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APPENDIX – Mircea Eliade: Preamble to the Hermeneutics of Reception. The Transposition of Eliade’s Literary Works into Other Artistic Languages. A Short History

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APPENDIX¹ – Mircea Eliade: Preamble to the Hermeneutics of Reception. The Transposition of Eliade’s Literary Works into Other Artistic Languages. A Short History

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Abstract

The material published in "Postmodern Openings", Iași, year 2, no. 7, September 2011, pp.75 – 98, Mircea Eliade: Preamble to the Hermeneutics of Reception. The Transposition of Eliade’s Literary Works into other Artistic Languages. A Short History represents an illustration of these aspects – at a first statistical level. We signaled in that material the artistic versions having Eliadian literary work as their starting point. Now, we are coming with this Appendix elaborated through correspondence with the remarkable Eliadian collaborators that gave me unprecedented information that resulted in the configuration of this Short History of the reception of Mircea Eliade’s literary work and to the fact that this side of the writer’s reception represents a dynamic sector: there appears sufficiently enough information that may lead to the periodical reconfiguration of the material published in September 2011

Keywords:

Mircea Eliade, artistic language, artistic reception

¹Letter to editor in response to Mr. Șerban Nechifor - APPENDIX to: Cristina Scarlat, Mircea Eliade: Preamble to The Hermeneutics of Reception. Transposition of Eliade’s Literary Work into other Artistic Languages. A Short History, in "Postmodern Openings", Iași, year 2, no. 7, September 2011, pp. 75 - 98.

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By our efforts to present all the artistic versions having as their nucleus Mircea Eliade's literary work and to analyze these transpositions in unitary materials, we have come to the conclusion that beyond the semiotic code in which it was translated the literary text remains the central point of meaning, unifying all the generated translations. It is an illustration of the fact that the literary text, in its quality of a sign, may sum up different manners of making as mono code or multiple code discourses that supplement the "indetermination areas"³ of the text about which Ingarden theorizes. Starting from all these aspects in a guided analytical approach for the reception of a text by means of a media support, an exhibition, a concert/movie/theatre play/multimedia show etc., the reader/recipient must gather the coherent vision of the whole assembly that we have called a **radial semiotic construct**. The semiotic universe of the donating literary work (primary, original semiotic code), as generating source of other semiotic universes that we called a **semiotic family**, has as its common denominator the kinship of all these codes, regardless of the level of similarity or deviation from the primary code. The original sense, regardless of the transposition language may be recovered from each version of the source work. Thus, we obtain the cliché-free reception of text and the concentric opening towards other arts subsuming theoretically infinite significance horizons⁴.

The material published in "Postmodern Openings", Iași, year 2, no. 7, September 2011, pp.75 – 98, Mircea Eliade: Preamble to the Hermeneutics of Reception. The Transposition of Eliade's Literary Works into other Artistic Languages. A Short History represents an illustration of these aspects – at a first statistical level. We signaled in that material the artistic versions having Eliadian literary work as their starting point. Now, we are coming with this Appendix elaborated through correspondence with the remarkable Eliadian collaborators that gave me unprecedented information that resulted in the configuration of

³ Roman Ingarden, *Studii de estetică*, in Romanian by Olga Zaicik, Introductory studies and texts selection by Nicolae Vanina, Univers Publishing House, Bucharest, 1978.

⁴ See: Cristina Scarlat, *The Literary Text: A Radial Semiotic Construct*. Miss Christina by Mircea Eliade, in *Mircea Eliade Once Again*, Lumen Publishing House, Iași, 2011, pp. 9-43.

this Short History⁵ of the reception of Mircea Eliade's literary work and to the fact that this side of the writer's reception represents a dynamic sector: there appears sufficiently enough information that may lead to the periodical reconfiguration of the material published in September 2011⁶.

Thus, we add the following aspects to the information presented in the previous issue of *Postmodern Openings* magazine:

- *Mircea Eliade* evocations - in Radio3net⁷ archive: Available recordings under the title *Mircea Eliade, un spirit al amplitudinii*:
- 1975 - *Interviu cu Mircea Eliade* made by Monica Lovinescu on *Radio Europa Liberă*, occasioned by the publication of the first volume of *Histoire des croyances et des idées religieuses* by Payot Publishing House.
- 1977- *Mircea Eliade's speech at the Royal Academy of Belgium* on the spiritual European tradition.

Other recordings about Eliade found in archive with: Mircea Handoca-Pe urmele lui Mircea Eliade în Portugalia, Pe urmele lui Mircea Eliade în India, Pe urmele lui Mircea Eliade în Italia, Pe urmele lui Mircea Eliade la Lisabona, Pericle Martinescu-Despre Mircea Eliade, Horia Roman Patapievi, Valeriu Râpeanu.

1978 – Professor Mac Linscott Ricketts in his material *La riposta americana all'opera letteraria di Mircea Eliade*⁸ writes: “Dal 12 al 14 aprile 1978, nel campus della Notre Dame University dell'Indiana si tenne un

⁵We thank again prof. Mircea Handoca, prof. Mac Linscott Ricketts, prof. Giovanni Casadio, Mr. Lucian Vasiliu, Stelian Pleșoiu, Mihaela Gligor and Traian Penciu for their information that resulted in the configuration of this *Preamble*...

⁶Previously published articles that have been much improved in time and updated by this *Appendix*: Cristina Scarlat, *Câteva date de istorie a receptării dramatice și cinematografice a prozei lui Mircea Eliade*, in „Convorbiri literare”, no. 9, September 1996, p. 21; Cristina Scarlat, *Statistica receptării operei lui Mircea Eliade în diverse limbaje (liric, dramatic, cinematografic, film de televiziune, teatru radiofonic, etno-jazz, cvartet pentru pian, sonată pentru pian, ritmuri afro-brazilieni...)*, in „Nord Literar”, no. 11-12, November – December 2007, pp. 8- 21; Cristina Scarlat, *Mircea Eliade, hermeneutica receptării. Transpunerea operei eliadești în alte limbaje ale artei (tablou sinoptic)*, in “Studii și Cercetări Științifice”, Seria Filologie, Plurilingvism și Interculturalitate, Alma Mater Publishing House, Bacău, no. 23, 2010, pp. 69-84.

⁷<http://www.radio3net.ro/sis/eliade/index.php?cx=inregistrari>.

⁸In the collective volume *Esploratori del pensiero umano. Georges Dumézil e Mircea Eliade*, a cura di Julien Ries e Natale Spineto, Editoriale Jaca Book, 2000, Milan, p. 369.

convegno dal titolo «*Coincidentia Oppositorum: L'universo scientifico e l'universo letterario di Mircea Eliade*». (...). Alla sera⁹, il Drama Department dell'Università organizzò la lettura di un'opera teatrale di Eliade, *The Endless Column (Coloana nesfârșită)*, nella traduzione di Mary Park Stevenson. Per la prima volta, negli Stati Uniti, Eliade veniva celebrato non solo per i risultati raggiunti come studioso, ma anche per le creazioni della sua immaginazione¹⁰.

1993 – At the Museum of Romanian Literature of Iași – Pogor House – one may admire the canvas oil painting of Iași painter Dimitrie Gavrilean – *Domnișoara Cristina*, inspired by Mircea Eliade's text of the same title. The painting was donated by Horia Stelian Juncu to the Museum of Romanian Literature of Iași¹¹ and was reproduced on the front cover of "Dacia Literară" magazine, no. 42 (3/2001).

1984 – March 20. The first absolute audition of the lyrical work *Domnișoara Christina* of composer Șerban Nichifor, a lyrical work written with Eliade's consent – a concert work – that was performed in "Mihail Jora" Hall (Studio T-4) of the Romanian Radio Broadcasting Company of Bucharest¹².

⁹ They did not mention on which evening from the period of 12-14 April the performance took place.

¹⁰N. Girardot, M.L. Ricketts (a cura di), *Imagination and Meaning: The Scholarly and Literary Worlds of Mircea Eliade*, New York 1981, p. ix; M.P. Stevenson, Report of Conference on the Work of Mircea Eliade, in „Romanian Bulletin”, 1978, pp. 9-10. Apud Mac Linscott Ricketts, in Julien Ries, Natale Spineto (a cura di), *Esploratori...*, ed. cit., p. 369, note 2.

¹¹Information supplied by Mr. Lucian Vasiliu, a museographer at "N. Gane" Memorial House of Iași. For further information, see: Cristina Scarlat, *Un tablou: Domnișoara Christina*, in „Dacia literară”, no. 5, 2011, pp. 119-122.

¹²Șerban Nichifor: "January-July 1983: making of the electro-acoustic part of the opera in the post processing studio of Romanian television and the final mixed recording (with solists and orchestra of Ploiesti Philharmonic conducted by Ludovic Bacs) in order to make a television film. July 1983 – I sent the finalized recording to Eliade on his Paris address (...)" (information supplied by Șerban Nichifor).

For the material *Christinel Eliade, Mircea Eliade și compozitorul Șerban Nichifor într-un dialog inedit despre Domnișoara Christina* (I), in „Nord Literar”, year IX, no. 7-8, July-August 2011, pp. 12-13 and no. 9, September 2011 (II), composer Șerban Nichifor offered us the original phone records with Eliade spouse related to the lyrical work *Domnișoara Christina* and photocopies of Eliade's epistles regarding the same topic. For further information, see: Cristina Scarlat, *Mircea Eliade pe scenele lumii*, convorbire cu compozitorul Șerban Nichifor, in "Origini. Romanian Roots", USA, no. 4-5/2005, pp. 35-39, a text republished in integral variant in the volume *Mircea Eliade, hermeneutica*

1984 -10 December, Chicago. Eliade, in the *Journal*¹³, said:

“Last night, at the Palmer House, the ritual banquet of the famous American Academy of Religion; to commemorate the seventy-fifth anniversary of its founding. In the largest room, on the seventh floor, some eighty round tables with over six hundred guests. The president. Ray Hart, and his wife, Christinel and I, Chuck Long, Nathan Scott, and the oldest former president of the Society for Biblical Studies are seated on the platform. The dinner and the speeches by Hart and Chuck last almost two hours. Then, "Ritual Complex," a musical piece composed in my honor by Professor Frank Burch Brown: oboe, violin, cello, and piano. Finally, the short presentation by Chuck (a presentation which Joe Kitagawa was supposed to make) and the "unveiling" of the sculpture by Isamu Noguchi entitled *Eliade* (a new "endless column" constructed out of paper)—the gift (priceless!) given me by the sculptor and the AAR.”¹⁴

spectacolului. Convorbiri, 1, Foreword by Mircea Handoca, Timpul Publishing House, Iași, 2008, pp. 129-146; Șerban Nichifor, "Domnișoara Christina" și întâlnirea cu Mircea Eliade, in „Timpul”, no. 2/February 2007, p. 24; Cristina Scarlat, *Textul literar: un construct semiotic radial. Domnișoara Christina de Mircea Eliade*, in volume *Mircea Eliade Once Again*, coordinator: Cristina Scarlat, Lumen Publishing House, Iași, 2011, pp. 9-43.

¹³ Mircea Eliade, *Journal*, vol. IV, 1979-1985, English translation: Mac Linscott Ricketts, University of Chicago Press, Chicago, 1990, pp.113-114.

¹⁴Romanian variant: „10 decembrie 1984. Ieri seară, la Palmer House, banchetul ritual al celebrei A.A.R. (American Academy of Religion); se comemorau cei șaptezeci de ani de la înființarea Asociației. (...) „Ritual Complex”, compusă de profesorul Brown în onoarea mea: vioară, pian, oboi (...) și „dezvăluirea” operei lui Noguchi, intitulată *Eliade* (o nouă *Coloană infinită*, confecționată din hârtie) (...)”, in *Mircea Eliade, Jurnal, 1970-1985*, edition revised by Mircea Handoca, Humanitas Publishing House, București, 2004, pp.500-501, and: „Ieri seară, la Palmer House, într-o sală transformată în restaurant, arhiplină (mi s-a spus, peste opt sute de invitați), 'American Association of Religions Studies' a celebrat 75 de ani de la fondare. Discursuri, evocări, aplauze. Iar, la sfârșit, sărbătorirea mea: o scurtă conferință a lui Charles Long (trebuia să vorbească Joe Kitagawa, dar este încă suferind), admirabila compoziție a lui Frank Burch Brown, *Ritual Compass* (cvartet de coarde și pian), executată de cinci tineri profesori universitari, și darul Academiei: o sculptură, *Eliade*, executată și oferită de Isamu Noguchi. Era pentru întâia oară că AAR îl omagia pe «cel mai ilustru» (și probabil, precizez eu, cel mai bătrîn) dintre specialiști în *religious studies*”, in *Mircea Eliade, Memori, 1907-1960* (second edition revised by Mircea Handoca), Humanitas Publishing House, București, 1997, p.469.

2002 – The translation of *Maitreyi*¹⁵ novel into Spanish occasioned a radio debate with the text editor and translator, Joaquin Garrigós, on *Radio Euskadi station*. Moderator was the editor Gorka Blasco¹⁶.

2006 – *Eliade's "Miss Cristina" shot in Romania*¹⁷ is one of the titles announcing the intention of film maker Raoul Ruiz to turn the text of the Romanian writer into a film version: “Well known director Raoul Ruiz will begin shooting in Romania the film adaptation of one of Mircea Eliade’s best known fantastic works, “Miss Christina.” The film will be a French- Romanian joint production and will follow closely the events depicted in Eliade’s story, published in 1935. The fiction work is a modern variant of the ghost stories in the Romanian folklore. Eliade focuses not on the awe and fear of the dead that is awakened in the living, as happens in the Gothic novels, he prefers to focus on the mysterious ways of communication between our world and the world beyond”. The film was never made and the film-maker’s death in August 2011¹⁸ caused this film to remain an intended and unfinished project.

2007- In an article from „Tribuna”¹⁹, Mihai Posada mentions: “The Romanian painter Alexandru Darida of Chicago made a portrait of Eliade that will be put in the lecture hall of the University²⁰ on Master’s birthday next to the pleiad of professors that served the university in years”²¹.

¹⁵Mircea Eliade, *Maitreyi: La noche bengalí*, trad. Joaquin Garrigós, Editorial Kairós, Colección *Kairós Literatura*, Barcelona, 2000.

¹⁶Information supplied by J. Garrigós. Correspondence, 3 September 2011; Cristina Scarlat’s personal archive.

¹⁷ <http://bignewsmagazine.com/2006/05/eliades-miss-cristina-shot-in-romania/>.

¹⁸ <http://www.b1.ro/stiri/externe/regizorul-raul-ruiz-a-murit-in-urma-unei-infec-pulmonare-la-varsta-de-70-de-ani-9825.html>.

¹⁹ Mihai Posada, „Anul Mircea Eliade – istoria unui medalion”, in „Tribuna”, Wednesday, 7 March 2007, p.17.

²⁰ “Mircea Eliade” History of Religions Department from Divinity School, University of Chicago.

²¹When asked about Alexandru Darida’s painting, Stelian Pleșoiu answered me in a letter of October 30th 2011: “Dear Cristina, the painting was made upon my wish, Alex Darida being a close friend of mine. Within an event on Eliade, I gifted the painting to the history of religions department from the University of Chicago. This painting may be seen in the main hall of the history of religions department from "Swift Hall" building, (University of Chicago). Darida gave me a copy of the painting which, in my turn, I gifted to 'Mesota' High School of Brașov (...).” Personal archive of C.S.

2007- Wendy Doniger²², in quality of a promoter of Romania's image in the contemporary cultural world²³, was invited to Bucharest by the Romanian president to be awarded "Centenar Eliade" medal.

2007 – October 3. Claudio Mutti, an editor of *Eurasia* magazine, was interviewed by the editors of the cultural show on *Giornale Radio Rai* on the occasion of Mircea Eliade's centennial, and the topic of discussion being Eliade and *Eurasia* and the spiritual unity *Eurasia*²⁴.

2007 – November. Inauguration of the painting, sculpture and graphics exhibition *Sacru și Profan*²⁵ at N. N. Tonitza Art Galleries of Bârlad, within the manifestations occasioned by Mircea Eliade Centennial, organized by Dr. C. Teodorescu Cultural Foundation with the support of the County Council of Vaslui, Bârlad Town Hall, the Union of Plastic Artists (UAP) of Romania and the Museum of Romanian Literature of Iași²⁶.

2008 – Traian Penciu makes on January 28 in Calcutta an interview with Somendra Chandra Nandy, the grandson of the maharajah of Cossimbazar – the one who supported financially Eliade's studies in India. The dialogue of the two focuses on information supplied by Eliade himself in his articles about India and the maharajah Maindra Chandra Nandy²⁷.

2008 – January. Traian Penciu makes an interview with Professor Pabitra Sarkar, vice-chancellor of "Rabindra Bharati" University of Calcutta who, in 1973, as a Fulbright scholar holder at the University of Chicago, met Mircea Eliade and witnessed the latter's encounter with Maitreyi. The dialogue of the two focuses on this topic,

²²Mircea Eliade's successor at "Mircea Eliade" History of Religions Department, Divinity School, Chicago.

²³ Mihai Posada, „Anul Mircea Eliade...”, idem.

²⁴ <http://www.youtube.com/watch?v=hLzqqUVNODA>.

²⁵The exhibition also has a catalogue comprising articles dedicated to Mircea Eliade, articles signed by Simona Modreanu („Eliade și 'ființa' sacrului”), Florin Cântec („Imaginea ca nostalgie la Mircea Eliade”), Gheorghe A. M. Ciobanu („De la sacru la profan”) and Valentin Ciucă („Artă și sacralitate”), the list of participants to the exhibition and black and white reproductions of the exhibited works. Mircea Eliade's portrait on the front cover of the catalogue was made by Gheorghe Miron. http://new.viata-libera.ro/articol-Vern...%9D_2.html.

²⁶<http://galateni.net/forum/topic/4063-vernisaajul-expozitiei-sacru-si-profan/>.

²⁷<http://surasulinterior.blogspot.com/2010/03/bucuria-vietii-simple.html>.

the title of the interview being *Amintiri despre Mircea Eliade și Maitreyi Devi*²⁸.

2009 – On March 18th, the Presidential Organization and Cotroceni Museum organized in Cantacuzino Hall the inauguration of “Ion Vlad” sculpture and drawing exhibition, where they also exhibited the stone sculpture *Mircea Eliade*²⁹.

2008 – Articles still appear in the entire world about Francis Ford Coppola’s film, *Youth without Youth* (2007). We mention the video version of the film’s edition in Italian on 2 DVDs: *Il nuovo capolavoro di Francis Ford Coppola. Un'altra giovinezza*, Supplement to “Ciak”, Arnoldo Mondadori Editore. Disc 1 (124') contain the film *Un'altra giovinezza*, with an extra material: *trailer*. Disc 2 (68') (*Contenuti speciali*) contains: Piera Detassis’s interventions (manager of “Ciak” and *Premiere festival del cinema Roma*), Roberto Silvestri (a film critic at “Il Manifesto”), professor Giovanni Casadio (University of Salerno), Daniela Dumbravă (Accademia di Romania Roma). Their pertinent comments represent genuine film analyses in perfect correlation with Mircea Eliade’s world of ideas.

The Romanian version of the film (124') – 1 DVD – does not offer any bonus.

The American version (Sony Pictures, American Zoetrope) – 1DVD (125') has as a bonus Francis Ford Coppola’s comment (*off* voice, remarks on certain film-scenes, different details in written press). On the film tape, they quote, as presentation texts, fragments of articles appeared in “New York Times” – signed by A.O. Scott, “Elle” – Karen Durbin, “Time Magazine” – Richard Corliss.

²⁸<http://surasulinterior.blogspot.com/2010/03/amintiri-despre-mircea-eliade-si.html>.

The text of the interview was published in the supplement of „Timpul” magazine, Iași, no. 6-7/2008, p. 4. Both films were presented by professor Traian Penciu on the occasion of the seminar “*Calcutta Stories*” *Testimonials about Mircea Eliade and Maitreyi Devi*, (British Council, Bucharest, 11 October 2010) and the lecture *Mărturie despre Mircea Eliade și Maitreyi Devi* (Cluj-Napoca, Muzeul de Artă, 19 February 2011).

²⁹The exhibition was opened in the interval March 18th - April 2009. Organizer: Felix Lupu – museographer. Media Partners: "Agerpres" National Press Agency, Radio România Actualități, Radio România Cultural, Radio București, „Cronica Română”, „Ziua”, „Șapte seri”, Onlinegallery.ro. <http://www.onlinegallery.ro/expozitie-tematica/ion-vlad-sculptura-si-desen/muzeul-national-cotroceni>.

The French version – 1DVD (1h59') has as a bonus the recording of the press conference for the launching of the film in France, the film soundtrack signed by Osvaldo Golijov, a photo gallery.

2009 – March. A statue with Mircea Eliade's face made by sculptor Vasile Gorduz was placed near Mântuleasa Church from the center of the capital city³⁰.

2010 – *Europolis*, the only Romanian film presented at the Film festival of Montreal was awarded the jury's special commendation for debut feature film. "*Europolis* is a Balkan *eastern* inspired by the fantastic universe of Mircea Eliade's fiction", says director Cornel Gheorghiu. Marie-Catherine Marchetti (a member of the jury) mentioned: "The film enraptures us with an original visual narration which is paradoxically classical at the same time. It touches a certain deep humanity subtly leading the spectator to a magic and unique world specific to the film"³¹.

2010 – Artist Anca Rodica Marinescu signs *Portret Eliade* (sizes: 450x375, acryl on canvas)³².

2010 – 3 December. UNED television channel, Spain, broadcast a documentary film *Mircea Eliade*³³ proposed by Maria Tereza Roman – a dialogue recorded in the studio with Gerardo López Sastre, a professor of philosophy at the University Castilla la Mancha and a specialist of Eliade, accompanied by the presentation of numerous images related to Mircea Eliade's literary work, shootings in India etc. It is a documentary film that announces the ideas of the religion historian Mircea Eliade, with an accent on his activity as an Indianist and author of a western method that may be applied to the study of religion and mythology. UNED programme grid contains a succinct presentation as an informative material: «Mircea Eliade es una de las figuras más interesantes de la cultura contemporánea. Es uno de los grandes

³⁰<http://www.antena3.ro/life-show/cultura/statuia-lui-mircea-eliade-dezvelita-sambata-langa-biserica-mantuleasa-din-capitala-68038.html>.

³¹Besides the mentioning of Mircea Eliade's name, we could not identify elements that connect the film to his literary creation <http://www.mymagicstar.com/133/featured/europolis-nou-film-romacnesc-premiat/>.

³²E-Galerie-Albumportrete. <http://www.egalerie.ro/main.php/v/Rodica+Anca+Marinescu/Pictura+Ro+Rodica+Anca+Marinescu/Eliade+P17.jpg.html>.

³³http://www.canaluned.com/#frontaleID=F_RC§ionID=S_TELUNE&videoID=5850.

historiadores de las religiones y del pensamieto oriental, con una biografía realmente fascinante»³⁴.

2011 – Humanitas-multimedia Publishing House offers the audio book variant of short story *La țigănci*, the integral text, read by Victor Rebeniuc³⁵.

2011 – There appears a new DVD version of the documentary film *Mircea Eliade, His Name, His Destiny*, edited in the same unremedied technical conditions as the first version³⁶.

VARIA

1995 – The essay volume *Lucrurile de taină* signed by Mircea Eliade, revised edition, notes and foreword by Emil Manu, Eminescu Publishing House, Bucharest, has on its front cover (by Daniel

³⁴Organizer: Pedro Domínguez. Producer: Virginia Rojo. Cameraman: Juan Manuel Segura. Soundtrack: Pilu Blasco. Documentation: Sonsos Fernandez, Sylvie Palafox, Martínez de Linares, Erica Márquez, Ángel de la Péna. Duration: 19'18”.

³⁵ <http://www.compara-pret.ro/preturi/audio-books-dvd--humanitas---la-tiganci--127721.html>.

³⁶ In a letter from January 28th 2011, professor Mac Linscott Ricketts told me: “It is the same as the video I had already (...) in VHS format. I was very disappointed – the producers did not even improve the sound volume (which varies throughout the film). This technical matter could be corrected easily by a technician (...)”. It is an aspect about which we also wrote in the series from “Orizont” magazine on this documentary film. The unsatisfactory technical quality of recordings does not allow those who intervene in the film to integrally recover the manuscript speaking of Mircea Eliade.

The presentation text of this version of the documentary on the film tape is the same as the one from the first version: "Recommended. This documentary is an overview of the life and work of the late scholar, Mircea Eliade. Perhaps best known for his work as editor of an encyclopedia of world religions, he was also a novelist and a scholar of the highest magnitude. The program focuses on Eliade's study of Hinduism and how that influenced his own view of religion. This influence has in turn influenced much of Western religious thinking, at least in the mainstream, since before the Second World War." - EMR Online

“A fascinating account of one of the noted pioneers in the systematic study of the history of the world's religions, the Romanian-born thinker, novelist, and poet, Mircea Eliade. Presenting Eliade's life, from his experiences in Europe, India, and the U.S., including being an Avery Distinguished Service Professor of the History of Religions at the University of Chicago, this profound documentary weaves visual images of his life while inviting viewers to contemplate the mysteries of life, to consider our spirituality and to remember the sacred. Produced by Angela and Dan Jelesco”.

Nicolescu) Andrew Wyeth's painting, *Christina's World* (1948), exhibited in the Modern Art Museum of New York³⁷.

2009 - Eduard Zalle writes a „Meditație (după Mircea Eliade)” published in the volume *Poezii din vremurile vechi (1977-1990)*, Eminescu Publishing House, foreword by Traian Coșovei³⁸.

2007 – In novel *Vrăjitoarea din Portobello*³⁹, the controversial writer Paulo Coelho reminds us of Mircea Eliade through his characters: “...I don't know if you have heard of him. But Eliade, who spent a long period of his life in France, was a specialist in... let's say... myths (...)”⁴⁰. “Mircea Eliade wrote books bearing bizarre titles: *Ocultism vrăjitorie și mode culturale*, for example. Or *Sacrul și profanul*. My master (...) enjoyed a lot his works.”⁴¹. “In fact, he lived in Romania only until he graduated from university. If I had wanted to learn more about his literary works, I should have gone to Paris, London or Chicago, where he also died. But I am not making a research in the classical sense: I want to see the places where he once was. I want to feel what inspired him to write about things that impact my life and the lives of those people I respect”⁴².

2005 – In chapter VII, *Amedeu* or *Cum să te descotorosești*, from volume *Eugène Ionesco: teme identitare și existențiale*⁴³ Matei Călinescu quotes a note from Eliade's diary, dated 6 November 1953⁴⁴: “Last night we

³⁷But there is no link between Eliade's story and the story of the girl from the painting. The image of the background in which the girl's silhouette appears and the image of the house might remind us of the mansion where the story from Eliade's text takes place. Moreover, the volume is an essay volume and cannot possibly make the connection with the world of Eliadian characters.

³⁸References to the mythical universe and the Indian episode from Eliade's biography, <http://poezii.citatepedia.ro/despre.php?s=Mircea+Eliade>.

³⁹Paulo Coelho, *Vrăjitoarea din Portobello*, Translation from Portuguese by Gabriela Banu, Humanitas Publishing House, Bucharest, 2007, we signal the mentioning of Mircea Eliade in a dialogue among characters, whose literary work is familiar to the author.

⁴⁰ *Idem*, p.105.

⁴¹ *Idem*, pp.106-107.

⁴² *Idem*, p.107.

⁴³ Matei Călinescu, *Eugène Ionesco: teme identitare și existențiale*, Junimea Publishing House, Iași, 2005, pp. 197-215.

⁴⁴ Note that has not been published either in *Fragment d'un journal* (1973), or in the Romanian edition of 1993 of *Jurnal*. Matei Călinescu: “I quote according to the notices taken by me in 1988, in the section «Special Collections» of Regenstein Library of Chicago”. *Eugène Ionesco...*, ed. cit., p.198.

went to Eugen Ionescu's place to listen to the new play *Amédée*. It had three acts and it was a bit long for 'Ionesco's style'. The idea of the monstrous growth of the corpse (that has become so big that occupied two rooms) was surely taken over from my short story *Un om mare*. He told me many times how much he had enjoyed it. He also wrote a short story on this topic that he is going to publish in *NRF*"⁴⁵.

2008 – In *Anim'est, Cronici de videofil*, Grid Modorcea, writing about Ion Truică's cartoons, says that "Truică's movies create ideas (...), that is why they appear to us as an essentially abstract art, though each film has a *story*, it is inspired by an epic source such as *Don Quijote*, the Eliadian variant of *Meșterului Manole*, Eminescu's *Scrisoarea [a] III [-a]* and others"⁴⁶.

2012 - In a letter of October 22nd 2011, Mr. Horia Corneliu Cicortaș tells us: "In April [2012], following the exchange made with Bacovia Theatre, *Coloana*⁴⁷ will be performed at the festival of Bacău dedicated to *one-man show* performances ("Gala Star")".

Things will certainly not stop here. The dynamic sector of transpositions of Mircea Eliade's texts or of some biographic sequences into other artistic languages illustrated by the synoptic table that we made through putting these data in order will be undoubtedly enriched with

⁴⁵*Oriflamme (Flamura)* story, published in 1954 in «La Nouvelle Revue française». Apud Matei Călinescu, *Eugène Ionesco...*, ed. cit., p.197.

⁴⁶Grid Modorcea, *Anim'est*, 13 October 2008, <http://www.videofil.ro/news/cronici-de-videofil/truica.html>. We could not find references that may send to Mircea Eliade's universe. In a material published in "Convorbiri literare", Ion Truică, speaking about his collaboration with Marin Tarangul, says that he "was happy when I started working on *Don Quijote, Hidalgo* in my vision. To suggest the travels of "the knight with a sad face" in the Hispanic space, he imagined a route made of the name of localities through which Don Quijote had gone, told in a godly manner by Gheorghe Cozorici, who gave a dramatic substance and meaning to the film which reached Cannes, being the only Romanian film accepted in the competition in 1976". <http://convorbiri-literare.dntis.ro/TRUICAoct10.htm>. No reference to Eliade.

⁴⁷We refer to the show *La colonna infinita*, after Eliade's text, translated into Italian by Horia Corneliu Cicortaș, adapted and staged by Letteria Giuffrè Pagano, a production of the independent company Telluris Associati 2008, interpreted by actor Tazio Torrini. For further information, see: Cristina Scarlat, *Coloana nesfârșită a lui Mircea Eliade într-o nouă formulă scenică. Dinspre traducător* – dialogue with Horia Corneliu Cicortaș, Italy, in „Nord Literar”, no. 3, March 2011, p. 11; Cristina Scarlat, *Coloana nesfârșită a lui Mircea Eliade într-o nouă formulă scenică* – a dialogue with Letteria Giuffrè-Pagano, Italy, in „Hyperion”, no. 7-8-9/2011, pp. 12-14.

other landmarks. All these configure an apparent multiplication of meanings by different expression registers. Many landmarks of those mentioned demonstrate that, starting from a common semiotic nucleus, many transpositions (such as the text *Domnișoara Christina*, starting from which we defined the concept of **radial semiotic construct**⁴⁸— and this is the case of all texts having versions in other semiotic codes) have as a their common denominator the unitary vision of the literary work. All landmarks (also) signaled in this *Appendix*, besides the observations made in the previous material, configure a new statute of the whole: Eliade's total literary creation is a whole oriented towards other reception registers besides the consecrated ones.

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⁴⁸Cristina Scarlat, The Literary Text: A Radial Semiotic Construct. *Miss Christina* by Mircea Eliade, in *Mircea Eliade Once Again*, ed.cit.

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