editura Christiana), 63.

⁴² Northrop Frye, *Marele Cod - Biblia și literatura*, Traducere de Al. Sasu și I. Stanciu, (București: Editura Du Style, 1999), 214.

and, somehow, is still evolving. The return of the myth over the time is because Jesus Christ is the apparition of a superior nature, a transfigured nature above human life.

Since the concept of death and rebirth of Jesus is a religious concept, being the "result of an experience, not of a theoretical speculation – it is a mystery conception"⁴³ - a reading of these hymns-akathist in the key concept of deification is entirely legitimate and at least two other reading variants could be admitted here: one from the perspective of intertextuality, another of the archetypal criticism. This phrase - *life in Christ* – of Paul's, the Church Fathers called it deification. Thus, according to patristic teaching, the path of deification is **the union with Christ**, precisely because the union of the Archetype is the one that leads the man to his completion. To get here however, the human beings must gain some inner skills, must have overcome the evil within, and have learned with good thoughts. However, this way is just **the imitation of Christ**, the One who, in Himself, has overcome the powers of evil, defeating them by Resurrection.

Far from being an esoteric issue, a "*mythological fantasy*" or metaphysical speculation, **deification of Man** remains an inexhaustible theological and literary theme that deeply marks modern utopias and anxieties, representing a constant of human condition and history as a whole. If for some poets, Religious themes are ludicrous pretense for spelling the inner impulses of being –Lucian Blaga⁴⁴; or subservient ideology of ethnicity – Nichifor Crainic⁴⁵; projecting out into the immediate reality of the sacred – Tudor Arghezi⁴⁶; sacralization / churching nature - Ion Pillat⁴⁷ and V. Voiculescu⁴⁸, the mystic poet Sandu Tudor are pathways to Christ model. Formulas representation of a gender specific structures are dramatic interrogation, tragic dialogue, parable, the parable of exposure in the mirror: lyrical ego v God, and the prevalent images are the image that symbolizes the sofiatic flight, the image convention that turns into messianic image the nationalist poems explicit content⁴⁹.

Picture Convention represents a response, imagination, energy: "*images comme réponse. Images comme énergie*"⁵⁰. Link to the archetype is conserved because of this pulse image to which speaks Jean Burgos, which becomes not so dynamic single through both through plasticity. In *The Akathist of Our Allpious Father St. Demetrius The New, Keeper of oxen in Basarabov* convention image that appears is announced from the title which implies, on another scale, reporting to Christ. St. Demetrius' perfect simplicity of life inspired the young poet Sandu Tudor and he represents an ascetic ideal who, throughout his life, is committed explicitly in the process of updating the Archetype, sinking into oblivion and seeking of God. Demetrius was a very simple man, oxen keeper in Basarabi village, on the banks of the stream Lom, where, finally, stepped back out of sight of the crowd, becoming a hermit. Henceforth his life fulfilled in prayers remained almost unknown, even his grave

⁴³ Mircea Eliade, *Morfologia religiilor. Prolegomene*, (București: Editura Jurnalul literar, 1993), 83

⁴⁴Vezi Dumitru Stăniloae, *Poziția domnului Lucian Blaga față de creștinism și ortodoxie*, București, Editura Paideia, Colecția de studii și eseuri, 1997; Constantin Noica, *Viziunea metafizică a lui Lucian Blaga și veacul al XX-lea*, în volumul *Lucian Blaga – cunoaștere și creație* (culegere de studii), coordonat de Dumitru Ghișe, Angela Botez și Victor Botez, (București: Editura Cartea Românească, 1987).

⁴⁵ Nichifor Crainic, *Spiritualitatea poeziei românești*. Cuvânt înainte și ediție îngrijită de Alexandru Condeescu, (București: Editura Muzeul Literaturii Române, 1998).

⁴⁶ Tudor Arghezi, *Scrieri 6, Poeme, Ce-ai cu mine, vântule? Printre psalmi*, (București: Editura pentru literatură, 1964).

⁴⁷ Ion Pillat, *Opere. Poezii. Volumul II (1917-1927)*. Studiu introductiv de Adrian Angheliescu. Ediție îngrijită, notă asupra ediției, bibliografie, note, referințe critice, indice de nume și postfață de Cornelia Pillat, (București: Editura Du Style, 2001).

⁴⁸ Vasile Voiculescu, *Călătorie spre locul inimii. Poeme religioase*. Ediție îngrijită și notă asupra ediției de Radu Voiculescu, (București: Editura Fundației Culturale Române, 1994).

⁴⁹ Jean Borella, *Criza simbolismului religios*. Traducere de Diana Morărașu, (Iași: Institutul European, 1995).

⁵⁰ Henri Michaux, *Emergences-Résurgences*, (Genève: Skira, 1987), 84.

being covered by flood waters and after a storm, and hid under gravel river bottom. More than a century and a half has elapsed over the hermit's relics until one night when he showed himself to a girl from his native village with terrible experiences of illness, and this girl was healed. Following the girl's indications regarding the location of his remains as it was shown in a dream, the villagers proceeded to dig in river and they found, indeed, the bones which they unearthed and placed them in a coffin to which then people nearby and around the world have come to pray for help. And miracles of healing did not slow to appear. Thus began his new and true life, given by the grace of God. In Dumitru Stăniloae's point of view, Jesus opens to the world not only the possibility to invoke a possible therapeutic world, but also transcending truth "through death to resurrection" death being defined by him as a needed and universal time which places the meaning of life in transcendent. As the sanctity of the oxen keeper hermit Demetrius was proven, the Patriarchy moved the remains in the patriarchal church, passing it among the Romanian saints, named Saint Dimitrie the New Basarabov. In this context, St. Demetrius is a "dynamic image" of Archetype which finds its meaning precisely in this way of deepening without ceasing into existence, which is a way of deifying communion: "*Stellar sign in your head inserted, / Pious, you stood over death that had hidden you, / (...) / and by you, thought climbs like a vine in heaven / and with thin hands touching Christ's garment, / so our spirits cure of flaming disease*" (Kontakion VII) ⁵¹. Communion with Christ renews the human being. If here on earth man is imperfect and unfulfilled, the need of deification becomes imperative in Sandu Tudor's view: "*You, with my unseen hand shadows, / to endure the heat of temptation, / to give me without delay! / love buds with abundance of facts, / do not ever try slave rebellion, / to break to the day, through devilish night / revived in the Lord, crystal awe, / kidnapping of stairs to tell the glory*" (Canticle IX) ⁵². Human nature, but simply could not complete its aspiration to perfection; she had to make union with Archetype: "*Holy Light that guides, / under humiliation prayers, do you feel and how, / through love your waking life in me increase / with soaring wings, eagle toward heaven*" (Icos IX) ⁵³.

Christ opened the way for achieving of this goal. God redeemed the man from the servitude of sin, the devil and death, but did the thing which Adam had not done; gave real existence through Christ, raising him to the rank of new creation. Therefore, Christ is the salvation of man, not only in a negative way, delivering him from the consequences of his forefathers' sin, but also positively, completing the iconic existence before the Fall. Human relationship with Jesus is not only a healing one; Human salvation is something much more than redemption, it coincides with the deification: "*Lord Jesus Christ, I am looking at the icon / which in a canon paints on wood, holy, the Crucifixion, / the ninth hour, when, Life Giver, / through the agony pain you redeemed your creation*" (Kontakion X) ⁵⁴.

Therefore, Sandu Tudor's norm-text *The Akatist of Our Allpious Father St. Demetrius The New, Keeper of oxen in Basarabov* develops an authentic anthropology because, as is stressed by Nikolai Berdyaev, it can be based only on Christic revelation: "*The universal fact of Christ appearance is the foundation of anthropology. Only in Christ and through Christ the universal act of human divine awareness becomes possible*" ⁵⁵. Thus, the Tudorian dogmatic Akathist, extensive poetical utterance, is built on Christian anthropological

⁵¹ Sandu Tudor, *Acatistul preacuviosului părintelui nostru Sf. Dimitrie cel Nou boarul din Basarabov*. În Ieroschimonahul Daniil de la Rarău (Sandu Tudor), *Acatiste*. Prima ediție integral, îngrijită de Alexandru Dimcea, Gabriel Moldoveanu, (București: Editura Christiana), 42

⁵² Tudor, *Acatistul preacuviosului părintelui nostru...*, 52.

⁵³ Tudor, *Acatistul preacuviosului părintelui nostru...*, 52

⁵⁴ Tudor, *Acatistul preacuviosului părintelui nostru...*, 52.

⁵⁵ Nikolai Berdiaev, *Sensul creației*, (București: Editura Humanitas, 1992), 85-86.

architecture, which posits human deification, defined as the interplay of human nature and the divine. The poetic discourse is held constant in the expression of humility emotion and faith. The man is pressed by the need of own progress as a human need, and that deification supposed by mystical involvement presupposes inhumanning of the man; it is an act of overcoming human objectivity by tracing its spiritual basis⁵⁶. Deification, the ascetic ideal of shimitics, does not refer to what is commonly called knowledge, but a reconstruction of the human in the perspective of what it should be; it is the result of "to be" instead of "to know": "*Putting away the sadness of the world, free from all blame, / in Christ clothed, kissing your holy bone / day of cross carriers to keep after your holy example, / unbridled Church*" (Kontakion XI)⁵⁷.

CONCLUSIONS

It seems clear that any effort of probing depths of the Tudorian imaginary in the Tradition of the Church and the Christian vision, in addition to identifying any veins or even suspicion of hidden links is forced to confront and explain the own developments, the way which is what we might call the original iconography of Sandu Tudor's imaginary. In this sense, from the trial and assumptions stage, analysis is urged to get and install in that area of approved prospections and safe design.

Aside from its Christian hymn or poem, The Akatist of Our Allpious Father St. Demetrius The New, Keeper of oxen in Basarabov is undoubtedly a profound expression of authentic theology, whose given doctrine is revealed clearly revealed in the context of a genuine lyricism, a work plan articulating aesthetic value. Hymn Akathist is actually a prayer. And not just any, but one for ontological transformation, because it springs from the heart chamber (Matei 6, 6), in the hidden recesses of the soul of an ascetic who put in the service of the creative act, Also Emperor Prophet, all the resources of his being lyric⁵⁸.

The contemporaneity of following Christ is explained by the feeling of unfulfillment that threatens at every step the circumstantial balance of human existence. However *The Akatist of Our Allpious Father St. Demetrius The New, Keeper of oxen in Basarabov* denotes the power exercised by the Archetype of the literature, the impact of Christianity on creative imagination. Therefore reading this akathist-hymn brings the mystical feeling in our hearts to reveal it to us, contributing to the activation of transfigure dynamics of faith.

The Akathist Hymn is primarily for every Christian, a state of prayer, which are not discussed, but are living; does not comment, but it feels. So as theological approach, analyzes and would assign, it would express little of the height at which amounted Hieroschemamonk Daniil and who calls us to live up to our turn, experts prayer in our own being.

The relocation of the kingdom of the Son of His love did good Lord with all those who have given their hearts fully Christian life building under the Mother of God in times of great need.

⁵⁶Sandu Frunză, *O antropologie mistică-introducere în gândirea Părintelui Dumitru Stăniloae*, Editura Omniscope, Craiova, 1996, p. 71. [*A Mystical Anthropology-Introduction in Father Dumitru Stăniloae's Thinking*, Omniscope, (Craiova: Publishing House, 1996), 71

⁵⁷Sandu Tudor, *Acatistul preacuviosului părintelui nostru Sf. Dimitrie cel Nou boarul din Basarabov*, în Ieroschimonahul Daniil de la Rarău (Sandu Tudor), *Acatiste*. Prima ediție integrală, îngrijită de Alexandru Dimcea, Gabriel Moldoveanu, (București: Editura Christiana), 59

⁵⁸ Vezi Sandu Daniil Tudor, *Taina Rugului Aprins, Scrieri și documente inedite*. Cu trei cuvinte mărturisitoare de Alexandru Mironescu, ÎPS Bartolomeu Anania, Arhim. Sofian Boghiu, (București: Editura Anastasia, 1999).

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