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*Published in:*

Proceedings of the International Conference Language, Literature and Foreign Language Teaching : Interdisciplinarity and Transdisciplinarity in Language, Literature, and Foreign Language Teaching Methodology

2010

[Link to publication](#)

*Citation for published version (APA):*

Bagiu, L., & Plantus-Runey, D. (2010). Lucian Blaga and "Zamolxis" : The Revolt of Our Non-Latin Nature. In *Proceedings of the International Conference Language, Literature and Foreign Language Teaching : Interdisciplinarity and Transdisciplinarity in Language, Literature, and Foreign Language Teaching Methodology* (pp. 311-322). Editura Aeternitas, Universitatea "1 Decembrie 1918" Alba Iulia.

*Total number of authors:*

2

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***Lucian Blaga and “Zalmoxis”:  
The Revolt of Our Non-Latin Nature***

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***Abstract***

*“Zalmoxis” is a dramatic poem in which each character autonomously structures his own discursive lyric, expressing thus a variety of concepts over the spiritual foundation of the Dacians. The charm of each nuance in part relates in the last instance, the mode in which the author understands the proper structure of the actual dramatic perspective above the revolt of our non-Latin foundation. The new god is a vain and vengeful one. His emergence from the data of the natural condition of humanity tries the character who is both chthonic and Dyonisiac of the new religion. The solution to transform the prophet Zalmoxis into one of the gods of the traditional polytheistic religion appears rightfully inherent, the only compromise possible for a community unprepared and incapable of being initiated into monotheism. The Dacians would close their eyes to the teachings of the Blind One while in a spiritual night they are complacent, so evident because they cannot perceive the truth; they cannot live the religious revelation the way it is very possible to do. The Dacians were not Greek, but to catalogue their faith whether by the embodiment of the Dyonisiac, or the regimentation of the Apollonian means to denature the true spiritual dimensions that were impossible for them to define in the first place. The Dacians configured by Lucian Blaga in “Zalmoxis” have a heterogenous character in comparison with the concept of humanity. They are an imperfect construct, their community is undefined, and it is but an embryo of society. The interpretation in conformity with Dacians, who would have been more than men, is illusory; Dacians appear as something less than men. Their incapacity to frame within a specific divine project need not be viewed as a spiritual failure. Moreover, the Dacians were not yet ontologically completed and thus were unprepared for the revelation of the new faith of the Blind One. The original mystery of existence cannot be, therefore, overcome: you, as a man, endowed or not, to intuit, however incomplete, imperfect and partial, you are finally forced to let him subjugate you. To recognize oneself bound in the face of the mystery means, at most, to know it luciferically, meaning the guarantee of survival of the secret*

*beyond yourself. It is tragedy from hereon in, but all the greatness of the human condition as well, because the ontological destiny of man is to live in the “horizon of mysteries” and to be endowed with “revelation” that is realized through the act of creation, from the prophet. The destiny of the prophet Zalmoxis would have been to sacrifice himself for his entire people, as a kind of scapegoat over whom he concentrates the sins of the community, sacrificed by people in order to be forgiven and saved by gods. Once they have accomplished the killing of the prophet Zalmoxis, killing even his statue, the Dacians earn the revelation of the myth of the Blind One. Post facto they seem to believe that The Blind One is, from this day forward, among them, theirs, themselves. In Lucian Blaga’s debut play he does not reconfigure the cult of Zalmoxis in his historical markings, but rather creates a space in which the creative imagination of the poet begets his own myth. Between the chthonic and the uranic, in Blaga’s play, it is possible that Zalmoxis could have lost contact with his kind. Starting from an existential dimension so specific and familiar of his people, namely the chthonic, Zalmoxis will have estranged himself to Dacians through his overstay in a cave, where in his attempt to embrace a new dimension—the uranic—seemed too much to those below, who, prisoners of their own spiritual limitations, ontological or drastically sanctioned and from within a primary instinct of self-protection. However, the myth is born spontaneously after the disappearance of the prophet, the intuition and consciousness of the Dacians suggesting a revelation. Sacrificing his messenger, the Blind One guaranteed his being in the horizon of immortality.*

**Key words:** *Appolonian-Dyonisian opposition, Dacians, Orpheus, The Blind One, Zalmoxis.*

The dialectic involving the manner in which Magus conceives the man-nature relationship and that of his conception of Zalmoxis (in fact, the Dacians in the play), the way this dialectic is expressed in the dialogue between Magus and the Woodcarver recalls with great detail the Appolonian-Dyonisian opposition from the writings of Nietzsche’s *The Birth of Tragedy Out of the Spirit of Music* (Gană 1986: XV-XVI)<sup>1</sup>.

...Nietzsche, as well as Blaga, had a good cultural intuition when they used a Dyonisiac symbol as the re-emergence of an ancestral nature of a non-Latin substrate (Braga 1998: 185).

Lucian Blaga’s creator spirit recognizes a reorientation in the moment in which the epoch of its formation concludes: the necessity of his own ethnic spirit’s affirmation in rapport with other cultures cannot dispense with an implication in the artistic discourse of a concept without being and the purpose of existence. The

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<sup>1</sup> All quotations herein were translated from Romanian into English by Doris PLANTUS-RUNEY.

objectification of lyricism will be realized through the recourse to cultural masks, evident in the cycles of *The Death of Pan* and *Verses Written on Dried Grape Leaves* from the volume *Footsteps of the Prophet*. Also in this context it will broach a new (literary) type, the dramatic poem, in *The Hermit*, included in the volume cited and further advanced in *Zalmoxis*. Between these, the most available to determine attitudes of disconcerting strangeness remains *Zalmoxis*, a dramatic poem in which each character autonomously structures his own discursive lyric, expressing thus a variety of concepts over the spiritual foundation of the Dacians.

The charm of each nuance in part relates in the last instance, the mode in which the author understands the proper structure of the actual dramatic perspective above the revolt of our non-Latin foundation. The Shepherd is afraid of the moon's light: "The sun's is easy, but the moon is hard." He re-experiences it as if a burden, inasmuch as the light propagated by the moon is not the true light, the original. It is an unnatural reflex of real lights, while the state of knowing the singular truth finds itself in a precarious condition, perhaps even erroneous, in that which regards the Dacians, in the example of the Shepherd. He who falls during the incident of the moon's light is no longer himself in rapport with the real world, in part and because the world itself that surrounds him is no longer the authentic one, he is not correctly revealed by a false light. It would be possible to sustain a parallel between the ontological condition of the people of Glaucon's *The Myth of the Cave*, by Plato, and the transformation of the Shepherd's very being under the incident of the moon's light. Both human states find themselves alongside the projection of essential reality. The Shepherd is conscious of his fault, the unnatural transformation of his nocturnal being and desires to reintegrate into the correct project, except that he does not know the modality by which to achieve this. On the other hand, the evidence need not be elucidated: the moon's light, which is "hard" [and] under whose auspices the Shepherd rediscovers himself disarmed, constitutes a direct transmission to the nocturnal half of the Attic's sky, troubled, represented by non other than the initiating mysteries and the obscure rituals of sacrifice specific to Dionysian frenzies.

The effects of nocturnal lights are among the most fatal for the Shepherd, he, being transformed into a werewolf: "...and in the form of a black beast I rent the sheep of my flock." The Shepherd performs a sacrilege, or more correctly, a pagan ritual, specifically Dionysiac: the renting of sheep, *sparagmos*, which presupposes in the subtext a consumption of raw flesh, omophagia, perhaps the culminating point of the Dionysiac feeding frenzy, the moment in which the dying faithful of pagan belief, of Thracian origin, believe that they can identify with the god Dionysus himself, represented by a goat. The destruction of the limit of human-deification can be manifested through the beatification provoked by ecstasy. The unification of human with animal suggests a return to the chaos of the world without laws. However, the eschatological dimension, the soteriological one of the same kind that appears only in Orphism, is missing. Dionysism did not convey souls to the afterlife, not even in terms of eternal life or the salvation of souls, but rather it produced an escape on earth to a strange and disconcerting

place. The essence of the Dyonisiac ritual was to better situate oneself through sacralization of human order. Therefore in the Appolonian-Dyonisian opposition advanced by Nietzsche in 1872, the Shepherd is in Blaga's vision the dramatic materialization of those two states. The Shepherd, however, was not always the subject of such supernatural experiences:

SORCERER. Since when do you bear this punishment?

SHEPHERD. The seventh harvest of the grapes.

The uneasy throng had gathered in the orchard of the Blind One  
to listen to Zalmoxis speak.

I was the first one to strike him with a rock. (Blaga 1986: 46)

The Shepherd numbers his punishment in bacchanalian points of reference, so common to the daily lives of the Dacians, but also the Dyonisian multitudes of the ancient Greek hills. Beyond evidence, the Shepherd reveals himself the apostle of the new faith propagated by Zalmoxis, even if he is not aware of his ritualistic role that consequently interprets him thus. It reminds us in this sense of the Baccante of Euripides, or *Ajax the Telamonian from Salamina* by Sophocles, mortals above judgment whose god exercises his direct will. The transfer of the new faith from this prophet, Zalmoxis, to his first disciple, the Shepherd, will produce itself at the level of thought without voice, without words, through a mere look that will signify deep tracks in the conscience of the first mortal who sketches the gesture of abjuration of apparent proscription:

I don't know anymore, I trembled and after I ached  
because the young man opened his sad eyes, wide—  
and did not/ ask why.

But on this same night the moon had appeared also.

I tore five sheep to shreds and then I wept in their fleece (Blaga 1986: 46).

In order to convince the community with their own traditions of the authenticity of a new religious faith, Zalmoxis had offered a just example of conversion of his first opponent. The fault of not having recognized the new faith of the Blind One is expiated through grave ontological rumblings. The new god is a vain and vengeful one. His emergence from the dates of natural conditions of humanity tries the character who is both chthonic and Dyonisiac of the new religion. Yet all of this can offer a solution to the reintegration into the natural order of humanity, the condition being simple obedience, recognizing your initial error. The Shepherd continues: "I track the young man with the big eyes / and seek in the sand the blood that runs from his body./ When I sip a drop of his spilled blood I come to my senses/ and become once more—a man" (Blaga 1986: 48).

The Shepherd is more afraid, however, of the vindictive character of the new god, Zalmoxis than the authentication of the new faith of the Blind One. The essential need of the Shepherd is precisely to free himself of the incidence of living under the nocturnal auspices: "Protect me from the moon", he implores, appealing

to the Sorcerer (the traditional sacerdotal/shaman), proof that the Dacians were not ready to assimilate the new religion of the Blind One. The solution to transform the prophet Zalmoxis into one of the gods of the traditional polytheistic religion appears thus rightfully inherent, the only compromise possible for a community unprepared and incapable of being initiated into monotheism. Because the teaching of the Blind One was strange to the Dacians, it proves the fact that the Shepherd seeks an escape by making an appeal to the Sorcerer, who is fundamentally an impostor. By invoking the spirit of the fire, (the first spirit as much in the primordial sense as in the rudimentary), he avails himself of the slyness of rationality in order to denature a dangerous teaching through incomprehensibility and his transforming or reforming condition. "Zalmoxis was not a man" decrees the voice of the Magician, the sacerdot who, intuiting himself through disappearing into neant does not have the power to thwart by means of traditional ritual, but through the illusion of a virtual myth which, once patent, is easily framed in ritual practices, perhaps even adding to them new forms and dimensions, but still guaranteeing survival: Apollonian rituals. Harmony of visible forms was specific to the Apollonian, apparent by calm, serene, unproblematic equilibrium and adeptness to this ontological paradigm seems to be restored in the Shepherd when he partakes of the spilled blood of Zalmoxis, in the form of wine from the skull. Afterwards, he kneels humbly to the new god, following with the offering of sacrifices of salmon on the altar. Coincidences with aspects of Christianity are omnipresent throughout this dramatic poem.

Reintegration into equilibrated, harmonious data precisely determined as in a cult of the Apollonian type, seems to be realized through the desires and will of the Magician. For the new cult of the Zalmoxis-god isn't the veritable one; it is further clouded by the present parable apparently incidental and negligible in the second act, that is constituted through a facile solution discovered by the children to evade the horrors of reality. Terrified by "the Shepherd who turns into a werewolf at night" the youngest child, Nusitatu, will hear the counsel of the oldest in order to beware the unnatural threat of this strange metamorphosis of a human beast: closing his eyes, it seems to the child already night and that owing to the darkness no one would be able to spot him. In fact, we identify in this existential situation transposed to a ludicrous level, the reactions of the Dacians, who find themselves in incongruence with the essence of the teachings of the Blind One. Fearing this in a similar mode with Nusitatu's fear, they will naively accept an erroneous but convenient stratagem to rid themselves of the dangerous risks to an existential philosophy they would be unable to conceive or assimilate. This would have betrayed the useless vanity of their spiritual condition and would have subjected them to destruction under the rapport of metaphysics, violating the precise component of beingness that defines them as a human community. The Dacians would close their eyes to the teachings of the Blind One while in a spiritual night they are complacent, so evident because they cannot perceive the truth; they cannot live the religious revelation the way it is very possible to do. This is because not even the Blind One could identify them as virtually faithful. In the

voluntarily created nebulousness, it would be easy for them to consider the prophet of a rightful new faith a natural representative of the traditional religious gallery.

In the definitive it is actually well received, being that he is one of theirs, the Getic people, since all of the Dacian deities are of allogenic origin. The Hunchback says, "It is alright like this: from now on you have/ a god who finally understands your language. / The others, after all, speak only Greek" (Blaga 1986: 84).

The parallel between the children's game and the community's reaction can be tested also against the level of he who manipulates, here identified as the Magus transposed in "the oldest child", while the Sorcerer is "the middle child." The greatest communities are invested with faith on the part of the youngest, while in times of trouble the youngest needs to believe in the competence of the oldest. He, at his turn, understands this to be his duty to satisfy his pride by manipulating the one situated lower in the hierarchy of the community. An intermediary, the middle child, "clever, holding back his laughter" will exploit the situation inherently created. From the equation all will emerge satisfied and confident, that is, the community is saved in the form of its assembly. What suffers is the principle, the idea that is denatured and its prophet that is spiritually arrested. Sextil Pușcariu is the first to observe this aspect at the end of one of the lectures of the play, a lecture realized by the actual author: "...the throngs absent of deep conviction which, in their tendency to divine, forgets the idea sowed by the apostle in the moment his statue was raised in the temple." (Pușcariu 1978: 533)

And still the Dacians were not Greek, but to catalogue their faith whether by the embodiment of the Dyonisiac, or the regimentation of the Apollonian means to denature the true spiritual dimensions that were impossible for them to define in the first place. The most expressive characterization in this sense is offered to us by an intruder, a stranger to the community, the only one who could objectify their being. The Greek Woodcarver would come close to the Dacian being's faith in the Blind one through a difficult rhetorical interrogation:

WOODCARVER. And maybe this blind god of his is something else  
other than this kind of the Being's and that of the Dacians—  
wild, tormented, blind, strange, eternally tried?  
Oh, no. I don't feel surrounded by people,  
but rather so in the middle of nature  
that I wonder how they haven't tufts of moss on the tops of their  
heads instead of hair—like the rocks. (Blaga 1986: 122)

With all of this, a conflict between the metaphysical condition of the Dacians and the wisdom of the Blind One is perpetuated throughout the poem, so differences must subsist in both those faiths. A possible explanation is offered by George Gană

...if drawing close to nature is the foundation of the teachings of Zalmoxis and the Dacian's way of being, the understanding or the living of this intimate nearness is different: in the time that his kind live in a natural form (the natural state), the sentiment of the righteous toward her, Zalmoxis brings the awareness of

separation and of distance that makes possible the same grasp of nature as a whole, her veneration as a divine absolute (divinization and mythic hypostasis), and her domination, [her] participation in the cosmic through the contemplation of things and through the continuation of the creative process of nature (Gană1986: XIV).

In fact, the Dacians configured by Lucian Blaga in *Zalmoxis* have a heterogenous character in comparison with the concept of humanity. They are an imperfect construct, their community is undefined, and it is but an embryo of society. The interpretation in conformity with Dacians, who would have been more than men, is illusory; Dacians appear as something less than men. Their incapacity to frame within a specific divine project need not be viewed as a spiritual failure. Moreover, the Dacians were not yet ontologically completed and thus unprepared for revelation of the new faith of the Blind One. In this context the Magus, who orchestrates a work of falsity, need not be quickly condemned. As a spiritual parent, he understands and he worries about his children. In this perspective, the opinions of the Woodcarver and of Magus, apparent contradictions only, admit in subsidiary these states of fact; the ludicrous, infantile character of the Dacians:

WOODCARVER. O, believe me,  
with their hearts they understand him and even now are close to him.  
But Dacians have the imaginations of children. (Blaga 1986: 122)

SORCERER. If they would live like Zalmoxis wished them to,  
they would consume themselves like fire.  
Children need a gentle dream to calm them—  
and light to stop them from bolting, to hold back  
forces that swarm in their earth  
too fertile in troubled wellsprings. (Blaga 1986: 124)

Magus is fully conscious that the apollinization he professes is the cultic compromise needed to insure "the children" comfort. Magus' action could be inspired by—or put in parallel with—the acceptance of Dionysus in the Greek pantheon, described by Erwin Rohde in 1893 this way:

...in order to realize the aspiration of religious universality of which they were unreprouchably inspired, his priests [those of Apollo's] had taken under their protection the Dyonisian cult. (...) But the cult at whose propagation and, without doubt, to which the ordering of the oracle at Delphi had contributed, was a cult of Dionysus more meek and civilized. (Rohde 1989: 244)

On the other hand, the religious phenomenon called Zalmoxis was a recurrent-obsessive idea of the inter-bellum period, being re-felt like a defining line of the uncertain origins of national specifics. Nichifor Crainic affirms in 1924, in the pages of *Gândirea* in an essay entitled "*Parsifal*", the contradiction between our autonomous soul and strange forms in the case of the Romanization in Dacia. The Thracian, Dyonisiac soul of the "woodsman Zalmoxis", says Magus, the "eternal



young woodsman”, says Zemora, could not be integrated in a harmonious whole equalized in the forms of the Roman civilization. In Nichifor Crainic’s opinion this anti-thesis artificially applied constituted a work of falsification that illustrates the phenomenon of pseudo-metamorphosis: the capture of a primitive soul in foreign or strange forms of a proposed culture. A similar idea had been expressed earlier by the actual author of the dramatic poem in 1921, in the pages of that same journal, *Gândirea*, in the essay “The Revolt of Our Non-Latin Origins”. Blaga says:

We speak of the spirit of our culture; we want to be only this: Latin—clam, rational, balanced, lovers of form, classics—but wanting or not wanting we are much more; (...) it can be said that in the Romanian spirit Latinity dominates quietly and through cultural excellence. We have, however, a rich Slavic-Thracian nature, exuberant and vital, which, regardless how we might resist, it sometimes is freed from the corolla of the unknown, rising powerfully in our consciousness. Latin symmetry and harmony is frequently ripped by storm that strikes mildly in depths however metaphysical of our Romanian soul. It is a revolt of our Latin essence (Blaga 1973: 48).

*Avant la lettre*, Magus’ solution to transform Zalmoxis from a prophet of the faith of the Blind One into a god of his cult proper can be framed in the coordinates of a spiritual falsification, in terms defined by the intellectual thinker. In this context an existential dilemma is born: which of the antinomical ideologies is the authentic, in rapport with the absolute? Zalmoxis himself seems caught in this impasse, because he exiles himself in a cave where he waits as if in a maternal womb, like a monad in a virtual [act of] becoming, evolving, living the tortured revelation of incompatibility of the Blind One and the Dacian. He seems to realize that having come at an improper time, into a world not prepared to meet him: “I fear that too soon will I bring a new faith among men” (Blaga 1986: 102).

However, Zalmoxis’ emergence into the light is inevitable and inherent. His alter ego, visions of the prophet’s actual condition in various states, explains the irreversible: the prophet cannot shirk from assuming his actual irrevocable destiny, he cannot deviate from the pre-established path in conformity with fate. The first avatar, the Old Man, identified with Socrates, admonishes him: “When you are a wellspring, all you can do is run to the sea! / You, Zalmoxis, why do you linger in this cave?” (Blaga 1986: 102).

Not by happenstance does his posture remind him of the subsequent initiator of Christianity, Jesus Christ, the Young Man with “the crown of thorns”, certifying his fate: “I bring you news from the other side. Your moment draws near, new man” (Blaga 1986: 78, Blaga 1986: 80). “The Man on the Stake”, evidently the future Giordano Bruno, is the most drastic in formulating without equivocal sentence, the unique possibility of consuming with purpose his passing through life: “Rise up, mankind, toward the sky/ or else may the worms gnaw at you in the grave” (Blaga 1986: 86). Though he can intuit his own end—or perhaps precisely because he can from the crumbs that offered him perhaps even by the

Blind One, in order to extract him from an impasse—Zalmoxis understands and accepts his fate: "*He storms out of the cave. A great light attends him*" (Blaga 1986: 86). Dramatic transfiguration and the adaptation of the scene in the garden of Gethsemane did not diminish from the divine project. The tragic condition is not the community's, that perhaps—or not—would thrive outside the predestined information/data of a transcendent principle, the Blind One. The metaphysical condition of the community is no less authentic, even if it is not written in the construct promoted by Zalmoxis. The Dacians can exist in continuation in a specific ontological degree, that of the instinctive, without being conscious that they would be guilty or that they would somehow commit a mistake. The Dacians can be recorded as a conglomerate that does not surpass the limit while their story closes this way. Tragedy belongs, still to Zalmoxis, he who is conscious that he has fulfilled a precise, predestined role, a role that the "Thracian public" does not recognize, does not accept. Zalmoxis is thus the only one above those who plan the danger of his failure.

The young woman Zemora, the first to meet Zalmoxis, does not reiterate after a long time waiting for the one in the cave, the performance of the prophet's investment with "the understanding by telling about the beginning of the world." After seven years, at the emergence of the prophet into the light, the meeting between them repeats, but she is no longer the same one. The young woman speaks to the man about a god, without understanding that the very same man gazes into her eyes and that the god cannot exist: "Zalmoxis was too much to behold, / while this is too much man" (Blaga 1986: 110). Part of the blame in the virtue of which Zalmoxis can no longer be prophet belongs to the protagonist himself. This can be deduced from a dialogue that refers to the Dacian bard, Madura, a variation on the same fixed theme, the man bestowed with a divine gift to communicate with his kind a fragment broken from the transcendent, when Zemora says, "He lived in his little citadel, all alone, / until he murdered his soul" (Blaga 1986: 118). Zalmoxis murdered his soul, his piece of humanity, living in his hermitage in the cave. The swarm spied in "the moon dust" is the last messenger of him who was once a bard. The stallion does not carry his master in his mad splenetic run toward the castle, an ambiguous and polyphonic symbol of the ivory tower, of the seat of the people, of the localization of a superior instance, of that that cannot be conquered. The lyre/harp he drags in his wake gives the Dacians to understand, apparently, that his divine grace has ended. The harp will never more give birth to delight the redeemed being of Madura, because he has consumed his destiny. The representative question is raised, however, of whose faith—and the metaphysical finalities—is the bard Madura. Is he an avatar of Orpheus, who bewitches with his charmed lyre the wild things of the woods, establishing thus harmonious forms, serenity, and calm? Or is he a bard from Dionysis' retinue? The music belongs, according to Nietzsche, to spheres of action of this god, inasmuch as the forms of the music stir restlessness in the soul of the receptor, the rhythm of the music sends everything that exists to disharmonic running. Therefore does the vanishing of Madura signify the establishment of the arbitrary vitalist-organic or, to the

contrary, the enthronement of a domination of Being through contemplative co-participation to the cosmos? Does it suggest the failure of the prophet Zalmoxis or the failure of the anticipation of the revelation of the Blind One? Why did Madura understand that he has to die to transmit a primordial song, tempera of autonomous metaphysics, to his kind through music, whose melody was already whistled by shepherds for a long time, a song of which Madura would not have to know anything except appropriate words? Specifically, in the “barren horizon” the “ancient secrets” are housed, secrets that cannot be sought through his absent thought. Walking through branches he would be wounded by thorns. The blood of the wound, his pain, would give voice to the harp toward evening not to express necessarily new revelations, but to give the same old secrets the consciousness of eternity. The original mystery of existence cannot be, therefore, overcome: you, as a man, endowed or not, to intuit, however incomplete, imperfect and partial, you are finally forced to let him subjugate you. To recognize yourself bound in face of the mystery means, at most, to know it luciferically, meaning the guarantee of survival of the secret beyond yourself. It is tragedy from hereon in, but all the greatness of the human condition as well, because the ontological destiny of man is to live in the “horizon of mysteries” and to be endowed with “revelation” that is realized through the act of creation, from the prophet. Therefore Madura dies in creation, anticipating the death of the prophet through the revelation of the teachings of the Blind One.

Zalmoxis, however, seems more disoriented than ever with his gaze of his purpose through the passing on the earth. He fulfils, forced by fatality, a destiny that surpasses him as an individual. The tracks of his footsteps will earn true [metaphysical] dimensions on the other side of his arduous and ephemeral journey in the world: “And here is my shadow, too—/ I have never understood it./ I cast it from me and still it is greater than I am” (Blaga 1986: 122). The destiny of the prophet Zalmoxis would have been to sacrifice himself for his entire people, as a kind of scapegoat over whom he concentrates the sins of the community, sacrificed by people in order to be forgiven and saved by gods. Once they have accomplished the killing of the prophet Zalmoxis, killing even his statue, the Dacians earn the revelation of the myth of the Blind One. Post facto they seem to believe that The Blind One is, from this day forward, among them, theirs, themselves:

FIRST PERSON. Zalmoxis is dead.

SECOND PERSON. But he brought us God.

FIRST PERSON. The Blind One is among us once more.

SECOND PERSON. And within us. (Blaga 1986: 144)

For a similar interpretation Ov. S. Crohmălniceanu seems to agree, that “A type of Dionysian pantheism adapted to theory with a gaze at the Great Anonymous would resume, after Blaga, the religion of the Dacians. (...) In order to arrive at this faith in the mystery that cannot be separated from existence, the Dacians were obliged to stone the prophet to death” (Crohmălniceanu 1963: 161). In Lucian Blaga’s debut play he does not reconfigure the cult of Zalmoxis in his historical markings, but

rather creates a space in which the creative imagination of the poet begets his own myth. Mircea Eliade is the one who resumes the synthetic interpretations offered by religious belongings of the Dacian god:

... ancient authors as well as modern named savants solidarized Zalmoxis on the one hand with Dionysus and Orpheus, while on the other hand with mythical characters or mythologized characters whose characteristic lines were a technique of ecstasy be it of a shamanic type, be it mantic, be it descents into Hell (katabasis). (Eliade 1980: 51).

Blaga's *Blind One* wants to embody two similar dimensions, nature in its fullness of creative capacity, within an attempt to express and artistically reconcile a chronic and perpetual indecision of the reception of the historical reality of the cult of Zalmoxis, seen as a coincidental opposition. And as Florescu notes:

"Otherwise, Zalmoxis is a variant of the original name of Zalmoxis with the significance of a god of the earth. It is possible that the metathetical transformation of the name and epiphany take place on the mountain peak, a place specific to the uranic cult, loses its chthonic sense, so much so as to become confounded with the initial divination of the Gebeleizis sky" (Florescu 1980: 540).

Between the chthonic and the uranic, in Blaga's play, it is possible that Zalmoxis could have lost contact with his kind. Starting from an existential dimension so specific and familiar of his people, namely the chthonic, Zalmoxis will have estranged himself to Dacians through his overstay in a cave, where in his attempt to embrace a new dimension—the uranic—seemed to much to those below, who, prisoners of their own spiritual limitations, ontological or drastically sanctioned and from within a primary instinct of self-protection. However, the myth is born spontaneously after the disappearance of the prophet, the intuition and consciousness of the Dacians suggesting a revelation. Sacrificing his messenger, the *Blind One* guaranteed his being in the horizon of immortality. The achievement of the dramatic art of the author, found at the beginning of the same road as the poet and as dramatist, can be considered, without reservation, the gathering of the world in cosmic perspective, the intuition and expression suggestive of the absolute foundation of man, the relationship of the human being in rapport with the nature of the universe.

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