EXPRESSIVENESS OF CORRESPONDENCES SYSTEM IN DIMITRIE ANGHEL'S POETRY

Cosmina Andreea ROȘU [*]

Abstract*: Dimitrie Anghel has a calling for synaesthesia and correspondences through which he thoroughly expresses the connection between the poetic ego – as a micro universe and the world – as a macro universe that represents symbols, at a receptivity level. The images delineated in the garden have a correspondent both in the author's and in the reader's feelings. This is the place where stories and legends come to life having a vegetal core, where the nymph, the vestal and the goddess appear descending from Olympus, in his system of representations.*

Key-words*: symbol, correspondence, synaesthesia, flower, imaginary.*

Dimitrie Anghel is one of the few Romanian writers who have detached themselves from the great social movements of their time and haven't directly express their protest or outlook through articles or special notes in magazines they contributed. One can trace some social ideas in his works, but they have to be considered from a biographical perspective. Spending his childhood in the world of flowers after his mother's death and losing the serenity of those happy times, left to endure his fathers's coldness, D. Anghel catches sad tunes that contain *suppressed pain*, as he defines them especially in the poem *Melancholy - Melancolie* (D. Anghel, 2010: 18).

In Dimitrie Anghel's work, Lucia Bote Marino sees *the psychology of indistinct sadness, in a floral environment, saturated by emanations* as being *purely simbolyst* (L. Bote Marino, 1966: 184). In his poetry the referential space is essential, the perspective evolves towards the identity of Romanian garden as a referent to the full efflorescence in French symbolism; *temperamentally, the poet defines himself as a person who confides in life, an optimistic (the volume "The Triumph of Life"- "Triumful vieții" being illustrative) and the fresh sap pulsation in nature, in flowers, makes him drop out remarkable lyrical accents* (L. Bote Marino, 1966: 243), and in *Fantasies - Fantazii* he proves himself to be *actually an intimist* (L. Bote Marino, 1966: 238).

His work represents an attempt to perceive a different consciousness order, a revolute phase of biography, *une vie anterieure* in Baudelaire's words. He uses anamnesis – interpreted as (self)exclusion of the ego out of existence – manifested through daydream (*Love - Dragoste*, *Recollection - Amintire*, *Melancholy -Melancolie*, *Metamorphosis - Metamorfoză*, *Fantasies - Fantazii*), sleep or agony (the poet's identification with Narcissus*: Death of Narcissus - Moartea Narcisului*, *Fantasies - Fantazii*, *Hidden Pain - Dureri ascunse*, *In the Storm - În furtună*). This way it occurs *the revival of huge oblivion deposits lying within, the retrieve of case history, the recovery of avatar* in the *soul memory that seems to never forget* (E. Dorcescu, 2008: 51).

Dimitrie Anghel debutes with the volume *Translations of Paul Verlaine* (in collaboration with Șt. O. Iosif). Starting from 1905 he publishes original writings such as: *In the Garden - În grădină* (1905), *Fantasies - Fantazii* (1909), *The Story of the Troubled Ones*

[*] University of Pitești, racosmina@yahoo.com

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- *Povestea celor năcăjiți, Fantasies and Portraits - Fantazii și portrete*, *Ghosts - Fantome* (1911), *The Enchanted Mirror - Oglinda fermecată*, *The Triumph of Life*, *Fantasies and Portraits* (1912), *The Little Star - Steluța*, *Fantasies and Paradoxes - Fantazii și paradoxe* (1913).

His first poetry volume contains 21 poems and it opens with the homonymous poem which frames a symbol of his correspondences and images system: the garden, a microuniverse in which the poet finds his peace, harmony and balance, remembering his childhood. The theme of these texts is based upon the fairy delicate perfume of the flowers, an echo of Mallarme's symbol, through Samain. *Au Jardain de l'Infante*, Samain's first volume of poems, appeared in 1893. Elegiac, fluid and dreamy, without power, with an intimate delicate line dissolved in crepuscular scents, it fascinates Anghel, who seems to have the most intimate afinities with this type of poetry. Nevertheless, Samain's lines appear to be invaded by a contrived morbidness and a decadent affectation that brings the author closer to Verlaine, who was a real passionate symbolist poet. Even the park Anghel creates (with silent hidden ways, ghostly statues, rare flowers) seems to be borrowed from Verlaine through Samain, unless the reader of his prose will know that it's the parental garden itself.

The images delineated in the garden have a correspondent both in the author's and in the informed reader's feelings. Thus, one can make out multiple types of gardens: the legendary park garden, the temple garden (*The garden's a sweet fruit, Grădina e-o poamă dulce – Melancolie*, D. Anghel, 2010: 18), the garden as a mysterious place in which *sweet spells*, *dulci vrăji* (*Florile*, D. Anghel, 2010: 7) are being cast on, the garden as a place of misery (*Dureri ascunse*, *Moartea Narcisului*, D. Anghel, 2010: 15, 32). This is the place where stories and legends come to life, having either a vegetal core through the carefully selected flowers, or mythical figures such as the nymph, the vestal, gods and goddesses descending from Olympus (Elysian Fields, Elseneur, Hamlet, Leander, Hera, Ophelia) – exotic elements that make an imaginary way out of native space. Human and vegetal kingdoms reflect one another through the omniscient mirror: *Near the tired mirros, a girl, frail and pale,/ Is piously changing the water in the flowers' vase, like a vestal./ (...) If it had voice to speak, how many things the mirror would tell – Lângă oglinzile-obosite, o fată șubredă și pală/ Preschimbă florile în vase, evlavios ca o vestală./ (...) Dac-ar avea grai ca să spuie, oglinda câte n-ar mai spune* (E. Dorcescu, 2008: 10).

The plant world prevails, with more than 40 flower names based on their colours in the poet's system of representations. The most frequent is the rose, then the lily, lily of the valley, carnation and hollyhock. D. Anghel also places in his garden flowers rarely mentioned in other authors' works: rose bay, chrysanthemum, camomile, stock gillyflower, basil, vervain, daffodil, melilot, poppy flower, jasmine, chicory, peony, marjoram, and flowers that attract with their overwhelming perfume, usually without narcotic properties (excepting *Metamorfoză*, D. Anghel, 2010:51). Some flowers are named only once: gensian, chicory, laserpitium, lily of the valley, chrysanthemum, petunia, dahlia, goldenrod, melilot, everlasting flower, marjoram, peony, sunflower, crocus, vervain, iris; or twice: carnation, camomile, jasmine; more often hollyhock, rose and lily. The garden is populated both by luxury and rustic flowers, none of the simple flowers is removed from memory.

The flower world is depicted throughout the day: at dawn, at noon, at sunset and especially at night when all senses sharpen, so the night is the base for numerous epithets:

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sweet, shy, mute, lively, full of mystery in universal harmony, particularly in an exotic space like *Elysian Fields* (in *Liniște*, D. Anghel, 2010: 20).

Dimitrie Anghel is inspired by Romanian traditional lyricism, Vasile Alecsandri's and Dimitrie Bolintineanu's contemplative spirit and mild sensation. The mostly used epithet is *sweet*, and the author has a strong olfactive sensitivity. Flowers are impersonated, they are glad or sad, fall in or out of love: *Like two mouths searching one another for so long to get a kiss - Ca două guri care se cată de mult să-și dea o sărutare* (*Liniște*, D. Anghel, 2010: 20). The fragrances do not anticipate onirism, they revive memories: *Atâtea amintiri uitate cad abătute de-o mireasmă*. The inspirational human tone lies in the line *Ce iertător și blând ți-i gândul, în preajma florilor plăpânde!* (*În grădină*, D. Anghel, 2010: 6). The olfactive sensations do not stand alone, they are associated with *gentle thoughts*, and the garden does not awake a morbid ecstasy repealling the consciousness, because the flowers receive the projection of human emotions.

The poet extracts his lyrical force from recollections, the human bonding is not at all sensual: *Și-mbrățișați alături plângem, plângi blândă, candidă vestală,/ Din lacrimi liniștea sporește, și-a fi târziu pricepi ce-seamnă* (*Crizanteme*, D. Anghel, 2010: 11). The suffering is implied: *Cine-a-nțeles cât plâns ascunde sub ochi o dungă viorie?* (D. Anghel, 2010: 15), and the memory of the late one called in vain is omnipresent: *...Dar tu nu poți să mai ții minte:/ Ochii închiși nu mai visează/ (...) acuma-s doar prilej de amintiri* (D. Anghel, 2010: 15).

There's an almost ritual and romantic remembrance of childhood places like the garden in *Murmurul fântânei* or *Liniște*. The cosmic nature plays a role in emotional exaggeration, the night magic reveals a romantic sensibility: *Sfioase-s bolțile pe sară, și mai sfioasă-i iasomia/ (...) Seninului de zare stinsă* (*În grădină*, D. Anghel, 2010: 6); *Mi-i dor, o, noapte fermecată, de nu știu ce mi-i dor...* (*Farmec de noapte*, D. Anghel, 2010: 18).

Out of the few metaphors one can notice: *Tot câmpul cu* ***chilimuri*** *scumpe, risipa întreagă a tinereții/ O primăvară toată vine în curcubee fărâmate* (*Schimb de vești*, D. Anghel, 2010: 24), *Și doar furnicile de-aleargă acuma fără de hodină,/* ***Mărgele negre*** *sămănate pe drumuri albe* ***de lumină*** (*Amiază*, D. Anghel, 2010: 13). More numerous are the surprising and delicate material comparisons: *Că drag mi-e sânul tău cel dulce și alb ca miezul unei azimi...*, olfactive comparisons *Și vântu-i bălsămat și dânsul ca o năframă când o scuturi...* (D. Anghel, 2010: 13) or *Și că-și deschide draga ochii ca două flori de somnoroase* (*Dragoste*, D. Anghel, 2010: 14). The marjorams in the homonymous poem are compared to *the shy Cinderella - sfioasa cenușăreasă din poveste* (D. Anghel, 2010: 8), *the sorrowful sun - mâhnitul soare* is *a sweet sibling - un frate dulce*, *the swaggering shadow grows as if a moment of glory came to an end - cuceritoarea umbră crește ca-n amurgitul unei glorii...* (*Floarea-soarelui*, D. Anghel, 2010: 10), *I (...) am walking like a happy shadow - eu (...) trec ca o umbră fericită* (D. Anghel, 2010: 20), the girl is a vestal, the mirror is like *water surface in the rain - fața apelor când plouă* (*Crizanteme*, D. Anghel, 2010: 11). *Un trandafir murind se farmă pătând cuprinsul ca o rană (...) ca un steag alb, o nalbă ruptă* – the dying flower is related to human being and fills up the whole atmosphere with an extensive olfactive image*: Un miros voluptos aleargă adus de vînturi de departe,/ Și nu-i mireasmă să n-adoarmă, nici floare nu-i să nu se-ncline;/ Iar noaptea toată deodată miroas-a dragoste și-a moarte.// Miroas-a moarte ș-a iubire și crește-o dulce lenevie* (*După*

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ploaie, D. Anghel, 2010: 12). The extinct rose motif is found in several texts like *Fantezie* predicting the next group of poems: *Un miros trist de roze ce mor* (D. Anghel, 2010: 25).

The shade plays an important role in the mysterious enviroment; it's often met in the *clear* night, determined by the impersonating epithet *swaggering*, or *happy*. The night becomes gradually intensive, *păşind din scară-n scară*, poignant silence sets up over the garden with *fresh oleander* and *white lilies* („Liniște", D. Anghel, 2010: 20). The air is usually cold, the ice motif is a pretext for antithesis: *Dar gura mea de foc în umbră a-ntâmpinat gură de gheață* (*Amintire*, D. Anghel, 2010: 21).

The chromatic in this volume does not vary greatly, it comes down to light and dark tones (shades), colours like blue, white, red, yellow, grey, purple, silver, golden, *blood-red*; the visual imagery is complete with rainbow or three-colour. The garden exudes *tar*, *flower fragrances*, *oranges*, the evening is *sweet*, the olfactory is enhanced by the thin yet strong air of the night.

In the second volume, *Fantasies*, the author includes 27 vivid imaginative texts about the flowers and animals in his immortal garden, where human mark is most of the time intertwined with the vegetal element. This volume continues the favourite motifs of the previous one – flowers – keeping the olfactory and the epithets that reveal Dimitrie Anghel's true lyrical personality. The author is no longer subject to daydreaming and vague aspirations, he gives up recording the way in which the emotion dominates the consciousness and detaches himself from the reverie that was overwhelming in *In the Garden*. This time he masters his motifs turning himself into a lucid intellectualized fantasist. His lyrical universe is now immaterial, sheer, artificial, ornamental and fairy-like. The tone is mostly positive.

The volume opens with a *Hymn* dedicated to the words, *treasures*, essential for the human spirit: *De n-ați fi fost voi oare, atunci cu ce veșminte/ S-ar fi-mbrăcat pe lume și dragostea și ura?/ (...) Cu voi trăiesc trecutul, și clipa care bate* (D. Anghel, 2010: 30).

In *Ceasurile* he measures time – *De când îmi ești dragă!* (D. Anghel, 2010: 32) – the idyllic and slightly playful accent masks the reproachfully idea of inexorable time. Erotic associations are minimum, discrete, stylized, almost depersonalized and easy to identify in *Omul din lună* in which introspection has a bitter taste: *anii/ Și-au zugrăvit sarcasmul pe marea lui durere (...) dar tu, iubită,/ (...) Cunoști tu cine-i omul ce râde-n discul lunii?* (D. Anghel, 2010: 48). Erotic allusion is reduced only to questioning the loved one about the identity of the moon face. In his indirect self-portrait the author describes himself sarcastically hiding his suffering. Erotic passion is completely missing. Although he depicts interior design elements, the intimism doesn't go further. The room has been unchanged since she left: *N-am clintit un lucru de două săptămâni* (D. Anghel, 2010: 46) trying to preserve the feeling in the same way. The sole recording of the passing time are the roses *Care-au murit pe-ncetul în apa din pahare* (D. Anghel, 2010: 46), in the end melancholy blends with self-irony: *Așa e-n casa noastră, iar cel ce ți le scrie/ E-așa hursuz și jalnic, încât mă-ntreb de-s eu,/ Sau am murit și-acum trăiesc iar, cine știe,/ Și nu-s decât un paznic bătrân într-un muzeu...* in *Scrisoare* (D. Anghel, 2010: 47). The same rose motif associated with the heart's desire appears in *Călătorii* on the *blue*, floral perfumed road. The couple's only wish is to escape time but this is not possible: *Oriunde s-ar duce și-ar vrea ca să scape,/ Subt naltele ceruri, pe vastele ape* (D. Anghel, 2010: 54). The awarness of

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irreversible time and transient love is also noticeable in *Moartea Narcisului*: *răul ce-l poate face o floare*; the fragrance helps man coming back to origins in placid resignation: *Trimite după mine (...) parfumul,/ Ș-atunci mă-ntorn acasă învins ca de-o mustrare* (D. Anghel, 2010: 33).

In *Alesul*, the erotic game is played high above, extensively delineated in a beautiful visual image, synthesis of reality and fantasy: *Mai sus se-nalță tot mai sus, și-n goană,/ Se luptă mirii s-o ajungă-n zbor*. Trying to seduce the female bee, *un punct de aur mișcător*, only one male bee, *unul singur din alaiu-ntreg* (D. Anghel, 2010: 57), sucessfully follows her, yet the story is unfinished: *Dar după clipa asta de amor/ Ea se coboară domolită-n zbor,/ Iar el recade-n marea de lumină/ Subt uriașul clopot de azur* (D. Anghel, 2010: 58).

Sometimes, reaching the loved one means travelling to light, on the rainbow, *Pe puntea asta de culori*, joining their nests but unravelling under the clouds curtain. Having *a crazy thought - un gând nebun*, the poet resigns himself once again to his fate, since *all the dreamers are only crazy*: *Nebuni sunt, Doamne, visătorii!* (*Curcubeul*, D. Anghel, 2010: 51). Yet he manages to enter his lover's house *with ghostly footsteps - cu pași de umbră (...) încet ca noaptea*, only to be struck by a platonic love watching her *hiding her body under the lace foam - trupul și-l ascunde supt spuma-i de dantele*, in *Nocturnă* (D. Anghel, 2010: 38).

Anghel's fantasy is aware of lability and inconsistency, it imagines a new form of life as a lily, in a reverse projection of the material outer world into the inner one in *Metamorfoză*. The perfumed reincarnation ends up when a *pale* hand *cuts* the flower, then she falls asleep while the soul of the killed one aspires to a superior eternal level: *În căutarea altei forme desăvârșite și eterne* (D. Anghel, 2010: 52).

Dreaming occurs very frequently, even *at the bottom of the tea glass (...) like in a transmigration - în fundul paharului cu ceai (...) ca-ntr-o metempsihoză* (D. Anghel, 2010: 49), praising the rose in *Paharul fermecat*. In *Visul sepiei* there's a beast avatar, and in *Moartea Narcisului* a human one. The miystical inspiration can be found both in *Paharul fermecat* and in *Nemulțumitul* where the symbol of the never satisfied Ocean reveals some misteries of life. He counts his many treasures, he climbs the dunes and he sighs in rejection throwing away his bait of pearls and lace: *o, jalnic Ocean! / Ce-ți mai lipsește oare când ai atâtea ape, / Și-n ele atâtea perle și aur și mărgean?* (D. Anghel, 2010: 39).

Musicality and colour harmonise in *Fantezie*, with the telegraph wires singing the same tune - *firele de telegraf/ (...) Cântând același laitmotif. / (...) Ca notele pe-un portatif*, while the maestro is dreaming and writing the song: *Notează cântu-naripat/ Cetit pe-albastra partitură!* (D. Anghel, 2010: 55). Chromatic is even more diminished: blue, white, golden, pink.

In Barberini Piazza, in a luxuriant Roman space, the naive dreamer gathers expectations in one line: *Și când alții-adună aur, el ar vrea s-adune cerul, / Într-un vers* (D. Anghel, 2010: 45), measures up his powers and acknoweldges his condition: *Sunete, culori și forme, asta-i toată viața noastră*, still hopefully: *Dar să aibă dânsul oare raza focului divin?* (D. Anghel, 2010: 46).

Shade or shadow is an often motif in D. Anghel's poems, in contrast with the hope giving light. Shade is usually accompanied by the chromatic epithet *blue*, also associated

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with the soul, in a *sweet phantasmagoria - dulce fantasmagorie* (D. Anghel, 2010: 36), and in this imaginary universe love is consumed in just a second (*Umbre*).

Song and silence harmonize, resignation comes again with a slight reproach against the woman who ruined his sincere and pure dream of a quiet life in *Northern lands*. *A strage song* played by the loved one is enough to make a fantastic northern scenery, but the dream is politely shattered: *Așa visam, dar toate cu ultimul acord/ Au reintrat în noapte, dar nu ți-am spus nimică, / Și-am sărutat cucernic mînuța asta mică.../ Ce-a năruit o casă pe-o margine de fiord.* (*Reverie*, D. Anghel, 2010: 43).

The superior spirit, unable to adapt, can be traced in *Himeră*, the effort to rise high and reach the sky after he's gained supriority - in *Stejarul și vâscul*, where the poet resembles the *spellbound strings* of the harp, telling his secret *over and over again on pieces of paper* in his *heavenly song* (D. Anghel, 2010: 60). The deliberate and sad isolation appears in *Himeră* (published in periodicals): *Nimeni pe lume n-avea bogății mai imense ca mine, / Totuși sărac mă simțeam, cui să le dau neavând* (D. Anghel, 2010: 62), because of the regret for uselessely sacrificing his own heart for the sake of *not having to float between two abysses*. Happiness lies in coming back to the real world: *Pluteam fericit tot mai setos din senin* (D. Anghel, 2010: 63). Also in periodicals, the poet invites us to a ball, *Balul pomilor*, where impersonated trees dance menuet: *roze gesturi, dulci arome/ Împrăștie în aer danțul acesta ritmic de fantome,* and the garden turns itself into a legendary park, în *parcul legendar în care s-a prefăcut grădina mea* (D. Anghel, 2010: 69).

Having the same theme and catching the multicoloured world of harbours, some texts bring a particular note, inspired by the song of the sea: *Cum cântă marea, Fantome, Nocturnă, În port, Nemulțumitul, Visul sepiei, Darul valurilor, Marină*.

In D. Anghel's work there is an indistructible connection between prose and poems, more obviously in the portraits (especially mother's portrait), and the author brings forward beautiful legends embedded in a flower's name.

Fond of Frech poetry, Anghel has known symbolists' works very well, but he hasn't seemed to be too interested in theories about new poetry, or too sensitive about literary doctrine or symbolist manifesto. He praises writers regradless their aesthetics, and he takes from them the musical intimism within the line, the cantilena and litanic fluidity, the emotion, the correspondences. He shows a free and diverse inspiration, he uses the symbols and he intellectualises the feelings.

Though he doesn't make remarks about any aesthetic formula of art, in his lines and even prose can be seen *invitations* to reflect upon the creative process, sources of inspiration and aesthetic afinities. The author projects the definitory autobiograhical elements with multiple implications in his work. In *Florile* he asks himself what would have life been *without a single flower to remember me*: *de n-ar fi fost măcar o floare? (...) ca să-ți aduci de mine-aminte!* (D. Anghel, 2010: 8).

Under the French symbolism influence both in his creations and in his translations, Dimitrie Anghel offers the Romanian poetry the context of universal lyricism. I. Boldea says about his poetical work that it's *one of transition, of timeframe, slowly giving up the romanticism ways and announcing the Romanian poetic modernism* (I. Boldea, 2012: online edition). In the same manner, D. Micu notices that the poet *frequently matches native term*

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with neologism or associates in lines and in prose the religious word with the trivial one, the studied term with the childish spoiling (D. Micu, 2000: 57).

In his poetry volumes the accent falls on the musical rhythm but later on it is focused on the rare epither and the metaphor. In *Caleidoscopul lui A. Mirea*, the Spanish influence is yet visible in the short lines (8-7 syllables), and also Rostand's influence with his play on words. Verbal licenses are required by the rhythm or rhyme: ***Burgrave*** *palaces,* ***Greek*** *temple,* ***purple*** *reflexes,* ***Jewish*** *people* (nominal adjectives); *in order not to* ***deni*** (defective infinitive); gender shifts of nouns – *controvers, mineraluri, cește*; vowels elision according to the Parisian phonetic model – *mac'latură, caf' conc'*. The verbs are often put into rhyme, so are the nouns and adjectives, according to Samain's model. When a rhyme is questionable, the musicality of the line is ensured by rhythm and emotion.

At the lexical level one can notice the prevailing informal words. But there are numerous neologisms from different semantic fields (depending on the themes of the poems): *a variation in the aspect of the rhyme is introduced by the sensible use of the neologisms that weren't appreciated during the publication time, when the development of poetical language was heading towards the purist lexis* (Ș. Cioculescu, 1945: 54). Throughout his evolution as a poet, Dimitrie Anghel used the neologisms more and more, in an original manner for his era: *ghințiană, danț, evantaliu, machinal, comptoar, estampă, estompă, fantasc, fantoșă, trajectorie, simțimânt* (*Fantasies*), because these words *displayed a stylistic value for people of the time* (S. Golopenția-Eretescu, M. Mancaș, 1969: 520).

Syntactic complexity is not representative for D. Anghel's poetry and this doesn't involve a direct proportionality to the value of his work. G. Călinescu stated that poetry is an *art*, that *the essential ineffable lyric work escapes reason*, and *the line is not a shell but an important part of the core* (G. Călinescu, 1998: 140).

As for D. Anghel's prose, Mihai Zamfir considers it to be an *object poetry* that brings a new, aestheticized and intellectualized impulse. It has in fact no narrative structure, there is no storyline, but rather a conglomerate of lyricism and pure subjectivity according to Marcél Proust's model, through floral fragrances.

Despite using archaisms, there is a balance between old and new forms of words in Dimitrie Anghel's poetic vocabulary. It's a modern language thanks to the simple grammatical structure; the poet creates a text that makes an easy access to a complex message.

D. Anghel's poetry is severely organized, *with respect for the simmetry required by the phonetic and syntacic structure*. In order to keep the alexandrine, the poet *diminishes, removes the final or initial vowels, fuses words and transforms the line in an almost continuous sound flow, in a new harmonious complex structure* (S. Golopenția-Eretescu, M. Mancaș, 1969: 521). Thus he intentionally *evades the pathos, achieving pure artistic emotion* (Ș. Cioculescu, 1945: 57).

I. Boldea says that Dimitrie Anghel *has a calling for synesthesiae and correspondences* (I. Boldea, 2012: online edition). By means of correspondence he manages to express the connection between the poetic ego – standing for the microuniverse, and the world – standing for macrouniverse, both translated at the receptive level through symbols.

Having a contemplative artistic vision and an emotional serenity, using the floral element, the poet *spreads fragrances* that *produce a languorous* ***musical mood***, *expressed*

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at the sound level by often long lines, with litanic and recitative inflexions (D. Micu, 2000: 35). Poetic images are inserted in a frame of solitude and decadence, so that the garden is a privileged hideaway space, where flowers offer companionship, satsfaction and harmony through synesthesia. The floral shapes, culours and perfumes are found at the refined stylistic level in the personifications, impersonating or metaphorical epithets, and analogies (*În grădină*, D. Anghel, 2010: 6).

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