HELLADA'S NOSTALGIA OR ABOUT NEO-CLASSICISM IN ROMANIAN MODERN POETRY

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Abstract: *The present paper is intended to dwell on the issue of neo-classicism in modern Rumanian culture and poetry, with special references to such representatives as Vasile Pârvan, Ion Pillat, Ion Barbu, Dan Botta and others. Our main objective is to demonstrate that this literary trend can be recognised in Rumanian literature through certain prose and drama tendencies, among which we should mention Hellada's nostalgia.*
Key words: *Hellada, neo-classicism, Rumanian modern poetry.*

Towards the end of the XIXth century, in 1891, Jean Morèas, the one that named the Symbolist current, recovers an entire tradition of French poetry inspired by *the Greek - Latin principle* and manages to subsume this tradition under the badge of *The School Rumanian - French*; this is equivalent with the development, in the context of Symbolism, of a neo-classic orientation, on the level of ideas, but, also, on the formal level, for whose justification there will flow a lot of ink (*vide* Marcel RAYMOND, *"From Baudelaire to Surrealism"*. Bucharest, "Univers" Publishing House, 1970). This used to prolong the belief of the Parnassian poets in the Hellenic "golden age", used to promote the organic affirmation of life and the power of man, who remained master on the Earth since the age of gods had its twilight (a substantial idea also pertaining to the German contemporary poet-philosopher Nietzsche, resonant in Paris), used to reactivate the healthy living, robust in Nature, as well as in Society; in the same time, used to stimulate the detachment of the contingent of common facts and things, the accession to the Eternal Idea, through narcissist introversion, whose fruit will be "the pure poetry", art's perfection.

However, the authenticity of the neo-classic doctrine, just like with Parnasianism, is not consistent, it does reduce itself to the "mythic" aspect and it is even eclectic: *What elitist "cut" is necessary, in order to reach a Hellenic conception, where Dionysus does not have a place, where a Minerva with helmet is preferred instead of Apollo himself!* – exclaimed, frustrated, if not even ironic, M. Raymond (in *idem*, p. 157). This neo-classicism will be less a matter of creation work and more a matter of imitation work or, rather, a neo-Alexandrinism (*idem, p.158*). In spite of all these, the neo-classical orientation of a substance based on idea will lead to a "neo-symbolism" and Paul Valery will be defined on merit *classic of the Symbolism* (according to M. Raymond).

Further on, we will see that the neo-classic orientation of modern Rumanian literature, having between its "springs" the French precedent, will configure certain particular features.

The idea of a neo-classicism in the Rumanian literature of the modern époque looks paradoxical in the conditions where – after some authors, oldest or contemporary – we never had a proper classic époque; this, of course, was because, through its specific, the Rumanian literary history has always "burned" the steps trying to synchronise with the becoming of the European literature and, as a result, in its different periods, has registered, either per ensemble, or per individual of some important writers,

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an interference with aesthetic tendencies. In this way and in regards to the classic idea, the following were registered: "Classical echoes in the old Rumanian literature", "Classicism and classic epigone (1750 – 1830)", "1948 revolution (Pasoptism) or between Classicism and Romanticism", "Classicism in Romanticism and Realism – the époque of 'great classics'", "Classic tendencies in the XXth century literature" (according to Dim. PĂCURARIU, *Classicism and classic tendencies in the Rumanian literature*, Bucharest, "Cartea Românească" Publishing House, 1979). Otherwise, those kind of interferences are found again, but with different justifications, in the grand literatures (*vide*, at least, Pierre MORREAU, *Le clasicisme des romantiques*, Paris, 1932).

Re-engaging well known opinions in relation to the *classic vocation of the Rumanian literature* (M. Dragomirescu, T. Vianu, G. Călinescu, Vl. Streinu, E. Papu) – as a constant through different periods – we can consider that the idea of a neo-classicism in the modern epoque becomes plausible, with inherent nuances, as a new form of this vocation; of couse, we have to discuss if the term of neoclassic tendency " is more adequate than that of "neo-classicism", but the last one, used in epoque (and in other parts, as well as in the Rumanian literature) is much more preferred, because, in its most integral sense, it appears as an alternative to the epoque's predominant accent, that of the modernism; an alternative which is not linked by the cruel facts of history, but by the perspective of eternity.

A similar perspective manifests first the folkloric oral creation, *our first classicism* (according to Vladimir STREINU, *Folkloric Classicism*, in vol. V.S., *Pages of literary critique*, V. Bucharest, "Minerva" Publishing House, 1977), to whom the researchers were able to remark the anistorism, the situations' typology, the moralist-philosophical vision from paroemias, the characteristic scheme phenomen, the stereotype structure of the literary forms, the conservation of the prototype in the succession of space-temporal variants, and so on (*vide* ch. *Folklore, our first Classicism?*, in vol. Dim. PĂCURARIU, *op.cit*). On this basis, the poet and essayist Ion Pillat considers that Rumanians are a nation of classic essence" (*vide* I.P., *Tradition and literature*, Bucharest, 1943: 127) and that their literature has a prevalent classic character (according to *The Classical feeling in Rumanian poetry*, in *op.cit.* ; *vide* and M. DRAGOMIRESCU, *The Classicism of the Rumanian poetry*, in vol. *Critiques*, II, Bucharest, 1928: 127); Ion Pillat also considered that the true blossom of the Rumanian literature will be when a full classicism will be realised, watered "from those pure fountains that bring new life, the classic antiquity and our own folk song" (*op. cit.*, p. 116).

At the beginning of the XXth century new tendencies and forms of a neo-classicism emerged, seen as a constant, but, also, as a reaction/alternative to a seeming anarchy of the modern avantgarde – labelled as having a style and a feeling, alien to this people" by the same Ion Pillat, the one so cultured in modern lyric. This literary phenomenon implies, inherent, causes and modes of a native origin, but, also, an alien origin, contemporary; between local tradition – Alecsandri's pastels, Coşbuc's romances, "chtonic poetry" (see Ov.S. CROHMĂLNICEANU, *Rumanian literature between the two world wars*, vol. II, Bucharest, "Minerva" Publishing House, 1974); between alien traditions – Parnasianism, Neosymbolism, Nietzcheanism, "pure poetry", and so on. Rumanian poets – those of a classic nature, we are reporting to – make themselves, more or less in their creation, the particular echo of those sources and ways.

Among them, Ion Pillat seems to be the most significant. He projected himself, at the beginning, in the exotic horizon and the formal parnasian exercise, as well as in

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the symbolic search of the lyric resources, in order to come back later, leaving the bookish domain, to the native horizon of the village (at Miorcani and Florica); here he found out the spiritual balance and a different tonus of life – "the eternity's balance" – inspiring from a concrete, familiar world, lived with an authentic and profound spiritual vibration, of a classic-Horatius nature and in a form of an expressive simplicity analogue to the one pertaining to Francis Jammes. Now, the poet sets off what he will consider to be the feature of his poetry: *the earth's vision who stays the same*, conjugated with *the feeling of time who always runs*, where from we have the melancolic and fundamental tonality: *Am oprit în luncă apa curgătoare/ La un scoc de moară printre verzi arini./ Am oprit pe ape lin-tremurătoare/ Zilele de vară, razele de soare,/ Nopţile senine, stelele şi luna/ Pentru totdeauna - / Vremea care curge n-am putut s-o ţin… (Vremea).* Once re-awakened, the classical vocation of the poet, after what it surpassed some excesses of a traditional-thinkable nature and it "clarified" in its expresions of a highly elutriation, knows a reflexive and elegiac inner integration, due to the devourous action of time; against this he elevates his art, which is put, in a protective mode, "under the shield of Minerva" (a neo-classic - symbolist formula!), of knowledge, of the opympian calm. Because of this, the poet's horizon becomes, in the last phase of his life, one of Hellenic memory, found again in vestiges (the temple of Daphni, the oracle of Delphi, the theatre of Epidaur, and so on), and his lyric, tempting, in a personal way (between Rilke and Valery – according to Ov. S. Crohmălniceanu, *op. cit.*), "the pure poetry" becomes essential / classical, at the idea's level, as well as the feeling's level, in the sonnet's formula of perfection.

Ion Pillat's case, which, in the becoming of his creation, as we have seen, cakes all the sources (internal / native and external / bookish) for his own neo-classicism, can be elevated to a holistic scale of a neoclassicism in the Rumanian modern poetry, especially that from the first half of the XXth century; as a result, it is imposed, for this, the analytic revealing of the "way" of each "spring". Thus, if one of the springs of neo-classicism can be counted to be the parnasian current (neoclassic, especially in a formal plan) we can see, from Ion Pillat's example (but also from some other poets) that his "way" is not long, knows a high tide, but also a tide or transformation, which, in the subjective nature of every poet, makes the current to be overtaken (as "movement of ideas" and esthetical options), remaining with vague "memories" in some attitudes and procedures.

Yet, this is not the place to get into details, because "the spring" proposed for our step is Hellada, a bookish and spiritual source, entered long ago in the European culture substance, as well as in the Rumanian cultural tradition; the Apollinic Hellada, idealised by the German neoclassic Winckelmann and by the German romantic Hölderlin, recovered in a nostalgic "scale" by the parnasians and some symbolists; Hellada, mythic space and time of the order and harmony, of the balance and contemplation; resuscitated, in her physical and metaphysical horizon, as a symbol of a way of seeing and living things *sub speciae aeternitatis*, Hellada had to and will be, for the modern man, the one that experienced the first mondial carnage, a real Ithaca, an alternative to the disintegrated spirit that the history manifested and of which the art was contaminated, too.

The "founder" gesture of the authentic living of the eternal values, incarnated by Hellada, made Vasile Pârvan, a famous historian and exceptional tragic modern poet, especially in the esseys cycle entitled *Ideas and historic forms* (where the "platonic dialogue" *Anaxandros* is incorporated), as well as in his *Memorials*, especially *Rosalia (A song of grief and a song of victory)*, 1917-1918, dedicated to the "fallen comrades"

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sacrificing for the country in the great war. His vision, fed from the heroes cult, seams to recall over time the solemn hymns, dedicated to the Greeks heroes from Marathon, by Eschyl in his tragedy "Persians", elevating the heroism of the Rumanian martyrs to the universal scale: *Cântaţi, eroi reîntorşi din moarte, imnul eroilor care au biruit prin moarte. Cântaţi biruinţa speranţei noastre asupra speranţei celor ce ne-au fost duşmani, cântaţi entuziasmul luptelor voastre, cântaţi frumuseţea avântului vostru. Am biruit în toate întrecerile, am biruit în toate suferinţele,* ατυαπ νεμακηκινεν *!* ("în toate am învins!") – according to Vasile PÂRVAN, *Writings...*, Bucharest, The Scientific and Encyclopedic Publishing House, 1981 : 520. Having its origin in the same cult of the heroes, the hope – *in the creation through man of a new world, a different world then the harsh, cruel, dying world made for us by gods (op.cit., p.525)* – confers to history (the godness Clio!) the atribut of taking out a merituos man from the "darkness of a single life" to the daylight of an eternal life and the atribut of projecting the humanity (even just in the terms of its own "nation") "in the clear and clean strength", apollonic, of the liberty and creative work: *To work in liberty, to create in liberty, is to sing to life the most beautiful hymn which our soul could content in its deeps. Work is the rythm of life. She gives, as well as the liberty the strength and beauty and a character belonging to our own being* (op.cit.: 491). But, for this – as M Raymond was, also, observing for the neoclassicist symbolism – "the meaning of human life! Has to be „ethic": an etos born from suffering and sacrifice, an ethos of love and work together, of the social harmony; he was – for V. Pârvan – fundamental oposed to the nietzschean solution regarding the man, who used to throw, from "a new Tayget" (mountain of Sparta), in the precipice of death, the invalids; for the Rumanian scholar, who used to percepe the history in a spiritual and ethic way, being the follower of Athena, but not of Sparta, the super human could have been even an invalid itself, because: *Only giving from our soul we live entirely, and as much as we give, we live more... Through the self sacrifice our soul multiplies and grows until it reaches the size we atribute to the divinity* (op. cit.: 490). And from this mighty moral - spiritual sense of the individual existence come the questions in the contemporary history plan: *Who will grow our nation for an active heroism, creative and secure of the meaning of his sacrifice?... Who will give our nation the supreme sanctification of the purpose of an active spiritual life, the harmony between our individual social purposes and the universal sublime purposes?...* (op. cit. : 503). Unfortunately, those kind of questions did not have an immediate answer, and the meditative nature of this „missionary ascetic" (as it was defined by Tudor Arghezi) guided him towards an irremediabil skepticism, the same as Marcus Aurelius's and the same from the dialogue *Anaxandros*; this skepticism was, also, "fructification" of the historical experience from antiquity, where the decaying of ideals and falling in the untempered passions - Eros/Love, overwhelmed by Eris/Discordance – configured the transition of the (Greek) humanity from the "sign" of the divine laws in that of the human laws, respective, from under the tutelage of Apollo, the god of reason and measure, under the one of Dionysos, the god of irresistible energy and passions; rather similar, the transition from tragedy to dramma and comedy took place (apud V. Pârvan). The resistance to this *descensus (ad inferos?!?)* was realised by lonesome heroes only, "thought's and form's demiurgs", "dream makers", stoics, which used *to becalm into the serene loneliness, around the immaculate, unique althar of love of the eternal values* (op.cit. : 454). Amond those, Vasile Pârvan will find his place during his century...

A few years after the fatal gesture through which Pârvan finished his work in the historical world, another author, also, from the scientific field, was finishing his

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(quantitative) reduced, but (qualitative) substantial poetic work. Ion Barbu (aka mathematician Dan Barbilian) succeeded to realise, in the same way as in Orpheu's and Pitagora's Hellada, the conjunction between poetry and Mathematics, based on a poetic construction, which, similar to the Mathematics's axiom, became "closed gesture", autotelic, incorporating his author, as well (*vide* Mandics GYÖRGY, *Ion Barbu – "Closed Gesture"*. Bucharest, "Eminescu" Publishing House, 1984). This was able to bring to an apogee of the poetic expresivity the conviction (common for Nietzsche and, later, for Pârvan) that, after "withdraw"/"twilight" of the gods, the man was able to master himself free and creative in the world, configuring a highly existential purpose; in the case of the poetic creation – "fundamental entitlement of the Being and of the essence of all things" (*apud* M. HEIDEGGER, *The Origin of the Art Work*, Bucharest, "Univers" Publishing House, 1982: 202) - we were talking about the constructive effort towards the language, meaning a purification of the anecdotic and emotional Contingent and a propelling of expression, on an intellectual way, the eternal and Platonic Ideea.

Ion Barbu proved to be in agreement with the "poetic reform" initiated by Jean Morèas, a reform that "prolonges the one pertaining to Edgar Poe!, the one of the rationalization of the lyric discourse's construction, using consciously some prosodic solutions; much more opened to the ontological conotation of the poetry, Morèas promoted poetry in a reductive way, respective, as "liberated of time and space links, having as real background that <<topos atopos>> of the ancients (according to Ion Barbu, *Pages of Prose*, Bucharest, Publishing House for Literature, 1988: 134), meaning a horizon of essences, of the eternal Idea. A poetry "which is meant to be not only a linguistic average, but, also a scientific average of all mediteranean soul's states (*id est*: of the "Roman school" - our note Ioan St. Lazăr), of all emotions that rummaged the human heart from the Greeks to present: a beautiful ideea and, in fact, a new one" (op.cit.). The ideea of an "absolute lyrism", tempting for Mallarmè and Valery. In this respect, Barbu was seeing Morèas as consonant with the contemporary mathematicians, who were getting rid of the "incoherence" and, even, "precariousness" of many steps and were turning, through Hilbert – "the new Euclide"-, to the Geometry's rigour and balance, to Axiomatica (which will become the specialty field for the Rumanian mathematician, inspiring his poetic conception). The consequences become significative: "With Morèas - says Barbu – we ackowledge, finally, the winged essence which crowns this world of reminiscences and who was identified by Platon with the *Poesis"* (op.cit.: 133). His domain: "is not the entire soul, but only this priviledged zone where the accents of lyre resound. It si the place for every intelligible beauty: pure understanding, Geometries' honour" (*ibidem*). From here we have the belief's description of the Rumanian poet, a follower of "pure poetry": *"The verse which we worship proves a difficult liberty: the purificated world to mirror just our soul's face. A clear act of narcisism* (op.cit. : 73-74).

If this had been the starting point ("a pure direction, a sign of the mind" - *op.cit*, p.74), the poetic theory or doctrine, its realisation, as tendency ("the true time of poetry must beat as close to these signs – *ibidem*) had to pass through some (well-known) steps: parnasian, balladic-oriental, expressionist and hermetic – in the poet's vision; in these was mirrored, in high tides and refluxes, the turmoil (or initiatic "trip"!) of the poet in order to surpass "the vital enthusiasm", dionysiac /passionate from Contingent through the gradual Apollinic abstraction in the restful distances of the esthetic contemplation (rescuable from Nothingness).

In another context we presented (*vide - Apollo and Dionysos in "necessary weddings" - in Ion Barbu's poetry*, in vol. Ioan St. Lazăr, *Mythology and comparative*

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literature – fragmentarium, Bucharest, "România de Mâine" Foundation's Publishing House, 2005: 256-276), in detail, this range, which was an anabasis, only in a pragmatic manner and as a result of an exemplar tenacity. In reality, step by step, he had the astpect of a dramatic sinusoid, with significative ups and downs; this indicates the difficulty of the sublimation process towards the concrete life, usually sensual, and the difficulty of transformation in a knowledge state, in an intelligential state and a metaphysic positioning; not only once, a step being undertaken, the thought and the sight of the poet turn around, incorporating the overfulfilled life, because, in fact, they belong to him, even if, now, they are transfigured. A few poems – among which *Humanisation, Riga Crypto and the Lapon Enigel, Rythms for the necessary weddings*, and, of course, *Second Game* served us as bench-marks, making, in succession, every step, as well as another vision regarding Hellada (a total of *"four Greece"* - will underline Șerban FOARȚĂ, in *Essay considering Ion Barbu's poetry*, Timișoara, "Facla", 1980: 92-93). In the first phase, often Nietzschean, the poet, as in the poem *Humanisation*, leaves "the ice castle" of Thinking / of intellectualism /of apollinism, in order to go, liberated, "towards the warm earth from the southern", a space of sense's vibration and of spiritual life connected, dionysiac, to the cosmic eurhythmies; the space of not only the pathos living ("the vital Hysteria"), but, also of the partiale mitigation on an initiation path *For the great Eleusins*, having as patrons the two mythic gods, Apollo and Dionysos. Otherwise, the twine, usually dramatic, between Apollinic and Dionysiac is subjacent and essential to the poetical creation of Ion Barbu, expressing not only lyric, but, also, epic, as in the poem Riga Crypto and the Lapon Enigel. In this allegorical "story", the sense of movement form North to South (a poetic topos!) of the Lapon Enigel together with her reindear flock is, this time, anabasis, because the Lapon maid, courted by a "riga"(king!) of the mushrooms from the shadowry forest, refuses him in order to point decisive towards "the wise-sun", the impersonation of Apollo. In this ballad, there are configurated the differencies between the emotional and intelligential plan, between the contingent and spiritual sense of the existence, between the Dionysiac and Apollinic, which we will find again later, as different levels, in the poem *Rythms for necessary weddings*, a real "key" of Ion Barbu's poetry, this time in the formula of the Pindaric ode. The ascendent path of the fulfillment's vocation/"of the wedding" develops in three initiatic steps, through the succesive overfulfilment of the *sensory* knowledge levels ("Venera's wheel/heart) and *intelligential* knowledge ("the head wheel,/ Mercur") until the level of supreme *spiritual* knowledge "in the Sun's pantry,/the great/ Groom and star". Thus, this anabasic path structures the poetic creation of Ion Barbu, in its mixture of exoteric and esoteric, which the poem *Second Game* will bring to "hermetic", "charade" expression or a "philological hermetism" (G. Călinescu), close to the Neo-Symbolist Alexandrinism; but, let's observe that from the accession in the (platonic) World of the Being, of the eternal Ideas, respective from the Apollinic height of the esthetic contemplation from the "Second Game" cycle, the poet can look "down", with a certain *symphaty*, to the contingent world, of the existential tribulations from the *Uvedenrode* cycle and from the cycle of the city *Isarlîk*, the one settled "in the middle of good and bad" (Greece of a Hellenistic decadence?) and where the poet is able to expiate his existence, with the condition of having above, on the sky, the seven signs of the cryptic eptagon *El Gahel*, an esoteric geometrical form (for whose significations *vide* Mandics György, op.cit.: 421 – 425).

Even if, for the ecomony of the present study, as well as for the essentialness of the vision, one is forced to simplify more, leaving undisplayed various detail's aspects, more or less linked with our theme, one can conclude that, in Ion Barbu's

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poetry, following the revealing ideea of Nietzsche, Hellada has, if one can say this, a double "face", Apollinic and Dionysiac, in the same time; on the other hand, if for Nietzsche, the sense of this duality would have been promoting the Dionysianism (from the "barbaric" forms to ecstasy), in the Rumanian poet's creation, the duality sense expressed mythic through the gods "pair", Apollo and Dionysos, was decisive in favour of the Apollinic reasoning and order. In a context where even the modern Mathematics, discovering the irrational number (unknown to Greeks), was opting for the Geometry's stabilisation, for the Axiomatica.

Aemulus for both Vasile Pârvan and Ion Barbu, the poet and essayist Dan Botta will have to be the theorist of *the new classicism* of the modern epoque, seen by himself as a historical ipostasis of the atemporal dichotomy Romantism – Classicism, which constitute "the world's dialectics". "In the Romantic event only the vital and fluid sea is agitating [...]. The Classicism is the spiritualised sea, where the sea takes the face of your spirit, the sea being able to mirror you. A continuum act of narcisism, a continuous abnegation of forms..." (Dan BOTTA, *Limits and other essays*, Bucharest, "Crater" Publishing House, 1996: 177) – reveals the poet, meeting in spirit with Ion Barbu. But, if Classicism "is an idea in eternity", *the New Classicism represents an anchoring in time of the Classicism. It is the manifested reason in the chaos of our time, the reason disciplining, symmetrizing. The New Classicism is an ideea in history* (op.cit. : 178). Similar with the avantgarde movements: dadaism, constructivism, cubism, surrealism, futurology, considered to be "the Romanticism of our time", market by "the same senzitive expansion, same delirium of instincts and intuition, and by same hate against the clear and harmonious laws of reason" (*ibidem*), *the neoclassic art*, having as exponents the poet Paul Valery, the architect Le Corbusier and the sculptor Constantin Brâncuşi, it is *an expression of the hellenic tradition* (op.cit.: 179).

The poet Dan Botta will have his debut – as Al. Paleologu observes (in op. cit.: 10) – "on a classic, hermetic, intellectual line – with *Eulalii* -, [...] under the sign of the ideal of balance, harmony and reason, although not a demonstrative, geometrical reason, but a reason as Logos, surrounded in a sort of mystery". But soon, this Apollinic *modus vivendi sub speciae aeternitatis* would seam sterile, cold, callous in categorial, immutable and impassive forms; that's why, he will look for living in the spirit of the universal and irresistible energy, which grows everything "as a miracle" and confers the man an auroral destiny, accomplished by himself through abnegation in reciprocity with the world. The splendid essay dedicated to *Athena* it is a significative testimony:

"I wonder sad on your slabs, oh, Athena!

You give me as model the verticality of statues, the eyes clearly closed, upon the world. I know, every one of tem is a chaos elevated to forms, reduces to a solution of lily.

From my chaos, you make a path. You give me back to myself ceaselessly. You teach me to be myself...

I want to participate, to give myself to you. A murmur is my entire blood. I adore the murmur!..." (op.cit.: 25-27)

We can easily recognise in this passage, as a reflex of the epochal discovery of Friedrich Nietzsche, the Dionysianism, which flows as a high tide in the eternal cathedrals of Apollinism and who, in the epoque, similar to Dan Botta was felt in their being and was expressed in a personal way by Vasile Pârvan, Lucian Blaga and Ion Barbu; and this because, after Nietzsche, the Dionysianism was manifesting, also, as an irrepressible esthetic instinct (*vide* the platonic dialogue of Dan Botta, *Charmion or abou music*). We, also, mention that in the volume of Giovanni Rotiroti, *Dan Botta*

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between poiesis and aisthesis (Constanţa, "Pontica" Publishing House, 2001), the Dionysianism is seen, in many special made chapters, as being, together with the Apollinism, a main coordonate of the poet's work and Rumanian essayist.

Moreover, from the quoted fragment above, one can perceive a conjunction of the Apollinic spirit with the Dionysiac one, as a characteristic feature (discovered by Nietzsche) of ancient Greece, that expresses the inner "dialectic" of the hellenic spirit, alike engaged in the horizon of the divine/Apollinic harmony and in the pathetic (and tragic), dionysiac vitalism of man (vide Ioan St. LAZĂR, op.cit.: 260); this modern Rumanian art and it is, as a matter of fact, complementary, in "the dynamic logic" of its contrarieties; this is experienced and expressed by Ion Barbu through the steps ("weddings") of an initiatic path of Apollinic sublimation/spiritualization, and by Dan Botta through the poetic and meta-poetic exploration of resources, as well as of the Dionysiac artistic blossoms.

Having different accomplishments, like those of Vasile Pârvan, Ion Pillat, Ion Barbu, Dan Botta and others, but with a subiacent "common denominator" - the Hellada's nostalgia, of a Apollinic – Dionysiac Hellada (in a modern vision), the idea of a neo-classicism in the modern Rumanian culture and poetry takes contour; we are talking about a "modernist neo-classicism" (*apud* Giovanni ROTIROTI), if through modernism we understand, together with Ion Barbu, what it is oposed to the avangarde. This "neo-classicism" can be recognised, in Rumanian literature, through certain "tendencies" in prose, as well as in drama (see Dim. PACURARIU, op. cit.).

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