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# Spiritual evolution from communication to impartment in Vasile Voiculescu's work

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## Abstract

This paper presents the depth of Vasile Voiculescu's work during his spiritual evolution from communication to impartment using the exegetical and hermeneutical method. Horizontally speaking, Voiculescu communicated with others through poetry and prose, helping them with and without time to become spiritually richer and vertically speaking, he permanently ascended to God. He always experienced in his work the way from the written word to metanoia. He traveled with thirst the cataphatic and apophatic knowledge stages, living his life with a strong undeniable eschatological faith. For this reason poems like *Impartment*, *Immortality* or *Cosmos* and prose works as *Fisherman Amin*, *Boulder Soup*, *Fight with an Angel*, *Truth*, *Zahei the Blind One* or *Prefrontal Lobo-Coagulation* were analyzed.

## Keywords

*Vasile Voiculescu, Communication-Impartment, Eschatology, Metanoia, Hermeneutics, Knowledge, Art*

## 1. Vasile Voiculescu's hermeneutical personality as a moral mark

In a world that seems to lose its moral marks and the lack of values worsens increasingly being replaced by the mirage of some individual liberties taken up to depersonalization, thus obstructing the aim and purpose for

which it was brought into existence, the call for authentic models seem the wisest thing you can do.

The duty of each generation is to take care of its faith, history and traditions, in the name of which it lives its present and builds its future. In the context of this reasoning, the logic of assuming the great personalities of this nation requires not only testamentary obligation but a necessity of life. In the context of this reasoning, the logic of assuming the great personalities of this nation is imposed not only as testamentary obligation but as a necessity of life.

From the triple perspective of the theologian, philologist and journalist, in this paper I followed an exegesis as close as possible to the original thinking of Vasile Voiculescu<sup>1</sup>, a personality which I considered, unjustly, too little exposed and too little assumed in the contemporary cultural space. The purpose of this paper is to calibrate the reader's thirst for letters with his spiritual needs, which are accomplished through art.

Seen through the contemporary light, the study of Vasile Voiculescu's work and life could balance the moral and spiritual vacuum that we are passing through with or without our will. It would also be a correct reposition in the pantheon's spiritual rights of this people.

The hermeneutics and the exegesis of this personality reveal to the reader the unsuspected beauties, both under human aspect and as well as in terms of writing, of philological composition. We will discover a model to follow but also the spirit from the heart of the letter, the beauty of an expression, replaced today by the poverty of a vocabulary that gravitates around a language, that ensures a guaranteed passport to the spiritual and intellectual Alzheimer.

Vasile Voiculescu's work has a deep cruciform dimension. Horizontally it addresses to readers through the word, through word, it establishes interpersonal connections, it develops themes of the inner knowledge that

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<sup>1</sup> Vasile Voiculescu (born November 27, 1884, Pârscov, Buzău, Romania-d April 26, 1963, Bucharest, Romania) was a Romanian physician, poet, novelist and dramatist, called "doctor without silve". He was part, with the elites of that period, from the famous cultural and spiritual movement named Burning Bush. After 1948, he severely suffered for his democratic beliefs, becoming a political prisoner at the age of 74. He made heavy imprisonment in communist prisons (1958 - 1962) where he became seriously ill. After his release could not go alone and stayed hospitalized many times. After a long suffering, died on the night of April 25 / 26, 1963. He left a literary characterized by a great artistic refinement.

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lead to metanoia, and then, almost unthinkable, the Logos, fermented in the spiritual depths, gushes vertically like a white light, carrying the reader beyond the space-temporal coordinates, to the Divinity.

In a deep exegesis, the etymological doublet communication-impartment, represents in Voiculescu's work the key not only to a correct, but also necessary understanding, because if from ancient times of the oriental civilizations until the Middle Ages, alchemists sought the formula of immortality and transformation of metals gold, in Vasile Voiculescu's work we shall see how he manages to turn the letter into a traveler spirit to eternity.

About the connection between the work and the author, a lot of volumes have been written over time in the history of art, literature and communication, but perhaps nowhere the organic structure of the letter and the spirit which animates it was not so complex. In the absence of this organic assumption, the exegesis of Voiculescu's work does not find neither its depth or its profoundness, and the significance of his writings receives only dimensions with aesthetic-philological character, which are likely to fail in a philosophy of letters..

On the other hand, Voiculescu the man, not assumed with his work might resemble to a beautiful rose but without fragrance, which means that we might miss the chance to watch the course between the name and the reputation.

## 2. Eschatological perspective in Voiculescu's space

The biblical essay recalls in its first chapter from the *Genesis* book that God says "Let us make man after our image and likeness" (Genesis 1, 26)<sup>2</sup>, meaning a free person, endowed with reason, will and affection, and then, in the next verse the biblical essay notes only that "God made man after His image" (*Genesis 1,27*).

At first glance it might seem a contradiction in God's creative intention, because it is no longer mentioned about "likeness". In reality the things are easy to explain, because God's intention was clear, He created the man after "His image", but the activation of the functions that lead to

<sup>2</sup> Scriptural texts used as sources *Bible or Holy Scripture*, Bible and Mission Institute of the Romanian Orthodox Church Publishing House, Bucharest, 1988

“similarity” belongs exclusively to humans. Transliterating this model in Voiculescu’s space we will easier understand its evolution from a writer to a mystical human being, ardent similar to a burning bush, which has manifested in writing, thereby assuming his responsibility for the creative act: “I got valli to the words”<sup>3</sup>.

Voiculescu’s work is an exercise of contemplation, therefore his work must attentively be read. He not only wrote from passion for literature but also “has surpassed himself, with the passage of time... with the obstinacy of the galleys of art...”<sup>4</sup>, primarily to express a message through the writing. Voiculescu’s message, “the doctor without silver”, assumed by the model itself is obviously personal. Life is not one-dimensional but multidimensional and to the two earthly sides, joy and sorrow, must be added the dimension of the third side, namely spirituality so that we finally through transfiguration to achieve “metaphysical dimension in ecstasy and holiness”<sup>5</sup>.

If we assume the Holly Parents premise that define man as a microcosm, than the complexity of Voiculescu could be found in the logic of Eminescu’s thinking, that to the question “How many people are in one man?”<sup>6</sup> found the wisdom to respond that “As many as the stars which are comprised in a drop of dew under the clear night sky”<sup>7</sup>.

Voiculescu was not the man of his time, but not because he was an inadaptable, but because his message transcends beyond his generation, as shown in the poetry *Gnosis*, “O Lord, I am contemporary with You / And i am contemporary with Eternity”<sup>8</sup>.

At the opposite pole, the secularized civilization of our time to whom Voiculescu was contemporary sees the world and life as meaningless realities, like in Cioran’s philosophy, that from the struggles of an

<sup>3</sup> Vasile Voiculescu, *Poems*, Destiny Tome, Poetry, Literature Publishing House, Bucharest, 1968, p. 208.

<sup>4</sup> Victor Crăciun, *Biography of Voiculescu Manuscripts*, Romanian Book Publishing House, Bucharest, 1986, p. X.

<sup>5</sup> V. Voiculescu, *White Thoughts*, Confession of a writer and physician, Romanian Book Publishing House, Bucharest, 1986, p. 458.

<sup>6</sup> Mihai Eminescu, *Literary Prose*, Poor Dionis, Minerva Publishing House, Bucharest, 1984, p. 148.

<sup>7</sup> *Ibid.*

<sup>8</sup> V. Voiculescu, *In the Gethsemane Garden*, Posthumous Poems, Art Publishing House, Bucharest, 2009, p. 321.

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autonomous thinking concluded „I can not find a sense in the world, a objective sense and transcendent finality, to show towards what the world involves and to what the universal process reaches”<sup>9</sup>.

Indifference toward God, the contemporary culture seeks to confer to the existence various joints, ignoring the genuine one. This lead to a crisis of methods which ignore any finality, to a hypertrophy of the means, on the detriment to goals as Paul Ricoeur expected, an empty development as thinker Anton Dumitriu synthesized. The world not only exists, but is moving toward a goal and Voiculescu confesses this in the eschatological most authentic mode, in poetry *Impartment* and *Immortality*.

“I feel I am the sun that can not be extinguished / Dancing in the cosmos, God on the way to you” (*Impartment*)<sup>10</sup>.

“But in vain you are waiting for the next reward / Like a rest after an ending / No, immortality is not a status, / But an endless work!” (*Immortality*)<sup>11</sup>.

For many, death is perhaps the only certainty in this life, the only one not subject to relativity. Certainly in terms of logic, everyone who say this are right, but the somatic death as well as that of the material universe is not a normality but a consequence of we learn from the biblical lecture of the first chapters from of *Genesis*.

Although it has a beginning, because it was created by God, and what has a beginning has inevitable an end, man was not brought into existence for death as Heidegger, Sartre or Cioran considered, but for immortality, and this is fined with elegance by Voiculescu in the poetry *Cosmic Liturgy*.

“God, the work that you started with me / I feel it will it will not end here and with death: I serve in the mass of a huge foreign procession, and it can not stop me in him and for himself /This indepted land only wear me. I only walk on him - porch with few gravestone - I desert in him the ordinary strafes, clothes the divine ones / And I move forward with Your showiness throught the altar /To the sweet frighteningly impartment /of the whole Cosmos with You” (*Cosmic Liturgy*)<sup>12</sup>.

<sup>9</sup> Emil Cioran, *On the Heights of Despair*, Humanitas Publishing House, Bucharest, 1990, p. 174.

<sup>10</sup> V. Voiculescu, *In the Gethsemane Garden*, op. cited, p. 191.

<sup>11</sup> Idem, *In the Gethsemane Garden*, p. 304.

<sup>12</sup> *Ibid*, p. 326.

God did not create an imperfect humanity, destined to a simple “pass”, as in the old pantheistic religions, but He created the man as person called to grow from “face” to “likeness” of God, impartmenting in eternity to God’s life.

Death has nothing to do with man’s nature, but with his free option for her, materialized in Eden when he digressed from God, disobeying Him. The sin of separation is, according to the Greek philosopher Yannaras Christos, “essential failure” that means the man through disobedience digressed from his Creator by his free will, which automatically made him not to benefit from the initial advantages of the paradise period.

In the contemporary century, one of the best sold novels author, Paulo Coelho, speaks in his first book *Diary of a Magus*<sup>13</sup> about the fact that the man is the only being in the universe who has the consciousness of death and the Greek thinker Nikos Kazantzakis said that the fundamental distinction between man and animal is that man thinks his death and he is aware of it.

This major coordinate of human experience is evident in history. Man has always tried to find the meaning of death, taking an attitude towards it. This is the explanation for the presence of the funeral rites in all religious traditions, from ancient times until today, as we find them treated by authors such as Mircea Eliade or Arnold van Gennep.

Traveller through the mysterious journey of revelation, Vasile Voiculescu also sinks in the ancestral traditions as an initial step on knowledge climb. Thus he wrote prose works like *Last Saman (Berevoi)*, *Magic Love, Blizzard, Leech, Snack Aliodor, Mermaid (Lostrîța)*, *Hermit, In the Middle of Wolves* or *Fisherman Amin*.

In these writings, Voiculescu’s topics approach rather the rites space, the communication area which expresses the consciousness that man is immortal and that by this he seeks to ensure his survival after death.

“Without this magic we’ve been lost...” (*In the Middle of Wolves*)<sup>14</sup>.

“The two parents have put around their necks their scarves brought in a suitcase, have read, incensed and sprinkled with wine and oil for eternal alms and unbanded souls in order to sit in the tent of the rights, and unbanded the body in order to turn to dust” (*Hermit*)<sup>15</sup>.

<sup>13</sup> Paulo Coelho, *Diary of a Magus*, Humanitas Publishing House, Bucharest, 2010.

<sup>14</sup> V. Voiculescu, *Full literary prose*, Anstasia Publishing House, Bucharest, 1990, p. 301.

<sup>15</sup> *Ibid*, p. 320.

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„Now he fully understood: Life is neither today, nor tomorrow, nor whole year. For a true life a moment is enough, the moment in that the twist of destiny is crushing the time in a tear as a spirit... these moments are not time, they will never die...”  
(*Fisherman Amin*)<sup>16</sup>.

“But this time I knew it was something else. Did I live a different story from another life of mine? Had I been the unknown killed once on roads at night? Through an obscure symmetry the bird that wove between him and me was the same then as now, his and mine, one and the same, over times and places, immortal? Who raised the limits of time and let them flow back? And suddenly I felt I am nothing but a ghost” (*Leech*)<sup>17</sup>.

“Both corpses now rested on a white sheet... knelt on them, Viorel Petre could not get enough watching them, this time for another untouched research, he talked with them words of thought, as he had done when, in a supreme, mysterious strain, frozen by love and devotion they have protected him and got him out from the lands of death” (*Blizzard*)<sup>18</sup>.

Once arrived at this point we can not remember about the anthropological perspective of Victor Hugo expressed in the words “Man is a border. A double being, his marks the boundary between two worlds. Away of him, is the material creation, beyond, the mystery”<sup>19</sup>.

In other words, the issue of death is linked to that of immortality, although in this case the science of logic seems to stop working because dead and alive are perfect antinomies. Maybe this is why the art, tributary to the spiritual needs, offers sometimes, instead of science the corollary of reason, answers much more easy to understand and to accept.

### 3. The way from communication to impartment

Do not forget that literature is an art and is a part in the field of word, a fact reinforced by Nichifor Crainic who says that “Every noble work of man’s

<sup>16</sup> *Ibid.*, p. 332.

<sup>17</sup> *Ibid.*, p. 224.

<sup>18</sup> *Ibid.*, p. 217.

<sup>19</sup> Victor Hugo, [http://ro.wikiquote.org/wiki/Victor\\_Hugo](http://ro.wikiquote.org/wiki/Victor_Hugo).

hands is a much higher step in the assault of heavenly Jerusalem. And since religion is a direct gift from God, art remains the most noble creation of human gender. Artwork is more notable, as it becomes more generous in meaning, as more of its mysterious being flashes stronger light strips from the light of the Lost Paradise”<sup>20</sup>.

In this sense, for theology, literature represents a huge treasure because art represents the common language through the humanity can communicate, from one time to another or from one space to another, its common values.

In the study *Art and Nationality*, Vasile Voiculescu said “it’s undeniable that art aspires after a global movement. Like any true value, it has a universal course, is spiritual money, more expensive than gold...”<sup>21</sup> and in the work *Opinions About Art* he completed “Through art, the religious instinct, the metaphysical necessity of man, the spiritual needs of man since the ancestry time were expressed”<sup>22</sup>.

In this way we can discover that the relationship between spirituality and art, in this case represented by the literature, is not only important as a source of reciprocal enrichment but necessary to find a common language to express in the best way the human connection with their Divine Archetype and also to prefigure the final meeting that will follow the eschatological period.

“God, when it will go over our graves / the gallop of your second coming / And the trumpets of all the terrible disasters / they will fill the the hearts dust with awfulls / In the vast riot of right fury / When themselves/the stars or fear will shake, Even if Your mouth would condemn me forever, by hearing You, my heart shall rejoice” (*Second comming*)<sup>23</sup>.

If theology speaks about human fulfillment in relationship with God, we should not neglect the message that the literature wants to convey for humanity, namely improving and transforming the man from biological being to corollary of the universe endowed with free will, rationality and emotionality.

<sup>20</sup> Nichifor Crainic, *The Titans of Atheism*, Rev. Gandirea, year 13, no.7, p. 257-259.

<sup>21</sup> V. Voiculescu, *White Thoughts*, Romanian Book Publishing House, Bucharest, 1986, p. 9.

<sup>22</sup> *Ibid*, p. 4.

<sup>23</sup> V. Voiculescu, *In the Gethsemane Garden*, *op. cit.*, p. 244.



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A single argument might be brought in this case, quite convincingly, the great pillar of resistance of the European Enlightenment *Faust* by J.W. Goethe. Certainly no one can contradict the fact that this masterpiece stays at the basis of the the universal literature and the resonance and depth of its message has important theological implications referring to the eschatological aspect and only. The entire novel is a continuous searching of the human genius in terms of universal value system, that is doomed to failure if it is not put in the service of our neighbors and is not correlated with divinity.

Far from Goethe's *Faust*, in terms of composition, but intimately close in terms of message, Voiculescu's underlying in *Boulder Soup* the real theme of human existence, which stays at the basis of human existence, which is solidarity as a manifestation of love and as a natural condition of ontological survival.

In her absence, the humanity is suffering because the authentic communication, wich includes verbal and non-verbal forms, triggers huge energies that merge the entire universe and ensures the access to impartment.

Perhaps nowhere in the work of Voiculescu this doublet communication-impartment is more obvious than in *Boulder Soup*. The action takes place somewhere in Flămânzii –Vechi village, where a "foreigner" with the face of Christ comes, in an period of a terrible hunger when the children ate only the "clay from the mud". Deeply moved, the "foreigner" tries to convince the community to engage with him in making an "magic" soup of stone which to feed them<sup>24</sup>.

Presented as a "mysterious" action, the "soup" preparation does not hide anything else but the miracle of communication and interpersonal solidarity, and the climax is the moment when the "casual cooks" kneel together with the "foreigner" to merge into the pray Lord's Prayer. This moment transcends the entire action to impartment, as in a cosmic liturgy.

"And now pray with me...The man knelt there in the barren corn, put his hands together and said Our Father in Heaven. The children did the same, after him. Only the women was against. But, quickly overcame, she joined ..."<sup>25</sup>

<sup>24</sup> V. Voiculescu, *Full Literary Prose*, Boulder Soupe, Publishing House, Bucharest, 1990, p. 431.

<sup>25</sup> *Ibid.*

Christ's own words have been fulfilled, "Where are two or three, gathered in My name, there am I with them" (*Gospel of Matthew XVIII, 20*).

The blessing is fruitful and each one contributes according to their possibilities to this gastronomic process with liturgical substrate and finally the food is ready. But, with full bellies, the people do not think about saying thank you to the "foreigner", moreover, they gradually cancel any merit and accuse him of guilefulness.

"In vain the "foreigner" tried to to enlighten them here on earth because here is an even a greater miracle to fondling all loves together and make them one benevolent power over troubles and poverty. People did not accept a miracle unless if the empty stone would have taken out the soup that they have eaten... The "foreigner" began to talk about compassion and love, to tell them parables about the powers of kindness and self-denial, about the virtue of helping each other and sacrifice"<sup>26</sup>.

People do not even want to hear the "foreigner" and start to insult him. The end seems to fail miserably. But, Ilinca, like myrrh-bearing women, after God's Resurrection, lives the full revelation. Once she arrives in the village church she understands that the "foreigner" was Christ, she recognized Him in the icon, from which He blesses her with the words "Take eat..."<sup>27</sup>.

"Let's say, Ilinca was telling to herself, serving Christ she served all those, who discovered she in wonder, were in Him, made Him up... And yet she still served herself ... But the multiple of the Savior did not stop here. The deads were coming to fill Him. Her husband, childrens, pale of disease, her father, exhausted by privation, her mother skinned by pelagic, sisters, aunts, gray-beard, known and unknown, upset and humiliated, rich or poor, not missed one succeeded ... Each in turn made a sign of happiness, detached from the Saviour's face, left as background, and displaced immediately in the bottomless heart which included all the people in it, and took them patronizing to comfort them, fed them and rest them ...

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<sup>26</sup> *Ibid.*

<sup>27</sup> *Ibid*, p. 441.

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She knew now, uncomprehendingly, that in Christ is the whole world, the one on earth and under the earth, melted at the end of times, without changing it without adding it being not capable to overwhelm its immeasurable height and depth”<sup>28</sup>.

The “foreigner“ in Voiculescu’s novel is none other than Jesus who comes in the village and knocks at the each door, after the biblical model from the book of *Revelation*.

“Here I stand at the door and knock: if someone hear my voice and opens the door, I will come in to him and dine with him and with Me” (*Revelation of Saint John the Theologian 3, 20*).

He does not come to ask for but to give people the opportunity to have dinner with God and to have God as real expression of impartment. It’s not about anthropophagy but about a mysterious meaning of the Christological message from the sixth chapter, the *Gospel of John*.

“I am the bread of life; who comes to Me shall not hunger, and who believes in Me shall never thirst... My flesh is true food and My blood is the true drink, who eats My flesh and drinks My blood remains in Me and I in him. Who eats this bread will live forever” (*Gospel of John VI, 35-58*).

Perhaps not incidentally Constantin Noica admirably defined the etymological doublet communication-impartment by this formula “Communication is something, impartment is inside of something, for something”, lets “impart even for the inability to communicate” lets “impart for fully happiness and unhappiness”<sup>29</sup>.

It’s not a secret that Voiculescu tried, as Eliade to always reconcile pure art with faith, saying that “the religious instinct, the metaphysical necessity of man, his spiritual needs, from the ancestry had been expressed through art”<sup>30</sup>.

Regarding the issue of interpreting he remembered also that “not anything in life can be translated into art, and those who pass, follow certain intimate creation rules, generated by the spirit of the artist. After he inspires from the row fact, a period of decantation follows in the time

<sup>28</sup> *Ibid.*

<sup>29</sup> Constantin Noica, *Together Word about Romanian Saying*, Eminescu Publishing House, Bucharest, 1987, p. 269.

<sup>30</sup> V. Voiculescu, *White Thoughts*, Romanian Book Publishing House, Bucharest, 1986, p. 4.

and the space of his soul, in which period, a lot of other conditioned and unconditioned elements by the future creation polarize around this fact.

Inspired by reality, after he passes it through the filter of his personality, the artist will give back his art to the collectivity in a necessary form and often tending to perfection. So the influence will spread again to that collectivity which came after it previously made a detour through the cerebral and spiritual complexity of the artist<sup>31</sup>.

From this perspective, Valeriu Anania parent's testimony, saying that Voiculescu is searching for hesychia, becomes a significant argument.

“Voiculescu was searching for hesychia. Not many people understand this Greek word which means peace, inner peace, but with such a meaning that ordinary people, uninitiated, accord to him.

It's an inner peace, that is, at the same time, unpeace, restlessness. It can not be confused with that, for example, of the man reached at a certain age, self-sufficient, and with ultimate reconciliation with existence, of the man who contemplates himself looking around him.

Hesychia is a creative restless silence. In constant motion, but not with an horizontally spin, like that of the eagle, but with a large vertical screw, like the spinning of the ivy on a wall, a spiral climb to the heights of the top, where the poetic contemplation engagement is consumed”<sup>32</sup>.

Voiculescu's creative and restless silence, is shown admirable in the poetry *Prayer to Eternal Gravity Center*.

The poet fully lives the bliss of the divine gravity, but nevertheless does not stop to seek God by through the worriment of the reflection. Like Thomas who wants to touch with the finger the Savior's wound, Voiculescu wants to touch Him with the thought.

“On the orbit of a conscience about You / I always along and spin into the abyss: Without getting a moment out of me / I feel like I blindly rotate around You”<sup>33</sup>.

<sup>31</sup> *Ibid*, p. 11.

<sup>32</sup> V. Anania, *The Rotonda of Ignited Poplars*, II nd. edition, Florile Dalbe Publishing House, Bucharest, 1995, p. 233.

<sup>33</sup> V. Voiculescu, *In the Gethsemane Garden*, *op. cit.*, p. 327.

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Understanding this reality, the reader will have an improved perspective in reading and studying the stories *Fight with the Angel*, *Wonderland Rod*, *Annunciation*, *Fig-Tree Salvation*, *Demonic from Gadara*, *Judas Tree*, *Prefrontal Lobo-coagulation* or the novel *Zahei the Blind One*.

From this point of the philological path we can borrow Professor Mircea Braga's explanation, who believes that "Voiculescu's truth is no longer just content, but also visible, it becomes palpable, it gets shape, it receives the expressible's aura"<sup>34</sup>.

Yet, Voiculescu is not fully reconciled, as we can see in the *Zahei the Blind One* poetry.

"As soon as you've opened my mud eyes, / I see thing / But I see no light. What a profit that you gave me the look, I do not expected the eyesight, but the salvation"<sup>35</sup>.

On this line, *Fight with the Angel* should not seem at all a blasphemy, on the contrary, it shapes maybe the best the soul's seeking for the knowledge and eternity, from the men's positions who lives his corporality.

Pastor Jacob's fight with the Angel is not a manifestation of muscles but an admirable spiritual tension, an initiation more organic than any sancvinic transfer.

„Jacob felt a youthful eagerness to measure him with the mystery... He received the battle without enmity, joining the angel like in a dance... and so Jacob faught with the angel, not against him... Each of us, at least once in life, must measure us with the messenger of God, to a halt, near a crossroads fountain. You pluck with him to fight, as you, child being, fight with an older brother, who is eager to teach you the fight. It's an exercise that you must discover, fighting with someone stronger. It is the courage that you have to get up to under the counsel of a superior, of a teacher connoisseur of all truths of spiritual athleticism.”  
(*Fight with the Angel*)<sup>36</sup>.

So, the fight is an initiation into the anagogic ascent of the men to the higher spheres, and the angel's role, the divine communicator par excellence, is that of being a teacher.

<sup>34</sup> Mircea Braga, *Vasile Voiculescu, Masks of Self Search (A Hermeneutics of Horizons Creation)*, Romanian Academy Publishing House, Bucharest, 2008, p. 245.

<sup>35</sup> V. Voiculescu, *In the Gethsemane Garden*, op. cit., p. 122.

<sup>36</sup> Idem, *Full Literary Prose*, op. cit., p. 431.

“Anyway, the true angel’s advice is always the fight. Only Satan is the temptation, the easily winning spell over all that you can see around with your eyes. The great miracle was that the man’s touch with the angel strengthened him. He became stronger as the embrace extended. His virtue was growing, as the mysterious initiation took the more longer. Jacob empowered himself like Anteu, but, unlike that, not touching the ground, but the sky descended from the angel. The man accompanied by the angel sucked the holy fluid, who passed inside him like in the communicating vessels law, from the full one to the empty one, through the winged mediator, so that the precursor of Christ had to snatch himself with violence from the link that pierced him increasingly worst, before the whole man filled up with him because he was not the Messiah, meant to fully commit the divine transfusion.” (*Fight with the Angel*)<sup>37</sup>

The angelic presence was also manifesting itself in *Annunciation*, a tale that show another mysterious moment of intersection of humanity, represented by the Virgin Mary, with the divine messenger -Archangel Gabriel, but without Voiculescu naming it, a meeting that would change the logic of the universe. This is what St. Paul calls “the fullness of time” (*Epistle to the Galatians IV, 4*).

Compared with the attitude of Moses, from *The Cudgel of Miracles*, who betrayed perplexity to the divine decision, the attitude of Virgin Mary is one of unconditional acceptance of the incarnation plan of the Son of God in her womb “The virgin knees and adored”<sup>38</sup>.

The role of the angel, besides that of harbinger is also to encourage Virgin Mary for the suffering that she will have to endure seeing the torment in which Her Son will be subjected to. The antagonism happiness - suffering will be in happiness’s favor.

“By His very being, the Prince of heaven was singing the praise of joy, the akathist of Annunciation... Be happy Virgin!... Joy is beyond pain, like heaven is above hell. Pain is cast in flesh, stucked in the bone... the nowhere untouched joy, is everywhere in your whole: you are not happy only with a finger. Pain slips outside, snake fed with space and watered with time. Joy grows

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<sup>37</sup> *Ibid.*

<sup>38</sup> *Ibid*, p. 452.

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from within, conceived as a living fruit, and fills your every single cell with praises. Joy is the grate unknown and unused miracle. Clumsy, man wields her such as he uses a cart, when she is a tool for flying. For who know her, she opens her wings up... The Savior Himself will ascend to heaven not by the pain endured, but the joy of sacrifice..."<sup>39</sup>.

To the affirmative answer of the Virgin adheres the entire universe, being a synthesis of human consciousness but also of the cosmic conscience.

"... Saint's counselor standed with an outstretched hand... The fiancée took the flower and put it in his chest, in the rustle of the universal joy: the humanity lived then a time virgin of any other event"<sup>40</sup>.

Voiculescu's expressing exercise could not avoid the inflections of philosophical nature, as part of the revelatory knowledge process, that we will meet in *Fig-Tree's Salvation* or *The Truth*.

In *Fig-Tree's Salvation*, Voiculescu makes a true force-tour in terms of knowledge. The novel's framework is a pretext, and the story is imaginary (maybe) but the dialogue, attributed to the main characters shows a double aspect, firstly it shows the specific kneadings of the man desirous for knowledge, which are not the easiest ones, and secondly the offered answers betray the superior spiritual level that Voiculescu reached. If it had not been signed and dated, certainly Voiculescu's stories could have passed as variants of the original text from which he inspired. Oftenly the feeling radiates even stronger than the scriptural text, which certifies that Voiculescu through these works had no intention to invent simple prose creations. This perspective it can also be verified in *The Demoniac from Gadara*.

Far from being a simple story, *Truth* is rather the answer that Christianity offered to the great human worries over time, worries that heated the minds of that time's enlighteneds in their attempt to explain what is the truth.

The different responses offered by the great philosophers did not manage to fully satisfy anyone and therefore they did never agree on it. Maybe the only mistake was that the truth was sought in the concepts of human limited thinking. Positive is the fact that man had never give up

<sup>39</sup> *Ibid.*

<sup>40</sup> *Ibid.*

to aspire to truth, perceiving in it the gateway to a superior knowledge of realities. The Russian theologian Nicolai Arseniev claimed that last claim of any religion is the truth, as the ultimate meaning of reality.

For Christianity, the truth only may represent the ultimate reality, absolute criterion and that is God. So the world can not be known and understood in a real way but only by reference to its archetype and all other intermediate steps doing nothing more than to suggest, not to define.

“At the foundation of the world the miracle still sleeps... / A missing horizon always surrounds me. On a tender sound shore I press a deep shade; I see the aurora of death on a future mountain ...” (*Salvation*)<sup>41</sup>.

With all the concepts proposed by the human mind, Christians have learnt that the Truth on which the new teaching was founded, was actually assumed by the very personal sacrifice itself: Christ, the Son of God incarnated: “I am the Way, the Truth and the Life. No one comes to My Father except through Me” (*Gospel of John XIV, 6*).

Beyond it could be understood as a concept, the Christian Truth consists in the premise of life, but also in the source of its free living: “If you will remain in My Word, you are truly My disciples. And you will know the Truth, and the Truth will make you free” (*Gospel of John VIII, 31-32*).

Far from the patheistic thinking, *Judas Tree* shows a perspective close rather to an ecological vision, in which the entire nature suffers for the man’s decisions but also contributes both to its reintegration in the universal plan of salvation.

“Remain silence and calm, as you don’t understand the depth of the mysteries. The curse of the world cannot be indicated otherwise: it was necessary that the most guilty One and the One without stain will meet; that the most exquisite mercy to pour over the blame without forgiveness and to overwhelm; that the most despicable man and God suffer the same ordeal together... I was the one doomed by this blessed meeting’s prophets and so that the both bodies will hang by me. Look, I go now to God sang to him Judas” (*Judas Tree*)<sup>42</sup>.

The organicity of human relationship with God cannot be rooted out by external interventions. This is Voiculescu’s message from the *Prefrontal*

<sup>41</sup> Idem, *In the Gethsemane Garden*, op. cit., p. 149.

<sup>42</sup> Idem, *Full Literary Prose*, op. cit., p. 483.



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*Lobo-Coagulation*, by Saint Paul who told to the Corinthians: “You don’t know that your body is a temple of the Holy Spirit Who is in you, whom you have from God...” (*First Epistle to the Corinthians of the Saint. Ap. Pavel VI, 19*).

The Saint Parents remind that the human soul is organic rooted, and the body has a spiritual basis, and this convergence is achieved in the human person’s unit which is expressed through the soul and body.

The Christian anthropology has as fundamental postulate the spirituality of the soul. A part of the modern psychology that studies human’s mental life without detecting the soul but only detect its manifestations, the Orthodox anthropology speaks about the immateriality of the soul even if it is merged with the body. As in the case of God and the angels, the human soul means personality and immateriality.

In relation to God, the human soul has a relative immateriality if we take into consideration that God is uncreated and the human soul created. In relation to the angels we have to keep in mind that the people’s soul is united with the body. The soul is understood as an essence which carries personal characteristics thus confirming the centrality of the spirit in the human body or soul as an ultimate seat of the person.

According to the British newspaper *Daily Mail*, researchers from the University of Missouri, USA, showed that several brain areas are responsible for the majority of the spiritual experiences. Brick Johnstone<sup>43</sup>, the leader of the study, concluded that in the brain there is a neuropsychological basis of the spiritual experiences, but it cannot be reduced to a specific area of the brain. Spirituality is a much more dynamically concept, which uses several parts of the brain. Some parts of it have a greater role in stimulating spirituality, but all work together to facilitate these experiences. Injuries to the right cerebral hemisphere decrease the tendency of subjects to focus attention on their own person, said Johnstone. According to researches, people with this type of injury are more spiritual and that could mean that spiritual experiences are associated with a decrease in the focus of attention on our person. Johnstone said that the right hemisphere is associated with our own orientation, while the left hemisphere is associated with connecting with others<sup>44</sup>.

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<sup>43</sup> Brick Johnstone, Professor of Psychology, School of Health Professions, Universita-tea Missouri, SUA.

<sup>44</sup> Daily Mail, <http://www.dailymail.co.uk/news/article-2133032/There-God-spot-new->

Surely, the reader trained in spiritual logic discovers in Voiculescu's works the opportunity of an extraordinary journey between the cathafatismus of a letter and the apofathismus of senses an experience which I dare to consider unique in Romanian literature.

In this sense, the novel *Zahei The Blind One* becomes a kind of summa of knowledge from Voculescu's creation, similar on certain details to Dante's journey, a journey at which if we are not looking just from the perspective of literary criticism, we can even say that it exceeds as substance

"The physical blinding of Zahei is not an anthropological disability but the "God school"<sup>45</sup>.

"The blind one, taken by the hand, kneeled hitting all the icons. He didn't know how to pray. He didn't string words and beated hiself in the chest. Only a sole heat coming from a deep, climbed in him burning him up to the eyes and caused tears... Then he raise his eyes and waiedt each time just to see the stars. At the end he would be satisfied if he could only to hear them, how far... And continue to listen intently"<sup>46</sup>.

"I'm blind on the outside. But you're a blackness both outside and on the inside, you will not brighten me up"<sup>47</sup>.

Superior to Blaga's contemplation, which does not smash the wonders corola of the world and does bot kill the mysteries which he meets, Voiculescu's *Zahei* abandons himself at the end waiting for the „final judgement”. Or how father Dumitru Staniloaie would say "The apofathic living equals to a sense of mystery that does not exclude reason and feeling, but it's deeper than them"<sup>48</sup>.

This is the life conclusion to which Vasile Voiculescu comes, at the age of maturity, a conclusion which may be the most beautiful and profound confession.

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research-claims-instead-spirituality-exists-brain.html.

<sup>45</sup> V. Voiculescu, *Full Literary Prose, op. cit.*, p. 548.

<sup>46</sup> *Ibid.*

<sup>47</sup> *Ibid.*

<sup>48</sup> Pr. Prof. PhD. Dumitru Stăniloae, *Orthodox Dogmatic Theology*, Bible and Mission Institute of B.O.R. Publishing House, Bucharest, p. 31.

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“I ended up by wanting white light, the true one and I went out after it, staring at the sky”<sup>49</sup>.

And maybe that’s exactly why, the most suitable end would be appealing to the Pan. M. Vizirescu who characterizes him like this “He was a lighting, having his destiny poured into his existence. Voiculescu had a Holy mission, to confess his people through him! If he wasn’t a Saint, maybe his martyrdom would not have been given to him. Like Eminescu he should have been beatified”<sup>50</sup>.

This is the spiritual evolution from the rainbow type communication in which the colors of the human knowledge advance restlessly, in her various forms, to the mysteries of life, through the rain of the self search, until the rest from the white light of the impartment.

**Conclusions**

The entire prose of Vasile Voiculescu, and also his lyrical universe are lands in which it is worth to abrupt yourself like in an auspicious bath in which you purify yourself from of any attachment or external ballast and from which later the human mind arrives at metanoia. Without making the confusion between a literary text and a biblical one, we can say that Voiculescu exceeded the writer conditions in his work. He did not use the art of communication only for transmitting a valuable work but he initiated us in a phase of knowledge which finds its logic in the impartment act.

The exegesis and hermeneutic of his work demonstrates the human aspiration to know and to meet God. This is achieved beginning from the concrete circumstances of life, represented in different cataphatic formulas, until the complete formula of apophysis.

Vasile Voiculescu’s work cannot be exhausted by philologists, due to theological refinements used by the writer. These refinements risk to turn any analysis about Voiculescu in beautiful literary reviews that do not deplete its content. On the other hand, the work of Voiculescu should not be interpreted as a theological corpus, such a mystification being not desirable.

<sup>49</sup> V. Voiculescu, *White Thoughts*, *op. cit.*, p. 457.

<sup>50</sup> Pan M. Vizirescu, *Rev. Gândirea*, year XIX, No 5, Bucharest, May, 1940.

The eschatological dimension is evident in Voiculescu's thinking, and this fact we meet in both his prose and also in his poetry. This perspective does not reflect anything else but the continuous hope of Voiculescu the man to permanently overcome his condition. Willingly or not, this fact has also been passed in the message of his work, and this approach must be repaid in any exegesis about the literary universes of Vasile Voiculescu.