

## FROM THE ETHNIC COSMOGONIC TO UNIVERSALITY

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**Abstract:** *The folk poem Miorița is considered to be emblematic for expressing the Romanian ethnic philosophy on life and the cosmos, fact which led numerous scholars (Lucian Blaga, Mircea Eliade, and others), roughly over a 150-year period, to write studies in which they set out from this ballad's philosophy, and in which they expressed their agreement with the outlook conveyed by the ballad, whose artistic value incited to the same extent all Romanian aestheticians, who revealed that the ballad carried an immense metaphoric load capable of expressing the characteristic feature of an extensive segment of Romanian literary, fine, and musical art.*

**Keywords:** *Mioritic, concept, ethnic.*

### 1. INTRODUCTION

The hero of “the world’s oldest poem” was at the end of a long ordeal, of a long period of suffering, in his quest to find “what is life, what is death, what goes on in the beyond”; he had sought “immortality, Eternal Life.” Here he beholds the “golden-haired Sun.” “Its light is immortal, Gilgamesh realized – Night cannot defeat it. So are the deeds of the brave for the good of mankind, as well as their truthfulness. As are the songs about the ones who do not spare their strength when fighting evil. This is THEIR IMMORTALITY.”

The Beethovenian hero, like a new Gilgamesh, will also shake the gates of destiny, standing up to it, but in the last quartet he will ask himself: “Muss es sein?” (“Must this be? Must it?”): what? fate, the decision of destiny, the acceptance of life, of death?, and providing as an answer the “hard decision” (Das schwergefasste Entschluss) “Es muss sein” (“It must be”). And the entire existence of this hero is only music, a song.

The *Mioritic* hero (i.e. the hero of *Miorița*), who is a poet to himself, does not have to seek or be tormented by providential questions in order to find the sense and significance of life and death. He stands for a people who was taught by its multi-millennial existence “at the crossroads of barbarian onslaughts and in the vicinity of the powers dominated by imperialist fanaticism,” as Mircea Eliade put it, how to be born and how to die naturally, like any element of nature.

But death, in his case, means neither total extinction nor entering some terrifying realm of shadows, but rather lingering in the context of life (“near a low foothill”), which conveys to him celebratory echoes, while his soul is impregnated into objects, beings, and nature, where it stays on as a reminiscence.

Just like the poet of the epic of Gilgamesh, the poet-shepherd of *Miorița* knows that it is only the song about heroes that remains immortal, that is to say, heroes are preserved in song, even in the Beethovenian song.

Here is how a Sumerian existential feeling of 5000 years ago coincides with a Thracian-Dacian-Romanian feeling, as well as with a feeling from the fervent period of revolutions that created modern Europe. And these feelings highlight an existential philosophical idea in the legend of Gilgamesh, the work of Beethoven, and *Miorița* alike.

More than a century has passed since the introduction of the ballad *Miorița* into the field of Romanian culture by V. Alecsandri. It is estimated that the ballad came into existence

200-300 years earlier (D. Caracostea, N. Iorga), but those who argue that the ballad has its origins in the old Thracian-Dacian rituals believe that it is decidedly 2-3 millennia old.

The intensity with which it was transmitted and is still being transmitted in folklore (in over 1000 versions), throughout the entire country, is indicative of the great belief of the people in the message of this work, and the battle of ideas it triggered in Romanian culture since its publication and up to the present only adds to the immense interest of Romanian intellectuals in the philosophical and esthetic content of this ballad.

Its influence on Romanian art is further proof of the inestimable value of this masterpiece.

One is therefore dealing here with a specific artistic character, which consequently attests a specific philosophy and esthetics.

## 2. DISCUSSIONS

### 2.1. THE *MIORITIC* ESTHETIC CONCEPT IN ROMANIAN ART

The purpose of the present paper is to outline an autonomous esthetics for Romanian art in specific categorial terms, in order to then be able to scrutinize in a visionary manner the perspectives for the development of Romanian art, in which the essence is meant to generate the innovation of value within the ethnic sphere. The force of this innovation will materialize in artistic creations that will express a cosmic philosophy which will propel Romanian art into universality.

This esthetics will stem from the *Mioritic* concept.

Consequently, the intention of this paper is to confer upon the *Mioritic* the capacity to generalize, to expand its sense along an ever-ascending line, from an attributive adjective functioning as an epithet, to the notion of motif, then symbol, and finally esthetic concept (category), in order to validate an entire ethnic esthetics.

The term *Mioritic* was coined by L. Blaga, who established it as an adjective associated with the notion of space (*Mioritic space*) in order to designate the manner in which Romanian space is reflected in art as a feeling specific to a “high, rhythmic, and indefinite horizon, consisting of hill and vale.”

Although not phrased by Blaga as such, his work foreshadows the idea that the *Mioritic* would also characterize other existential dimensions (such as time), as well as feelings (the sense of destiny, of the picturesque, of measure, of the whole, experienced with a sense of nuance and discretion), or the preferences shown for the “organic” and the “Sophianic” as modes of receiving reality and its artistic transfiguration, and which are foreshadowed in our national culture and art, in its style, reflecting a specific characterology (as Blaga synthesizes it in his *Romanian Apriorism*).

But to Blaga the *Mioritic* does not convey only an esthetic value, but also a metaphysical value, a style-creating a priori psychology (“abyssal noology”).

In Blaga’s work, the *Mioritic* is “something” that’s implied, involved in the categories of the unconscious, Creators of style.

But style is to Blaga only the form of art and culture. The “metaphor” is the content, the substance. And in *Miorița* there are metaphors, as in any other artistic production; yet Blaga does not endow these metaphors with the qualities of a model or universality for Romanian art.

Blaga’s *Mioritic* concept is a great symbol, a profound metaphor for what specific creativity means, a symbol (a metaphor) of all the abyssal components that produce ethnic style in art and culture. The *Mioritic* itself is the product of this creative force born from the articulations of a “matrix” generated by a “space” and a “time,” structured a priori in the

unconscious psychology, in accord with an actual space and an historical time of the Romanian people.

The symbol value of *Miorița* will lead Blaga to coin the term *Mioritic* and bestow mystery upon it, based on the understanding and appreciation of the artistic value expressed by folk philosophy in *Miorița*.

The *Mioritic* becomes hugely representative of Romanian creativity through the symbol value bestowed upon it by Blaga.

The *Mioritic* is lifted to the level of general significance in Romanian culture and art.

Quantitative analytical studies will, in the future, perhaps note the total number of the concrete influences of the *Mioritic* motif. But, at this point, the present paper is interested in the esthetic aspects of a certain quality, born unconsciously in the works of Romanian geniuses, as a result of a feeling which is identical to that of the poet of *Miorița*, and which may be characterized by the *Mioritic* concept. That is, that synonymousness of the revealing artistic essences of the motif with the essences of the works of some of the most representative Romanian artists.

In order to define the *Mioritic* esthetic concept, one must emphasize the fact that a culture of a certain particular specificity imposes the relativity of the positions of the various esthetic categories and imposes its own categories meant to define in a more essential manner the particularized general, phenomenon also recognized by contemporary estheticians (W. Worringer, A. Malraux, G. Achiței, I. Ianoși etc.).

Under these circumstances, the *Mioritic* can be substituted for a certain category, such as the sublime for instance, representing it, in Romanian culture and art, in a more adequate, more intrinsic, more particular, but more essential manner. Or, it will be capable of incorporating into its aspects, in a specific manner, the very content of several notions (or segments thereof), which, in various esthetics, bore the meaning of categories (balance, measure, harmony, the tragic, the lyrical, the esthetic etc.).

What elements make up the *Mioritic* concept?

Firstly, its own symbols.

But not those “sensory” symbols that make reference to the source of the ballad, but rather symbols whose tension imprints the fundamental existential sense upon the artistic communication.

One such symbol is that of the mystery existence.

The artistic, *Mioritic* individual, the literary, fine art, musical type is one with nature, glimpsed among these elements, from among which he/she is only intensively distinguished; the vaguely articulated individual as a physical presence, but linked up to the mysteries of nature led by the cosmic succession, having an existence of spring, summer, autumn, and winter, and connected with the flora, the fauna, the wind, rain, thunder, snow, etc.

These are Eminescu’s lyrical heroes (*Povestea teiului* – i.e. “The Lime-Tree Tale,” *Călin*), the heroes of Sadoveanu’s short stories (*Dumbrava minunată* – i.e. “The Wondrous Grove,” *Povestiri despre vânători și pescari* – i.e. “Stories About Hunters and Fishermen,” etc.), of Blaga’s poetry (*Ceas de vară* – i.e. “Summer Time,” *Inima pădurii* – i.e. “The Heart of the Forest,” *Vară lângă râu* – i.e. “Summer by the River,” etc.). The abandonment in the bosom of nature renders human existence magical, discreet, impersonal, and anonymous. The only companion who intensifies, accentuates its presence, deepening the mystery thereof, is the yearning, that multiple, indefinite, perpetual yearning.

A second symbol is that of living in a dream. The artistic image of an existence on the border between sleep and wakefulness, triggered by the incantation of the hushed, quiet telling of the story, based on a language intertwined with the expression of a fairy-tale “voice” characterized by easy-going orality, in the spirit of the ballad-style narration. A story told with the eyes half closed, heard in the same manner, in a gentle and warm atmosphere. A story of

the “testament” type (the testament of the shepherd in *Miorița*), in which the real and the imaginary merge, in the absence of a tragic conscience, turning any situation to something of beauty. Sadoveanu’s story-telling is overwhelming in this sense, just like that of his follower, Fănuș Neagu (and sometimes M. Preda).

Based on this symbol, death itself is reflected artistically and received as a state of slumber, a state of sleep (“In some calm land/ Beside the sea to die/ That I forever sleep,” etc.), not without certain beauty and pleasure: “Sweetened with a yearning for death.”

Living in a dream is connected with another symbol, namely that of swaying, imagined through the melody of the pipes placed at the head of the shepherd, where the wind blows. From here, to the swaying of Eminescu’s or Sadoveanu’s forests, the rippling of the waves, springs, and pools, to the undulation of Blaga’s crop fields, all symbolizing the expressive unity of a feeling of ethnic stock, a feeling that, conceptually, even begets a philosophical theory, as Vasile Conta’s theory of universal undulation.

The Hyperion symbol (derived from the name of the main male character in M. Eminescu’s *Lucifer*) engages on the one hand a fabulous (element) of a specific structure, in which the implication of the fantastic does not exceed the real human life and existence situation, and, on the other hand, it expresses a resignation combined with sorrow, disappointment, and painful irony.

The first layer of the Hyperion symbol (contained in the episode of the wondrous ewe and that of the *Mioritic* wedding) is richly represented in Coșbuc’s poetry (*Nunta-n codru* – i.e. “Wedding in the Forest,” *Concertul primăverii* – i.e. “Spring Concert,” *Floarea soarelui și macul* – i.e. “The Sunflower and the Poppy”), and in Eminescu’s poetry (*Lucifer*); in Blaga’s work, it is connected with magic, and thus begets myths: the myth of germination (*Mirabila sămânță* – i.e. “The Wondrous Seed”), the myth of fire (*Cântecul focului* – i.e. “Fire Song”), wind, etc.; in I. Barbu’s work it converts existential ideas (*Riga Crypto și Laponia Enigel* – i.e. “King Crypto and Enigel”, *După melci* – i.e. “Going After Snails”), and is plurally radiated in Țuculescu’s work through the immanent presence of the eyes of matter.

The second layer of the Hyperion symbol, which one could call the layer of “obedience,” signifies in Eminescu’s and Macedonski’s poetry a philosophical-poetic expression of detachment, of superior solitude; in Sadoveanu’s work, it signifies an unrelenting will to endure and overcome the vicissitudes of life, in which the enlightened, sometimes even tragic resignation (illumination) (*Floarea ofilită* – i.e. “Withered Flower”) is not absent; in Blaga’s and Brâncuși’s artistic creation an earthly detachment will arise, a detachment from the destiny produced by this earth and to which the individual is connected via all the fetters of his/her existence (including his/her spiritual existence).

The symbol of wandering, straying, peregrination is another symbol expressed by that “somewhat alien” shepherd or by the idea of roaming with the flocks of sheep, of transhumance. Straying, however, that always has a secret and steadfast connection with the place of one’s birth, often the place of one’s childhood, for the return and the reminiscing of memories, or for the eternal place of rest: Eminescu’s *Revedere* (i.e. *Return*), *O, rămâi* (i.e. *O, Remain, Dear One*); *Neamul Șoimăreștilor* (i.e. *The Șoimaru Clan*), *Nicoară Potcoavă*, (even *Baltagul* – i.e. “The Hatchet” or *Petre streinul* – i.e. “Peter the Stranger”) by Sadoveanu; *Satul minunilor* (i.e. *The Wondrous Village*), *Întoarcerea* (i.e. *Return*) (to the village) by L. Blaga; these are just a few masterpieces in which the symbol of peregrination (with the conscience and soul deeply connected to the place of birth) is present as an artistic stance in Romanian literature.

At the pole opposite the previous symbols, but seemingly sprung from their latency, would be the symbol of spontaneity and ebullience, suggested in the ballad solely by that verse “fiery-tongued and good,” which refers to those possible moods comprised in dance, but

also outside it, moods that involve the vigorous action that is sometimes necessary along the path of the lyrical life, either with a view to amending destiny (Blaga) or achieving catharsis.

It is to such a symbol that one may attribute certain works such as *Peneş Curcanul* by V. Alecsandri, *Satire III* by M. Eminescu, *Neamul Şoimăreştilor* (i.e. *The Şoimaru Clan*), *Izvorul Alb* (i.e. *The White Spring*), *Nicoară Potcoavă*, etc. by Sadoveanu, *Răscoala* (i.e. *The Uprising*) by Rebreanu; *Noi vrem pământ* (i.e. *We Want Land*), *Nuntă ţărănească* (i.e. *Peasant Wedding*) by Coşbuc; *Moara cu noroc* (i.e. *The Lucky Mill*) by Slavici, etc.

Other characteristic contents with which the *Mioritic* concept is presented.

The ballad aspect, as an outlook on the artistic meanings, as well as a constructive technical modality. The timelessness suggested in Sadoveanu's prose (even when the author refers to actual historical periods), and Odobescu's or Calistrat Hogaş's, etc., writings, creates the impression of time immemorial, in which the individual would be fully accomplished (as in the Homeric epics), their power to decide for themselves proving the mastery of one's own existential mission.

Technically speaking, the artistic ballad aspect consists in the adoption of esthetic formulas established by the folk ballad (the use of the metaphor, improvisation, spontaneity, suggestive communication, archaic language, free form, etc.).

The lyrical triumph is also one of the constant features of the *Mioritic*. It is about the triumph over the tragic, whose data it denies, based on the faith in destiny, in human nature, in nature, in fellow human beings, which generates an immense love that replaces the ideal, one that transforms itself into the ideal. This is the reason why Romanian art never created any groundshaking tragedy such as the ones in French, German, English, Polish, Russian, etc. art.

The conflict, even from the very root, contains the seeds of lyricism, which attenuates the tragic with every passing moment, dissolves it, and resolves it. The catharsis of such art often leads to the almost tender compassion for both the negative and positive heroes. For this reason, the negative forces are often not definitively outlined, just like the foes in *Mioriţa* are not outlined, but are then indicated as executors of a part of the will – the burial at the sheepfold. For the same reason, in Romanian art the accentuated grotesque does not occur.

One should add another aspect which one finds difficult to phrase adequately, but which one might call the absence of the cult of the useful, which would translate as the option for objects or facts that are connected with the satisfaction of the soul as opposed to material gain, i.e. getting rich. The characters of Sadoveanu's world, as well as M. Preda's, E. Barbu's, Fănuş Neagu's, display a sort of superior contempt for hoarding and wealth, squandering with superior, defiant pleasure. Even the heroes of the more "utilitarian" Transylvanians, I. Slavici and L. Rebreanu, initially possessed by the thought of getting rich, end up abandoning this path and outdoing themselves, in a lyrical sense. Luchian's flowers speak to their beholder, in another language and sense, about the same, yet even more sensitive and refined, aspect.

From the perspective of these contents, what are the chances for the *Mioritic* concept to be embodied in musical art?

In music, a metaphorical art par excellence, that has the capacity to express ideas emotionally, or, rather, the ideas' metaphors, to be more precise, the *Mioritic* symbols will find their full manner of manifestation. For the musical structures are directly tied to emotions, to the affective, through which they reacquire their materiality, because, the *Mioritic* idea not being conceptual, it cannot travel on the avenue of the rational except only after it has entered upon the trajectory of sentiments. Consequently, the structuring of the musical moods of the work has a directionality that's more closely connected with emotional conversion. That is why, paradoxically, the intrinsic musical symbol is less ploysemantic, less ambiguous than literary, dramatic, or fine art symbols.

The force of musical genius always finds its roots in the hearth of ethnic spirituality, and sets the measure of this spirituality.

Thus the *Mioritic* spirit lives deeply embedded in Enescu's work as a mode of mythical thought, which is symbolic in almost all his works, alongside the Promethean thought represented by Oedipe. This *Mioritic* spirit, this bucolic lyricism is expressed through the *doina*<sup>\*\*</sup> - type lyricism characteristic of Enescu's musical expression, and is in perfect consonance with the bucolic and *doina*-type lyricism in Eminescu's and Blaga's expression, Sadoveanu's phrase, Grigorescu's and Luchian's paintings, etc.

This expression is the infinite confession, an oneiric (dream) state, tenderness and gentleness, discretion and intimacy, nostalgic lyricism (the nostalgia for one's childhood and the distant past), timelessness, the ecstatic, naturalness and intuitiveness, the improvisational spirit, the ballad-type qualities, etc. This will be achieved through the melodic features of the themes made from specific intervals and motifs, with fluid, floating rhythms, elements borrowed from the lyrical arsenal of the *doina*, the musical discourse creating the impression of an uninterrupted flow, of a continuous murmur with a (classical) structural balance, a free form, in which a categorical delimitation of the blocks is avoided.

In order to highlight these symbols, the present paper will focus on a work that the author considers to be deeply *Mioritic* in its philosophy – the *Piano Sonata No. 1 in F-sharp minor*. The *Mioritic* drama with its total philosophical and ethnic content is foreshadowed by the thematic elements of part I. Thus, the condensed formulation, interiorized from the thematic motto, through that initiation with a minor second, which accumulates a strong reflexive tension, that is resolved in a descending augmented second and suspended over the diminished third (in ample rhythmic values), lends it a character of grave turmoil (connected with life, with death ...?).

The similarities with the intonations of the destiny motif in Oedipe certainly guide one in the appreciation of the meaning of the ideas therein. The question phrased by the thematic head continues to receive an enigmatic answer, like a labyrinthine zigzag, being rather a shaft of light, the tail of a comet, than an answer proper. Because the selfsame motif cell (x) is interwoven here, in a form that is even tenser chromatically. The big question connected with destiny that *Miorița* synthesizes in the end is thus formulated in the *Sonata* from the very start.

But who tells the listener that this is about the destiny of a Romanian? Although the intonation of motif x stems from the oligochords that Romanian folklore contains, one may not attribute this utterance to the *Mioritic* arc. The fact that this motif x exists will be confirmed by the following thematic elements. Thus, the penetrating intonations of the second thematic element come with the intensive accent, to remark the presence among the elements of nature of a character filled with a flaming yearning. This time one may identify the ethnic nature thereof. Thus, the Istrian hexachord stems from the Romanian folk modal, both as a scale structure and as a melodic formulation. Also, the intonational (and rhythmic) twist from the closing belongs to the melodic stock of our folklore.

As far as the incipit (the first two bars) is concerned, one may put it in relation with a hemitonic pentatonic stock, present in Romanian folklore.

A melodic drawing that comes to definitively confirm that this has to do with a *Mioritic* content, with a tremulous, swaying world, integrated into the rustling of nature, is superimposed on the motto, when the latter is repeated. This undulating movement will be repeated (in various forms) throughout part I, but it will have an overwhelming importance in the opening of part III – the *Mioritic* reverie.

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<sup>\*\*</sup> Translator's note: the *doina* is a type of folk tune specific to Romanian folklore, usually expressing feelings of love, grief, and/or yearning.

Thus destiny, the hero, and nature find themselves interconnected in a way specific to *Miorița*. In the space of the variations within theme I and the bridge, a “sweet horn” is also heard calling, again as a thematic element. The chromatic tension from the closing of this thematic element intensifies the lyrical spell through the sensation of burying the sounds in the undulations of space.

The moment of mystery, of secrecy, of dreaming, is to be found within theme II. Using the same intonations as the thematic motto, only closer to some melodic formulas of the Romanian folk song, enclosed in a floating rhythmicity (with irrational formulas) and with superimpositions on a parallel movement of fifths, completed with heterophony in the grave voices, the composer achieves here a highly dense lyrical atmosphere, with a Romanian fragrance distilled from the purest of essences. This theme will at a later point transform into a melody that in fact seems to be a folkloric quotation from a (lyrical) song proper. The melisma of “un poco rubato” clearly reminds one of the intonational and rhythmic ornamentation of the long song (the *doina*).

In conclusion, one may locate the musical expression of the thematic material from the first part of the *Sonata* in the philosophical and esthetic area of the *Mioritic* (the grave questions on destiny, the lyrical response, the lyrical intensification).

But it is not only the thematic material that is situated in the esthetic sphere of the *Mioritic*, but all structural parameters as well. The harmonic modalism, derived from the vertical superimposition of the melody sounds (see the chords superimposed on the thematic element after the motto), the rhythmicized, interrupted pedals, etc. in the spirit of the folk “*țitură*\*\*\*,” achieving dissonant incidences through the “secundal beat” procedure (the superimposition of the actual note and its appoggiatura), non-functional chordal relations (deviated chromatically) and especially heterophony; all are enclosed in the language of an ethos that is specific in the sphere of *Mioritic* lyricism.

By the intense chromaticism, through which the lyrical expression is intensified, chromaticism that in the first place refers to the achievement of certain modal melodic towers, by the fluctuating rhythmicity, by the tempo, dynamics, and especially the parlando rubato-type agogics, by the elements of piano “orchestration,” (which may evoke even the horn, the pipe, etc.), but especially by the particularities of musical development, in which the sonata form cancels itself out, being subjected to a specific travail – the improvisational (ballad-like) appearance, also adopting the passacaglia principle creating the feeling of a free form, form which the author attributes to the principle of specific *Mioritic* (episodic) growth, by all these, the symbols and aspects of the *Mioritic* concept are embodied time and time again.

Moreover, the author would also like to add that almost continuous (enshrouded) presence throughout part I of the second thematic element, which represents, in the author’s opinion, the human lyrical exponent, the hero himself being intensively emphasized from a lyrical point of view within nature and in the presence of destiny. One should also highlight the aspects of dosing the contrasts and the alternation of the lyrical moments – hesitation, meditation, dream, active yearning, etc. – all realized with the measure of a balance that will characterize the most profound of Enescu’s works.

Certainly, here (as anywhere else) words cannot cover that which affectivity receives. The technical details account for the content of the expression, but their overwhelming multitude would require enormous room in order for it to be described. The author however considers that the bare minimum has been gathered, in order to argue the presence of certain symbols of the *Mioritic* concept in this first part of the *Sonata in F-sharp minor*. The context of nature inside which the hero of the music of this first part conceives and lives out his destiny reveals that discreet anonymous existence.

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\*\*\* Translator’s note: the “*țitură*” is a Romanian folk melody and dance.

The “hazy-modal” harmony (C. Țăranu), the chromatic, the rhythmicity, the rubato, etc., create that atmosphere indicative of the plenitude of nature, of its total and permanent presence. This confers mystery on the existence of the hero, existence abandoned to the “petty gods” of an eternally-productive nature. Only the yearning (represented by the second thematic segment) unmasks his intensive presence in the harmonic substrata. In this fashion, one concludes that this music contains that primary symbol of the *Mioritic* concept: the existence in mystery.

At the same time, however, this hero lives out his own destiny, whose implacableness is suggested by the motto. But the permanent lyrical approach of the other thematic elements, as well as the fact that, within the context of the work, the motto does not receive any dramatic emphasis, does not reach a moment of “fatalism” as is the case with the Beethovenian or romantic sonata, but rather leads to the lyrical triumph, which covers up the tragic, annihilating it. This is therefore another aspect of the *Mioritic* concept in Enescu’s work. To a certain extent, the symbol of living in a dream is also present (in the second theme), but its institution will only be masterly in part III.

The same symbols encountered in this first part will also be encountered in his *Quartet in E flat, Op. 22* as well as in his *Chamber Symphony*.

Part II of the *Sonata in F-sharp minor*, a *Presto vivace*, might contradict some affirmations regarding the “immense adagio” in Enescu’s music. Nonetheless, such moments are present in his music. What must be emphasized, however, is that they do not pertain to the dramatic sphere of clashes, to the delirious or grotesque trepidation, but are of the same nature as the dance. Part II of the *Sonata in F-sharp minor* attests this aspect, firstly by the fact that the theme, via its intonation, and especially via its rhythmicity, suggests a dance atmosphere, not having any other obviously contrasting themes, “but rather nuances (author’s underlining) of the same uninterrupted fluency” initiated by theme I.

It goes without saying that this has to do with a vigorous dance, the roughly-hewn and chromatic contour of the theme, a high tempo, and a quasi-toccata pulsation imprinting this character. But the *Mioritic* collectivity does not disavow itself. The dance is not characterized by wild vehemence, but rather by great spontaneity, within the bounds of a natural balance. That episode, in 5/4 time signature, that looks like a folkloric quotation, is perhaps the corollary of this spontaneity with the same lyrical nuance. The exuberance and the ebullience control the lyrical time signature.

Part III *Andante molto espressivo* is the most laden with *Mioritic* expression. The symbol of swaying merged with that of dreaming and the aspiring (i.e. Hyperion-type) yearning – is musically embodied with the most obvious intention. The background of the swaying, achieved in an unparalleled manner, is initiated on a rhythmicized pedal. To this pedal will be added along the way a (minor) third, a second, and a third, etc., formation which will be moved onto different sounds according to the tonal-modal frame of different moments. This rhythmic variety of the parlando-rubato type lends a particular charm to this swaying, which brings to mind Eminescu’s lines: “Midst that harmony thus sleeping / Woodland tales our thoughts enthrall, / And upon our bodies softly / Do the lime-tree petals fall.”

The motif, which is of a great harmonic-rhythmic eloquence, being the expression of a “painfully sweet” state, and which occurs in the first bars, sprung as it were from the very cradle of the pedal, sends one to the same specifically Romanian lyrical existential state that the poet of *Miorița* so profoundly and characteristically captured, before Eminescu, in the testament wishes of the shepherd, wishes that pertain solely to the soul, to love, to beauty.

The second theme, which too is a yarn spun from the pedal, formed by the progressive augmentation of the intervals on an archaic pentatonic frame on the same “floating”



rhythmicity, formulates in a fairy-tale-like manner, in a gentle atmosphere, an aspiration of an unparalleled tenderness.

The musical development drifts towards an augmentation of the echo, of the spatial and poetic resonance of each theme, creating sound intensities with some of the most subtle timbre nuances and inflexions.

The whole part thus seems to musically embody the yearning of the *Miorița* shepherd... “There, beside me, lay / One small pipe... / Then the winds that blow / Would play on them so,” as well as the passage into nothingness, in the fabulous setting that he imagines in the dream of the *Mioritic* wedding. The aspiring effort is solely of a lyrical, poetic nature, painted in the ideal colors of the fairy-tale, of the embodiment and disappearance (just like Eminescu’s *Lucifer*) from, and into the elements of nature, respectively.

Thus, the *Mioritic* reverie (that is, the images foreshadowed in the shepherd’s imagination) in this third part of the *Sonata in F-sharp minor*, as well as the symbols and characteristics specified previously in parts I and II, are instituted musically in an unconscious manner, which bestows upon the *Mioritic* the significance of “esthetic concept” in Romanian art.

Other works of the maestro will re-approach these symbols in various versions, or will add new ones.

Thus, in *Impressions from Childhood*, or in the *Village Suites*, the symbol of wandering takes the shape of nostalgia for one’s places of origin. It is not so much the programmatic nature of these works that interest the author, but rather the enciphering in the musical expression of certain elements represented as totems in the faraway (in time and space) places evoked. There exists a moment of reverberation in *Impressions from Childhood* that stuns through its evocative power.

The ballad-like evocation is present in *Rhapsody No. 2* and in part I of *Dixtuor*, as well as in *Prelude in Unison*.

Like the art of Eminescu, Sadoveanu, Blaga, or Luchian, George Enescu’s music attests the *Mioritic* in an impressively clear and pure manner. Contained in so many symbolic modalities (quantitatively and qualitatively), the *Mioritic* of this music provides a new supreme argument, allowing the author to assert that it will also be present in the music of other Romanian composers (who are indebted to Enescu’s tradition), the *Mioritic* thus becoming the eponym of an esthetic and musical concept.

Our musicology has noticed in the larger part of Romanian music an overwhelming lyricism characterized by an expression that may become burdening even, namely: an immense adagio (a continuous *doina*).

But if on a national level this fact may seem an expressive limitation, in the world context it becomes an extremely clear-cut, ethnically particularizing feature. Thus, the *Mioritic concept* may define in totality the specificity of Romanian music.

It goes without saying that the *Mioritic* concept does not cover to the same extent the literary work in which the likes of I. L. Caragiale, Urmuz, or Eugen Ionesco would be only to a small extent assimilated. But there is an immense production (M. Eminescu, M. Sadoveanu, L. Blaga, N. Stănescu, I. Alexandru, and even M. Preda, and others) that may remain under the eponym of this esthetics.

The Romanian fine art, however, is situated, just like music, in the world of the *Mioritic* symbols.

### 3. CONCLUSIONS

If one stretches the dimension of the *Mioritic* to an esthetic category, one has the chance to concisely and synthetically define one of our artistic stances, which reflects the

ethnic soul, that is, our anthropological quality, whose features are: a creative capacity, a non-aggressive attitude, dignity, generosity, prudence, gentleness, compassion.

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