NATURE AND THE COSMOS AS SACRED DIMENSION PARADIGM AND BECOMING INVOLVED IN TRADITIONAL ROMANIAN CULTURE

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Abstract:For the traditional man his existence also involves history. The natural events, the seasons, the very nature itself resembles, continues and regains itself periodically, with the difference that for the archaic man "there is the possibility to transcend and live in eternity," while the traditional man abolishes the "return" in exchange for the transition to "history ".The double meaning is actually one; existence for man is a spatial and temporal one, but also an eternal one; these two stages seem to exist in a different way, but are different moments of the same existence; the terrestrial existence - limited in time - passes into another form of existence, that eternal - cosmic.
This conviction, which belongs to the traditional spirit, springs from the substratum of the Romanian Christianity; where the universe, the cosmos remain coped with the human existence, which at the archetype level unfolds in cosmic reality and reveals the myth. At the level of traditional culture, life is included in the process of becoming, by facts, gestures, words, which are "history" that implies spontaneity with historical consequences without "repeating prescribed archetypal gestures", rituals outside of history.

Keywords: natural, organic, culture, cosmic, creations.

In the human-nature relationship, present in the Romanian traditional creation, the sense of natural-organic is sensed. Through creation, an extract and a synthetic view of things are made without leading to isolation of man from the world and without losing contact with the organic.

Many times in the Romanian creation we discover the descent of man to the natural structures; to the nature that is subject to the temporal; it flows, becomes, dies and reborn as human existence. Man is neither opposition nor prolongation beyond nature; on the contrary, it remains within this structure and subscribes to its configuration as a cultural being[1].

The human spirit is naturally and real intertwined with the natural, like Noica's suggestive form: "the spirit has strength, but never resists destructive nature"[2]; this is the creation of solidarity between human existence and natural-cosmic structures, as an inevitable and necessary opening of man to the world.Opening and dialogue with the world make it possible for man to sum up in his creations: vitality, emotion, beauty, not just as a pure imaginative exercise (mimesis), but as a high degree of generalization. Creation in the traditional spirit also means the inclusion of values in a space in which God descends, in a space where the cosmic and the human have a "intermingling bridge in the categories of the organic"[3].

[1] Man can not escape from the sphere of culture, precisely because it expresses the ontological, human-specific way: "by culture, existence is enriched with its deepest variation. Culture is the sign, the expression, the figure, the body of this variation. Culture is therefore more closely related to the definition of man than his physical configuration or at least as tight. " Lucian Blaga, The Trilogy of Culture, Opera, vol. 9, Ed. Cit, p.121
[2] Constantin Noica, *Sentimentul românesc al fiinţei*, Ed. Humanitas, Bucureşti, 1994, p. 10.
[3] Lucian Blaga, op., cit. *Spiritualităţi bipolare*, Ed. cit, Bucureşti, 1985, p. 213.

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The opening of man[4] to the world is necessary and possible precisely because the whole human existence is centered on a reality that represents the quintessence of an ancient, profoundly spiritualized world dominated by myths, legends, beliefs; of a world in which, through the values of the symbol, it does not go to the daily, rather to rise from the daily and descend to the essence, in the sacred paradise, the return by symbol, ritual action or mythical symbolism.

These essences of reality are revealed in the traditional Romanian creations, where the human opening to the world and to God is felt; the opening to the real world of existence, but also to the world of the Supreme Archetype. As a synthesis[5] that expresses the connection between these two types of spiritual-human opening, an opening to nature, as a pictorial, but also to God, as a divine nature, the two directions are in full unity, because nothing in what is traditional creation would not preserve the value substrate if not: "... it would have been protected by the atmosphere of the Orthodox spirit, which leans to the ground in front of any organic value."[6]

The organic nature of the Romanian space was formed as an intermediary man-Divinity, which mediates communication with God; God that does not mean fear, space difficult to navigate, search in vain, he signifies: finality, retrieval through communion.

The frescoes of churches have individuality: saints, apostles, critics are portrayed in a particular way; have an aura of austerity, naturalness, through which they unite the space of the world from the outside with the inside, the natural space with the humanized one, realizing a synthesis through which the church becomes at any time church-home, close to body and soul, organically included, God is revealed, the God Who Is: "... imagined as a Hidden, as a hidden, which, in order to be able to appear, needs clothes, appearances."[7]

In the traditional Romanian space, divinity lives among people precisely because it is directed to the world, and thanks to it, the concrete world is cleansed of all the evil evil; man can penetrate through creation to things, and God who imposes his natural-organic, picturesque as a way of appearance and manifestation: *"The Romanian people are situated at the edge of a field over which floating ... picturesque."*[8]

This communion of the traditional man with the nature, the organic and the picturesque is the very recognition of the perpetual creation-Nature, the organic, occupied an important place in the soul of the Romanian spirituality, gave a sense to this natural-organic dimension: *"... meant the return to nature through culture as a recognition from man that gives him a special place in his soul. "*[9]

Nature has invaded the traditional Romanian spirit, the return to it through creation reveals in another form the vibrations of spiritual strings, in which we find almost "genetically" the affinity for vegetal, aquatic, tellurian and celestial, for all that is Nature.

If culture is a specific way of spiritual existence of a people, the originality of Romanian spirituality can be asserted by appealing to the natural factor, which has a great

[4] See, positions with distinct meanings in anthropological philosophical thinking, Alexandru Tanase's study, Village Civilization, vol. Introduction to Ethnology, Ed. Academy RSR, p. 66 and MI Herskovits, Les bases de l'anthropology culturelle, Payot, Paris, 1967, p. 71. The study of the archaic peoples, existing outside the "current of history".

[5] See the considerations regarding the identity of man by culture in: Dimitrie Gusti, Nation's Science, in Opera, vol. I, Ed. Of the RSR Academy, Bucharest, 1966, p. 490; Dionisie Petcu, Ethnic Concept, Scientific and Encyclopedic Ed., Bucharest, 1980, p. 165; A specific social-ethnic reality, it imparts a valuable content: to spiritual life, to art, bearing the sign of an original creation.

[6] Lucian Blaga, *op. cit,* , p.219.

[7] Ibidem, *Pitoresc şi revelaţie*, Ed. cit, p. 274-275.

[8] Ibidem.

[9] Petre Dumitrescu, *La nature comme ..., extras*, în La Nature, Thèmes philosophiques thèmes d' actualité, Genève, Lausanne, Neuchâtel, 1996, p. 661.

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weight in our traditional culture, precisely because nature is in the constant Romanian culture living in myths, beliefs, rituals, but also in everyday life. Nature connects the beginning man, contains the defining aspects of the relations: man-world, micro-macrocosm, human-vegetal. It is a living reality from an existential point of view, and the traditional man to it does not remain only in the corpus of contemplative attitude. Our interpretation, given to the role of nature in the traditional Romanian consciousness and culture, can not be a naturalistic-biological or ethnical[10] one, but it can try to capture possible inflections of nature and its influence on the archaic and traditional man, where he wanted to "tame "*Space and time by" acquiring "them according to the specificity of their inner rhythm, different from the natural rhythmicity*[11].

Nature emphasizes its emphasis on everyday human existence; the village with everything it represents: house, church, and last but not least people. In the traditional Romanian villages, the real appears as a natural one: the house built in the middle of nature, subjected to imagination and organic, a natural and natural bridge between the natural and the humanized framework, where the walls link the two spaces: the outside and the world inside. Thus, two worlds merge, one that belongs to the natural and one that belongs to the human, „*This spirit of the union of the two worlds and their bonding is manifested in various ways, and is omnipresent in the Romanian world.*"[12]

Between man and nature there is a relationship dominated by a prescription of an eternal naturalness, in which man is only a link from the whole harmony of the cosmos. This creates a communion of the natural and the human, which in the end gives the specificity not only to our spiritual matrix but also to the specificity we generically call the soul of the village, that village that Blaga called "*the only living yet immortal presence, though so terrestrial. "*[13] This statement holds true if we refer to the traditional Romanian village where the existence is neither pure aesthetic nor purely spiritual; springs from the specific of a certain nature, mythical, organic and picturesque, where the village gives the impression of unevenness, incidentally born of "*the capricious inspiration of nature"*[14].

Nature, for the traditional Romanian civilization, sometimes has aspects of grandeur, megalithic age and may sometimes be mythical; contains a cosmic and primordial beauty, where man perceives an ancestral existence, existence included in natural and cosmic cycles. This deep sense of connection with nature is created as a natural way of existence, in which what is natural and cosmic does not seem strange to man. He acknowledges in nature the creation: *"... perpetual creation, natural growth,* ***organicness****."*[15]Organism is recognized everywhere, natural infuses the human spirit into its inherent straightening towards natural and assimilation of nature; so nature and organic appear to us as elements that coexist in human nature. Nature is profane, but it can also be sacred, at the level at which it participates in creation, to the original myth, primordial, when the creation of the implicit world and of nature and cosmos is paradigmatic.

By our approach we do not want to decipher the "exemplary model", but we do not want to be at the level of the absolute categories essentially, but relative by existence; we want to find the ways in which nature, as a matter of fact, offers a specific human human existential code. It is precisely because: "*The nature for the Romanian peasant is not an*

[10] See, Dionisie Petcu, *Conceptul de etnic*, Ed. Ştiinţifică şi Enciclopedică, Bucureşti, 1989.
[11]See, André Leroi-Gaurhan, *Gestul şi cuvântul*, vol. 2, Ed. Meridiane, Bucureşti, 1983. The author's considerations regarding the constitution of the human edifice as a component part of the "history of nature".
[12] Ibidem, p. 50.
[13] Ibidem, p. 47.
[14] Ibidem, p. 49.
[15] Petre Dumitrescu, *La nature comme absolu dans la Philosophie Roumain*, extras, în La Nature, Thèmes philosophiques thèmes d' actualité, Genève, Lausanne, Neuchâtel, 1996, p. 661.

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external environment, as it is not space in general, but a vital substance, from which he feeds continuously."[16] The diversity of nature generates soul diversity, which exists in agreement with itself and with the cosmos; what Blaga reveals, *"... are in the relationship of supreme intimacy with everything and in an unceasing exchange of mysteries and revelations with it"*[17].The immediate existence of the archaic and traditional man is included in nature, is a mysterious existence, sometimes even supra-worldly, which he seeks to raise out of the forces of nature; precisely because if its existence is included in nature, it does not imply blind obedience, but it can be a homogeneous substratum where man can be found as a constituent part of it[18].

However, the natural invades the reality of the traditional world, precisely because it embodies in itself the primordial magic of nature; so sometimes the framework of the traditional world points out as ancestral patterns; Here and not elsewhere, the foundation of the world is structured, in which man would say, *"I seek, I love the natural, the beautiful natural, the immediate eternal ... I want to exalt everything beyond the earth"; between man, nature, and cosmos, a prescription of eternal naturalness is created, which produces the "spirit of peace and eternity ..."*[19].

There is, at the human and natural level, an ethical and aesthetic order, but also a cosmic one; a natural connection created between the earth and the cosmos. If human existence implies a specific geographic-natural space, if nature is the natural creation of God, then the human must experience spiritual experience and coordinate other than the terrestrial vegetation, to that which configures the high, the cosmos[20]. Nature is a concrete geographic certainty, when the reference level is the natural one, while it is a metaphysical certainty, when the perception targets the cosmos.

The cosmos connects man with the transcendent, gives him the possibility of acceptance and reconciliation with the idea of his ephemeral. This was born out of the sense of avoiding awareness of human loneliness in the cosmos. Like nature, the cosmos, for the archaic world, vibrates to human experience; there is not only a magical solidarity of the cosmos with the human, there is also a structural identity; because man has an existence naturally included in nature but also has a cosmic existence, in the cosmos man recognizes himself[21].

Man regains the cosmos in his own creature, passes from the paradise of the archetype into liturgy. Discover the cosmos born of the noian of waters through the will of God; because of its goodness, man can participate in the destiny of the universe and its mysteries; the cosmos is harmony in which matter and spirit, the known and the unknown, the vision and the invisible, the real and the imaginary are only aspects of the same reality created by God.

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[16] Ernest Bernea, *op. cit.* p. 88.
[17] Blaga, *Elogiu satului românesc*, Discursuri la recepţia de la Academia Română, p. 256.
[18] Here, existence is: "... growth, passing from a whole order subjected to an ever more willing one", the man regarded as a being that gives up contemplation for willful action. See Marcel Gauchet, The Death of the World, Scientific Ed., Bucharest, 1995, p. 35, French edition Gallimard, 1985 (Le desenchantement du monde).
[19] Constantin Noica, *Întruchipare în creaţie şi frumos în rostirea românească,* Ed. Ştiinţifică, Bucureşti ,1973, p. 167.
[20] Nature and the cosmos must be regarded as representing an existential whole through them. "The nature in the conception of the Romanian people is ordered (cosmic order), but at the same time alive, in continuous transformation, is consumption and also creation". Ernest Bernea, op. cit. p. 112.
[21] At the level of the sovereign archetype: "Paradise of archetypes", here time is sacred. "Without his corrosive attitude being exerted on consciousness by revealing the irreversibility of the phenomenon." See, Mircea Eliade, Myth of the Eternal Return, ed. cit., p. 75. Gradually at the level of a traditional society, man reaches to accelerate the irreversibility of events, and goes into "history".

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The traditional man extends his existence into a space in which he feels free, in which he is cosmically integrated[22], but not chaotic, in a disorganized and collapsed space, but integrated into a space in which he has the sense of participation effective cosmic life, whose fundamental component is. The man of traditional Romanian culture is an open and comprehensive one. As a being, he lives in a concrete space where nature is a vitalizing substance, while the cosmos is one that includes the vitality of nature and confers a world-specific order as a first character of it.

For the Romanian spirituality, the cosmos is created by divinity, it includes the human, as the creation of God[23], and the detachment of man from the cosmos is not possible because the cosmos itself embellishes itself as anthropocosmos; so cosmic nature is common to all human hypostases.

The rationality of the world stems from the fact that existence is: ordained, balanced, has cosmic harmony and human harmony, generated by God. At this level, translating from human to divine, is made to recognize man and nature in the "nature" of God. He, in traditional consciousness, is light, wisdom and obedience. Human life requires solidarity in destiny with the whole cosmos, a unity between man and the cosmos, between man and God. It is difficult to establish an ultimate boundary between the terrestrial world and the cosmic world. The harmony and rationality of the world was imprinted by God: *"the cosmos and man are a natural relationship,"*[24] the cosmos has its own rationality, puts the harmony of the world at the forefront, so that harmony then reveals the rationality of the world. Man perceives and lives the harmony of the cosmos.

There is a harmony and cosmic order which the Romanian peasant regards as natural: *"From the highest to the least, from nature to human things, all go after an unmanageable order, which is the very law of nature, existence in all its forms "*[25]. The harmony of the world, according to the conviction of the traditional man, starts from biblical truth; God laid the foundation of harmony in the universe. Without order and harmony, the world can not be conceived, precisely because harmony is a terrestric-cosmic reality. Man lives in a natural and cosmic setting dominated by this constant.

Human-nature solidarity exists as a given, because in the beginning God created nature and creatures, and ultimately man. Nature is part of the human specific, man - as an earthly being - can not be conceived outside of nature and outside the cosmos.

Nature is manifestation of the divine archetype. It acquires the quality of going from the existing "ab origin" space into a liturgical one belonging to God. Here for the traditional man, nature, which was ceremonially in a mythical time, is projected during the time of the profane. Yet both man and nature as "images" of the archetype are subject to history and becoming.

The evolving world is harmonious, perfect because God has descended, man remains the last to complete harmony. Man's existence takes place horizontally, in nature, and vertically, in the cosmos. These elements highlight the archetypal recognition of the double man-cosmos creation, "*man-the creature of God-is additionally equipped with a rationality*

[22] See, the cosmogony considerations: "in the original sense, it is at the basis of all other forms of mythologies, that is, at the basis of the decipherment of man's purpose in the cosmos and of his terrestrial and alien destiny." R. Vulcănescu, Mitology ..., ed. cit., p. 238; Idem, Les élemens daco-romanes dans la culture traditionnelle roumaine, in Actes du III-e Symposion du Thracologie, Milano, 1982, p. 272-274; Aurel Cosma, Cosmogony of the Romanian people, Bucharest, 1943; Mircea Eliade From Zamolxis to Ginghis-Han, Scientific and Encyclopedic Ed., Bucharest, 1980, p. 90-91.

[23] Ibidem.

[24] Dumitru Stăniloaie, *Teologia dogmatică ortodoxă*, vol. I, Ed. Institutul biblic şi de misiune al Bisericii Ortodoxe Române, Bucureşti, 1979, p.10-11.

[25] Horea Bernea *op. cit.* p. 69.

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capable of knowledge, aware of the rationality of the cosmos and of its own nature"[26]. Starting from this idea, man knows there is an order and an order of earthly-passing, but also an eternal one. Traditional man regards tellurian existence from a cosmic perspective; because God created the heavenly world, but also the earthly world, if there is harmony between these two worlds, then life must be re-considered as a continuation beyond the passing existence.

We can discover in the traditional Romanian world a Christian order of things, expressed in beliefs, Christian rituals, holidays. Man can not be in the cosmos, but a soul extension after the death of the body; this reasoning starts from the belief that man can know the world. Its existence has a predetermined liturgical order that belongs to the concrete through the body, and through the soul it is entrusted to eternity[27].

Man can feel the transcendence precisely because God unites and harmonizes all that exists in his kingdom, and part of this kingdom is he, the man who lives in faith, the only world that gives him his original dignity of being. As a being created by God, the traditional man thinks that the cosmos, then the earth, has been created at the beginning, dare to believe that, ultimately, everything is the creation of God through his word: "*to be lights in the expanse of heaven to separate night; to be signs that show the seasons, the days and the years; and to stretch the lights in the expanse of heaven, to give light upon the earth. "*[28]

If we consider this spiritual conviction of the man existing in the traditional Romanian world, with all his specific scales, impregnated by some archaic accents; we can accept the existence of a Christianity of a certain bill, which could be defined *"... orthodoxy, its orthodoxy being Romanian"*[29].

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[26] Ibidem.

[27] Up to a point, calling man to religious practices expresses the fear of history, but also the acceptance of cyclical repetition, the acceptance of God through Christianity, as a presence in all and all, which may signify the detachment of the archetypal man and his passage into "history." See, Ovidiu Papadima and Ernest Bernea, op. cit. In the archaic and traditional universe, we discover a "new and unique way of being in the Universe, a labyrinthic way," which becomes a way of passing from the paradise of archetypes to real and history. See, Mircea Eliade, op. cit. p. 154.

[28] *Geneza,* I; 14-15.

[29] Ovidiu Papadima, *O viziune românească a lumii*, Ed. Ştiinţifică şi Enciclopedică, Bucureşti 1995, p. 9.

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