

S U M M A R Y

If the influence of Eminescu's poems upon our national poetry was anticipated by Maiorescu at the end of his study, "*Eminescu și poeziile lui*" in 1889, ("*As humanly predictable, our romanian poetry will begin the XXth century under the auspices of his genius*") and, therefore, the patterns of Eminescu's poetry can be encountered in Goga, Bacovia, Arghezi, Blaga, Ion Barbu or Al. Phillipide's poems, and even in the poetry of some of our contemporary poets, Eminescu's prose had the same influence, equally contributing to the organicity of his work.

In his study "*Moștenirea prozei eminesciene*", Ovidiu Ghidirmic, one of the most important representative of the modern literary critique, proved that the influence of the philosophic fantastic from Eminescu's prose, which has inspired a valuable literature from the beginning of the XXth century, remains the most prolific one.

The originality and the intensity of the poetic expression were compelled recognition by the literary critique. Yet there still remain some questions upon Eminescu's manuscripts and journalism.

An ample analysis of these two areas which have remained in a shadow would contribute to a definition of the religious component of Eminescu's personality and work.

Axiologically, the issue of religiosity is the main element of many studies, the question that cannot be avoided, the Gordian Knot that grants access to the work.

We consider that it is necessary, in order to take into consideration the authenticity of the religious creation, to get acquainted with the matter and the

complex significations of the Sacred as absolute tool of human being's sublimation, and, in order to understand our national poet, we must take from theology those components that help us define the religious human being's structure.

Because Eminescu's personality components clearly differentiate him from minor religious poets, who inspired their poems from the Holy Bible, using themes, motifs or symbols and who remained mere versifiers on biblical motifs, we consider it normal to establish some criteria of approach and to ask a couple of questions: "*Is Eminescu a <homo religiosus>?*"; "*What does the religious substance of his substance consist of?*"

"*Tudor Arghezi – poet religios*" by Marin Beșteliu represents a valuable methodological pattern. Examining Arghezi's work, Marin Beșteliu managed to create a convincing and honest study, using some suggestions taken from the patterns of the religious culture.

If Marin Beșteliu's study has served us as a model in our attempt of exploring the substance of Eminescu's work, the prolific influence that Eminescu had upon our national literature, as Ovidiu Ghidirmic proved in "*Moștenirea prozei eminesciene*", was a convincing reason to remove hesitation regarding granting cosmogonical and escatological symbols an essential importance, because they prove to be ecumenical, therefore metaphysically valid, so no further hermeneutics on this topic is redundant.

Surprisingly, the eminescian ontological pattern, representing the source of his entire creation and the very essence of the national cultural model, has not represented the main concern for many generations of researchers.

The exegetes have studied mainly quantitative accumulations, avoiding to overpass the comparison of sources.

Sticking to just identifying and analysing the main elements (the buddhist philosophy, the occultism, the Greeks, Kant, Schopenhauer), they decided that Eminescu was not an original philosopher, but one of Kant and Schopenhauer's disciples, motivating that his world outlook is tributary to Schopenhauer's scepticism. The fact that Eminescu didn't have a philosophic system presented in a book, made his thoughts to be analysed from a mecanicist approach, from cause to effect, overlooking the religious dimension that offers Eminescu's work complexity and organic structure.

Eminescu's outlook on the Sacred has been less analysed, therefore a study that would follow the process of religious phenomenon is necessary, because Eminescu is yet considered one of the main religious thinkers of the XIXth century.

In order to identify the religious substance of Eminescu's work, it is compulsory to reexamine the concept of "*The Sacred*" and to orientate our research towards phenomenology's origin.

An existential crisis turns the discussion upon man's presence into the world and the reality of the world itself; if, at the beginning, the human being was the same with the Sacred, the esence of the existential crisis in divine. Experiencing the Sacred sets up the world, and any religion is an ontology. Religion is the model solution of all existential crisis, not only through its repetition, but through the fact that it is considered divine.

If the religious words are a means through which humans specify the relationship between them and God, Eminescu's poetic expression is a visible blueprint of a religious experience. This experience started during his childhood, when accumulations from all the domains of interest he had studied, especially philosophy, history and physics constituted a referential issue.

Writings with a pronounced philosophical character, dating back in the years the preuniversitary period, can be found in the manuscripts number 2254, 2255, 2259 and 2262.

His concept on time, which is essential for every thinker, foreshadows both his ability to symbolically represent reality and a religious conscience in an unmistakable world outlook, in which Man exists in the manner in which he represents God.

Eminescu places Man between the aesthetical perspective of the world and the great adventure of Truth, which cannot be named nor inferred. It is the Truth of Mystery, of God, He who created the cosmical harmony, He who motivates time, space and the divine human nature.

Eminescu's outlook is neither aporia nor anthropocentrism. He formulates some essentially religious ideas, among which we distinguish as necessary elements origin, purpose, time and eternity.

According to Eminescu's outlook, the universe is a progress of absolute and universal order, in which Man infers, lives, makes a choice and decides, seeking for solutions in the affective area. Acknowledging his own human limits is a process which awakes the mystical fear in his soul against an absolute, supreme power that is present as a mystery.

Eminescu perceives the Sacred as an absolute divine reality, God, but which manifests itself in the world surrounding us. Eminescu's idea prefigures a pure theology built on pure religiosity; the Sacred – human relationship. It is the metaphorical expression of the Divine inner revelation, which can be found at the base of personal religion.

Identifying ego with God is not presented as an immanentist way of thinking, but it represents an example of sublime art in which the religious and aesthetic aspects knit.

The great eminescian art is noble in its attempt to express the sublime using its representation in the world. Eminescu tries to express what is not to be expressed. The poet finds no element able to render the image of an absolute transcendental reality, for which Rudolf Otto uses the word “*numinos*”.

Thinking of the Sacred gives the choice of option. This is the way Eminescu understands the decisional issue. The difference between the religious person and the theoretical person consists in the fact that the religious person understands his subordination to God, hence he lives the mystery, while the other one wishes to acknowledge God and thus degrades Him in logical schematic patterns.

Sometimes Eminescu lives the created human being condition in relation with God with the affective intensity specific to the Bible believer. He places the Divine in a superiour reality and accepts the passive attitude of the ego.

Even though “*Mortua est!*” does not communicate the most important message of Eminescu’s religious poetry, it is the first poem that presents Eminescu as a great religious conscience. Without mixing the religious and moral orders, we can say that, for our national poet, redemption represents the need to advance to that place where, just like in “*Luceafărul*”, everything vanishes.

We must be prudent in evaluating Eminescu’s religiosity, yet we cannot fail to notice that Eminescu achieves mystical experience. This situation is present in one final variant of “*Luceafărul*”:

“*Atâta foc, atâta aur,*
Ș-atâtea lucruri sfinte
Peste întunericul vieții”

Ai revărsat, Părinte!

In spite of the fact that this stanza was not included by the poet in the final version of the poem, we must notice here the presence of a great tension of Eminescu's religious spirit, who lives "*the numinos*" as "*fascinans tremendum*".

"*Scrisoarea I*" and "*Rugăciunea unui dac*" are actually religious facts, an attempt to overcome time and to contact the final reality. The poet's intuition of the almighty force sets up the religious substance of the two poems.

It is the shared religious experience of the contact with the Sacred's first layer, it is the recognition of the divine power, doubled by an intense affectivity. Within this layer we can meet the astonishment, *mysterium tremendum*, a sense of the Absolute, yet there is no link to God. Conversely, in "*Luceafărul*", the biblical myths are given a huge proportion in a poem that presents the eternal story of redemption through love.

"*Luceafărul*" individualizes Eminescu as a religious poet through the erotic theme. He develops the ontology regarding the existence as a whole and places love and faith on the same level, as miracles of the creature's sublimation.

The solution Eminescu gives to the eros issue, understanding love as a religion of the human being, prefigures the vision of what may be called the christian eros. "*Divinity*", "*nature*" and "*man*" are permanent components of Eminescu's poetry of love, and they are linked through love, yet not merge, as it happens in pagan symbology.

We might not exaggerate by saying that Eminescu is a complex example illustrating both the crisis of historic christianism and the

modalities of solutioning it within its inner existence, but different from Nietzsche, who found no exit out of the tragic game, the way christians did.

Eminescu's findings and remarks, metaphorically embellished, brought him out of the dark, because he was an essence seeker.

Although he accepted the idea of a perpetual transformation, yet he understood that he couldn't overpass the anxiety produced by the universal flow if he didn't seek for the nature of things, which he had felt to be ontologically present within its being and whom he identified himself with, when he stated: "*the eye is the light, the ear is the song, ego is God*".

The poet found his way to the Absoute through living his condition of a created being, leading to the attempt of coming closer to God's greatness through his perfection of work.

Eminescu's outlook on predestination and redemption through faith, based on the idea of an almighty and all-embracing divinity, in which Good and Evil blend, is expressed in a distinct artistic expression.