

INTERSECTIONS OF ARTS. STRUCTURAL AND LANGUAGE ANALOGIES

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SUMMARY. Analysing and interpreting the artistic phenomena outlines a fact: arts do intersect, stimulating one another on their ascending way, mutually increasing their force of expression on behalf of the artist, and their measure of understanding on behalf of the recipient. These *intersections*, *transpositions* and *equivalences* between arts, both in attitude and content, could be explained whether by the insufficiency of specific means for a certain artistic field (i.e. music, painting, literature) and thus, a need to 'borrow' them from elsewhere, whether by the assumption that they are results of deliberate actions, owing their riches and beauty to this very act of 'borrowing', without ever affecting the specificity of any of the arts involved. Consequently, we might come across a *parlance of colour* and a *colouring of speech*, a *musicality of poetry* and *poetry of music*. Paradoxically, we perceive a *colouring of a sculpture*, determined by the different ways of light shining on the textures of a certain masterpiece, depending on its volumes and materiality.

Keywords: art, colour, musical form, icon, timbre, rhythm, compositional structure, poetry of music, programming music.

Arts – however they may seem distinct and accurately defined within their spheres – confirm a certain unity through their common source. In essence, all of them are nothing but a practice of consciousness. By means of the arts' specific language, man penetrates the mysteries of the world, thus recreating snatches of a new reality irradiating from the artist's conscience as offerings of the genius².

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² All artistic manifestations have in common and thus can be reduced to the act of communication, from which ensues the syncretism of arts. From this perspective, masterpieces are not so different in essence, not even when they come out of distinct raw materials. Painting bears the seed of musical rhythm, equally music is some kind of architecture of sounds. Poets have often rhythmical verses of melancholic shades, the same way as painters have often offered their canvas a musical harmony.' (Adrian Leonard Mociulschi, *Artă și comunicare* [Art and Communication], Bucharest, Curtea Veche Publishing, 2013, p. 9.)

In its essence, the language of arts – be it acoustic, visual or conceptual – reveals something beyond the world and its ordinary life, something beyond the visible and the invisible, putting forward a process of communication and cognition, as art is a foremost quality which man did keep even after falling into sin, proving that in spite of this, his depths remained untouched³: ‘You are my hiding place; you will protect me from trouble and surround me with songs of deliverance.’ (Psalm 32, 7)⁴ This is why one should not be surprised when posthumous critique of a piece of art highlights certain meanings which were not at least intended by its creator. Such situations are only natural when the artist leads his masterpiece on a way which gradually becomes autonomous, at times even paradigmatic, so that the seeds of suggestion spring into actual movements or revolutions in art⁵.

A. Colour and Music. The Icon and the Musical Form

Music critique is plentiful of expressions such as: *chromatic harmony*, *orchestral colour*, *the pianist's colour palette* etc. The word ‘colour’ can be linked to any of the elements forming a composition (melody, harmony, instrumentation)⁶. Theory of music tells us that the *timbre* is strongly linked to the *colour*, as a feature of sound by means of which a voice can be recognized in accordance with the source which produces it. One can also make a correspondence between *light* (colour) and *timbre* (hearing). Ștefan Niculescu reckons that it is as impossible for us to perceive objects in the absence of light as it is to hear sound in the absence of the timbre⁷. Optical and acoustic vibrations offer our cognition the sense of timbre and colours. Still, correspondences between luminous and sonorous sensations rest subjective, so that colour in music can only be equated to that in fine arts on a speculative

³ Man's growth through God is indeed possible, for man, from the very beginning, was not created perfect, but perfectible. Bible tells that ‘God saw all that he had made, and it was very good’ (*Genesis*, I, 31), but this does not include man. He is still molding in his Creator's hands, unfinished, bearing the sufferings of birth and rebirth; God makes retouches, erasures, additions on him, thereby man is never equal to something else, but only to himself; man bears sadness, yearnings, he craves for the infinite... (Archiprb. Roman Braga, *Pe drumul credinței* [On the Path of Faith], HDM Press, Inc. 1995, p.203-204.)

⁴ The translation of the excerpt from Psalm 32 is reproduced from the Holy Bible, New International Version®, NIV® Copyright ©1973, 1978, 1984, 2011 by Biblica, Inc.®, available at www.biblegateway.com (last accessed the 7th of February 2018).

⁵ Costin Monea, *Antologie de literatură, muzică și arte plastice* [Antology of Literature, Music and Fine Arts], Library of Romanian Academy, n.d., p. 2.

⁶ Ștefan Niculescu, *Reflecții despre muzică* [Reflections On Music], Editura Muzicală, Bucharest, 1980, p.255.

⁷ *Ibidem*, p. 256.

basis, and not scientifically⁸. In the musical field, the art of colour leans on *contrasts*. Relations between chords – *tension – recession* – or combinations of orchestral timbres produce the colour of music. While this was ignored during the Middle Age, it was to be acknowledged during the Romantic period and mainly by the impressionists. Debussy, Mussorgsky, Enesco, Khachaturian, Shostakovich were composers who created national masterpieces inspired by folklore, by means of which they offered their posterity modal musical creations, built through colour.

In order to illustrate this relation between colour and musical form I choose to focus on a stylistic approach of two icons from a musical perspective, or with means issued from musical rhetoric. Nikolai M. Tarabukin (1889-1956), in his work *The Sense of the Icon*, refers to an element which he considers to be fundamental in art – *the rhythm*: If the movement of body, sound and word loses its rhythmic subordination, dance will become a prosaic walk, sound will lose its musicality, and word – its aura of poetry⁹. Though he was not an actual *connoisseur* of musical forms – which sometimes lead him to wrong assumptions – Tarabukin still proved originality in the analysis of some icons, leaning mainly on a specific musical vocabulary and making correspondences with forms of musical construction¹⁰.

The icon *Jesus' Entry into Jerusalem* (Tretyakov Gallery, 15th century, according to the School of Novograd, **Board 1**) is regarded as an ABA construction, finding its correspondences in Baroque's classic forms¹¹. From a

⁸ Research carried out by acousticians reached the conclusion that correspondences between acoustic and visual sensations are as follows: trumpet=red, oboe=grizzly, clarinet=yellow etc. On the other hand, sociological research carried out on a certain sample of subjects that correspondences between instruments' sounds and colours are established otherwise than it had been proved scientifically.

⁹ Nikolai M. Tarabukin, *Sensul icoanei* [The Sense of the Icon], Editura Sophia, Bucharest, 2015, p.225.

¹⁰ In the pages where he analyzes the painting *Jesus' Entry into Jerusalem*, Nikolai Tarabukin uses no less than 36 expressions borrowed from musical jargon, which stands for the constant attention he paid to the relation between musical forms and plastic arts: the rhythmic aspect of plastic arts, the richness of rhythm, harmonious as music, formal harmony, the dynamic principle of composition construction, the symbol of dynamic rest, particular rhythm and tempo, moderate movement (*andante*), a brisker movement (*allegro*), the horizontal motif of movement, introduces a new theme, the musical analogy with the three-parts sonata, the rhythmic endowment of the iconographer, principal voice, the temporal interval of the composition, according to the principle of fugue, canon, *cantus firmus*, the cadence of plastic melodies, the accompanying voice, intervals, cadences, unison, the principle of musical harmony, polyphonic style, harmony and counterpoint, musical form, the pure melody of Middle Age music, tonal correspondence, the harmonic construction of the color palette, the chromatic harmony, chromatic melodies, rhythms syncopes, introductive motif...

¹¹ On the musical forms, see: Dimitrie Cuclin, *Tratat de forme muzicale* [Treaty on Musical Forms], Tipografia Bucovina, 1934; Valentin Timaru, *Analiza muzicală între conștiința de gen și conștiința de formă* [Musical Analysis Between Genre and Form Awareness], Editura Universității din

musical perspective, the most common tripartite forms – both homophonous and polyphonic – are: the lied form, the sonata form and the fugue form. All three are articulated on the ABA, ABA_{var} or ABA' structures, meaning: *Exposition* (A), *Contrast* (B) and *Repetition* (A, identical, varied or similar)¹². The lied form is an ABA type (tripartite form), the sonata form is structured: *Exposition* (A), *Amplification* (B) and *Round* (A), while the fugue form – a polyphonic one – is structured: *Expository Zone* (A), *Progressive Zone* called *Entertainment*(B) and *Zone of Tonal Recurrence* (A). Based on these principles, *Jesus' Entry into Jerusalem* consists of: *the crowd celebrating Christ* (1), *Christ on the foal of a donkey* (2) and *the crowd welcoming Christ* (3).

The first movement (*andante* AN) goes from the left to the right, being outlined by the diverse positioning of legs, by the light leaning of faces and by the stretching of hands in the direction of movement. The second theme is central to the composition: Christ sitting on the foal of the donkey, the tree and some children's faces strewing branches on the path (2). The movement (B) gets more intense, linking the first and the last movement by the twisting face of Christ, Who is looking to those rearwards, but Whose body is oriented to the crowd welcoming Him. The third part of the composition brings back the theme of the first movement (A_{var}), the crowd awaiting Christ. This crowd is caught in a tense expectation. On a pictorial level, this tension of a waiting is suggested by the position of heads lacking isocephaly¹³ and by the stretched hands, carrying palm branches. The symmetry of the composition is attained by means of the two extreme themes, A and A_{var} – the middle part representing a different theme –, as well as by means of the elements in the upper plan of the icon. The movement of the theme (A) is replaced in the middle plan by the descending and oblique form of the mountaintops, to be continued in the second section with the bent neck of the donkey, whose correspondents in musical composition are the *sequence* and the *imitation*¹⁴. All this agglomeration unburdens in the third part (A_{var}), the same way as in music, the *round* consists of re-bringing the initial tonality and the elements in the opening of the piece.

Oradea, 2003; Livia Teodorescu-Ciocănea, *Tratat de forme și analize muzicale* [Treaty on Musical Forms and Analysis], Editura Muzicală, 2005; Petruța Măniuț, *Tratat de forme muzicale* [Treaty on Musical Forms], Editura Universității TRANSILVANIA Brașov, 2008; Gérard Denizéau, *Să înțelegem și să identificăm genurile muzicale* [Let's Understand and Identify Musical Genres], Editura Meridiane, Larousse (translation by Cristina Popescu).

¹² Livia Teodorescu-Ciocănea, *ibidem*, p. 29.

¹³ Nikolai M. Tarabukin, *op. cit.*, p. 228.

¹⁴ The *sequence* is a technique in musical composition consisting of the presentation of a certain musical motif on a different stage than the initial one. *Imitation* differs from it by the fact it consists of repeating a certain motif or fragment by a different voice (for detailed definitions, see Dumitru Bughici, *Dicționar de forme și genuri muzicale* [Dictionary of Musical Forms and Genres], Editura Muzicală, Bucharest, 1979).

The spiral-shaped face of Christ finds its expressive correspondence in the parallel curvature of the tree¹⁵, similarly to the way in which the motionlessness of the awaiting crowd is emphasized by the static architectural forms of Jerusalem. All these elements stand for an exceptional rhythmic endowment of the artist, the same as the parallel plans seem to have been conceived as an actual orchestra score. *Jesus' Entry into Jerusalem* is a sum of entrances of characters, similar to the thematic entrances in Baroque polyphonic music, only that in this case the intervals are spatial, not temporal. Tarabukin is indeed very original when he makes a chromatic analysis of the icon. He places it in a new, *Renaissance* age, escaped from the rigor and canons of the Middle Age. Colour quits being uniform in a demarcated area, as in the frescos of the Early Middle Age, a feature in correspondence with the pure melody of medieval music (Gregorian chants). In Renaissance painting, colour (similarly to voice in musical harmony) holds a meaning only in relation to others (association of tonalities). The harmonic construction of colour is perceived as a simultaneous effect of the chromatic accord. Instead of covering large surfaces with a unique colour, as was the practice during the early Middle Age, the Renaissance period brings a pictorial form issued from a passage from one nuance to another within the same colour or from the linking of several colours in an unique accord. The chromatic structure of the mountain was elaborated on the basis of these principles. The pale (white) shades of the superior mounds are chromatically sequenced with the dark (ochre) shades of inferior layers (or of cavities). The colour marks may be perceived as simultaneous sounds of several notes brought together into chords. The iconographer does not offer a half-illusory, half-realistic image of the mountain, but – by means of colour and lines – he builds spatiality in a musical way. One might assume that the icon painter discovers, by pictorial means, the *musical melody* whose theme is the *mountain*¹⁶.

While *Jesus' Entry into Jerusalem* belongs to the group of polyphonic forms, *The Holy Trinity* by Andrei Rublev (**Board 2**) belongs, as far as form is concerned, to the ABA type categories, homophonous and tripartite. The left side of the composition – through the angel's figure torn to the centre – stands as a foreshadowing of a moderated movement (*andante*). The third part (the right side of the composition) is a mirror reflection, whose correspondent in musical composition technique is the *recurrence*¹⁷. The orientation of the angel

¹⁵ Nikolai M. Tarabukin, *op. cit.*, p. 231.

¹⁶ *Ibidem*, p. 233.

¹⁷ *Recurrence* is a means of expressing a musical idea through a rigorous succession of its consisting sounds, from the first to the last one – 'mirror-view' (See detailed definitions in Livia Teodorescu-Ciocănea, *op. cit.*; *** *Dicționar de termeni muzicali* [Dictionary of Musical Forms], Editura Științifică și Enciclopedică, Bucharest, 1984.).

on the right side, more curved to the centre than the first one, as well as the garments' folds, more acutely scattered on the diagonal, stand for an A_{var} . This orientation is strengthened in the second plan by the steep part of the mountain – centre-oriented, in its turn. The linking element in the composition is the figure of the angel at the centre, spiral-shaped, the same as in *Jesus' Entry into Jerusalem*. The angel at the centre looks to the left, but his chest is right-oriented. The compositional structure of *The Holy Trinity* is based on the principle of organic symmetry. The representation on the right-side of the composition is repeated at the left, as if it were a mark issued of a 180 degrees twisting movement, around the central axe of the image. The angel on the left turning to the right is like a mirror reflection of the one on the right, turning to the left. If the two sides of the image were superposed, the angels' representations would almost coincide in their main contours.¹⁸ Symmetries are to be found as well in the lower plan: the same mirrored position of the legs, the stalls and the dais (recurrence). But variation elements are also to be found, for instance the position of angels' hands, the colours of the garments, the position of the hands and the inclination of heads infringe this symmetry on purpose, in order to avoid the monotony of the composition. Therefore, distinct elements form a vocabulary, while the elements of syntax offer symmetry to the composition. The configuration of the angels' wings, from the first to the last one, follows the line of inferior and superior curves, suggesting a melody assumed, with little variations, by the other Persons of the Holy Trinity. The rhythmic feature of each angel in turn defines the personality of each hypostasis of the Holy Trinity – something which leads Tarabukin, in his analysis, to the idea of identification¹⁹: The left-side angels' garments, unfolding vertically, design, by means of their rhythm, the serene, feminine, lyrical appearance of this one (the Son). The folds of the robe worn by the angel in the centre over the shoulder outline a very precise and solid drawing, in which prevail triangular forms, creating an epical and tranquil image, resolute and authoritative (the Father). Last, but not least, the folds of the right-side figure's garments, diagonally oriented

¹⁸ Nikolai M. Tarabukin, *op. cit.*, p. 242-243.

¹⁹ I admit not knowing for certain if it is essential to identify the Persons of the Holy Trinity in Rublev's icon, but it is a fact that competent opinions on the topic are distinct. Father Gabriel Bunge claims that the Son is centered, pointing at the Chalice of His Sacrifice praying the Father (at His right)—humbly leaning His head – to send the Holy Spirit (at His left) in the world. Humbly leaning His head as well, the Holy Spirit shows His wish to accomplish His act of salvation. The same opinion is expressed by L. A. Uspenski and V.N. Lazarev, differing from that of P. Evdochimov, N.A. Diomina, N.A. Golubțov și N. Tarabukin, all of whom claim that the angel in the center should be identified with the Father (Father Gabriel Bunge, *Icoana Sfintei Treimi a Cuviosului Andrei Rubliov* [The Icon of the Holy Trinity of the Devout Andrei Rublev], Editura Deisis, Sibiu, 1996, Preface by deacon Ioan I. Ică Jr., p. 9).

and sharply intersected, configure a melody which stresses the impulse and dramatic nature of this angel symbolizing the third Person of the Holy Trinity (the Holy Spirit)²⁰.

Tarabukin asserts that such compositions were indeed created consciously. The fact that exceptional masters such as Theophanes the Greek, Andrei Rublev or Dionysus created individual masterpieces of such high quality can only be explained by an exceptional technical endowment, by mystic talents and fine organisations of form and content. If the whole creative process had been a random fruit of intuition, no such detailed descriptions of how to elaborate an icon's composition could have been written²¹.

B. Music and word²². Program music. The poetry of music

The encounter of these two artistic horizons – music and poetry – engendered in the history of music the so-called program music. This is the instrumental music, with no text, through which the author intends to convey a certain message, a topic or a state of mind to the audience. When creating programmatic works, the composer sets from an extra-musical argument – be it a historical fact, a poem, a painting – on the sole condition that this is well-known to the audience. The programmatic trend reached its peaks during the Romantic age, as it was, in fact, the return of a certain type of *Renaissance* rhetoric, though with different techniques and means of expression, through which a composer aims to establish a correspondence between two different things, for instance describing nature by means of music²³. Consequently, the composer presents a story, an action he suggests through music, helping the audience to decipher it by means of a text are at least a title. (For instance, it is known that the *Fantastic Symphony* of Berlioz was accompanied by a leaflet which the audience used to read while they listened to the work.)

²⁰ Nikolai M. Tarabukin, *op. cit.*, p. 244.

²¹ *Ibidem*, p. 246.

²² Valentina Sandu-Dediu finds a musical correspondent between music and literature by analyzing composer Robert Schuman's creation, who was all the while interested in literature. She writes that the whole music is written with lines of different sizes and thicknesses, bearing multiple significations. The dot becomes a note (musical height), the line shows the flow of music in time (...). Literature is also written with dots and lines. Actually, the first chapters of her book *Octave paralele* [Parallel Octaves] share the theme of the intersection of arts. (Valentina Sandu-Dediu, *Octave Paralele* [Parallel Octaves], Bucharest, Humanitas, 2014, p. 236.)

²³ Tiberiu Soare, *Nouă povești muzicale. Transcrierea conferințelor din seria „Vorbe despre muzică și muzicieni” organizate de Fundația Calea Victoriei și dirijorul Tiberiu Soare* [Nine Musical Stories. Transcriptions of Conferences from the Series 'Talks on Music and Musicians', organised by Calea Victoriei Foundation and Conductor Tiberiu Soare], p.80.

The famous *Seasons*²⁴ by Vivaldi (*La primavera, L'Estate, L'Autunno, L'Inverno*) hold, for each of the four parts, a lyrical synopsis, after which the most suggestive images are inserted in the suitable part of the score. Each concert represents some of the most pictorial inventions, as if it were drawing the desired images²⁵.

The Sixth Symphony, also known as *The Pastoral Symphony*, mirrors the way Beethoven felt nature. With it, he brings new elements in the art of symphonic classicism and confirms programmatic music. *The Sixth Symphony* is uncommon because it comprises five movements – not four, as usual, and the last three movements are played with no interruption²⁶. The first movement, entitled *Awakening of Cheerful Feelings on Arriving in the Country*, refers to shepherds wandering in the fields; one can listen to the echo of whistles and to birds chirping into the daylight. The second movement (*Scene by the Brook*) consists of a descriptive music picturing the murmur of the river, the sound of nightingales (the recorder), of quails (the oboe), of cuckoos (the clarinet). The third movement: *Merry Dances of the Country folk* suggests the different rhythms of dance, *The Storm* – when the entire good mood is ruined by mysterious, approaching sounds, gloomy tonalities, timpani strikes (thunders), electric currents of violins (the wind), closing with *Shepherd's Song: Thankful Feelings after the Storm*. The end is a thanksgiving hymn, dedicated to the beauties of nature.

In 1830, Hector Berlioz wrote *The Fantastic Symphony*²⁷, thus entitled in order to suggest that it was not a classical, commonplace symphony, but that it aimed to put forward audacious musical ideas. As Berlioz was an adorer of Beethoven, he embraced the idea of breaking the standards and conceived his symphony in five movements – the same as *The Pastoral Symphony*—and after he finished the score, he wrote a text meant to be read by the audience during the unfolding of the symphony. The first movement

²⁴ *The Seasons* of Vivaldi were vanguard works for the author's times, standing for his huge courage to take the risk of severe criticism from his contemporary fellows. He was said to have destroyed the musical harmony because he was based on the shocks he provoked to the audience. Tiberiu Soare makes a phenomenological analysis of the impact that a played score has on a competent public. When bringing new elements into a work, the immediate result is the shock and only after several auditions the work becomes pleasant. This is why, when one recognizes a certain musical fragment, the first thing awaited is a confirmation and not a discovery: he claims that the peril may reside here; such music might be more enjoyed if listened to with pauses rather than repeatedly (*ibidem*, p. 29).

²⁵ Valentin Timaru, *Stilistică muzicală* (volumul I) [Musical Stylistics (1st volume)], 2nd edition, Media-Musica, Cluj-Napoca, 2014, p.101.

²⁶ Gh. Merișescu, *Istoria muzicii universale* [History of Universal Music], Conservatorul de Muzică 'Gh. Dima' – Cluj, Bucharest, 1968, p.216.

²⁷ For details, see the biographical work on the composer: Adriana Liliana Rogovschi, *Hector-Luis Berlioz*, Editura Didactică și Pedagogică, R.A., 166 p.

(*Reveries – Passions*) portrays the young artist – an *alter ego* of the composer²⁸ – struggling to find the means of expression, the work being a sonorous description of the sufferings stirred by a strong passion. From the very first movement there is a theme which appears and is to be found further on (more or less recognizable), the so-called *l'idée fixe*. This theme represents the woman of his dreams, for whom the young man develops an obsession. The second movement (*A Ball*) is a waltz, during which the young man catches once again the sight of his beloved, thus introducing the theme. The third movement (*Scene in the Fields*) is a pastoral, presenting the young man decided to leave the crowded *burg* and retreat to the countryside. Alpenhorn melancholic sounds insinuate during the piece, but not for long, because a remote thunder announces bad presentiments as *l'idée fixe* appears once again. During the fourth movement, the hero dreams of himself killing his beloved out of a jealousy crisis, and, following a trial, the court convicts him to death. *March to the Scaffold* is indeed an execution by guillotine, where the *pizzicato* sounds of violins depict the detachment of the head from the body. The fifth movement is entitled *Dream of the Night of the Sabbath*²⁹. We find the hero already in the Other World, where he hears strange sounds. The theme of the beloved emerges once again, this time hideous and distorted up to the paroxysm, while the hero's soul is carried to hell, leaving the story without a happy end³⁰.

Pictures at an Exhibition (1874) by Mussorgsky are a suite of ten pieces composed for the piano, which Maurice Ravel orchestrated later on. The work was inspired by an exhibition organised in honour of the painter V. Hartman, a close friend of Mussorgsky and of The Mighty Five, and its originality lies in successively describing the impressions stirred by the variety of themes which his friend had approached through his art³¹. The ten pieces, contrasting in relation to one another, are linked by 'the theme

²⁸ Tiberiu Soare, *op. cit.*, p. 117.

²⁹ *Dream of the Night of the Sabbath* is described by Berlioz as follows: The hero dreams of himself being surrounded by a disgusting crowd of sorcerers and demons assembled in order to celebrate the Night of the Sabbath. The melody of his beloved – which until then was suave – appears as a trivial and base tavern song. The woman makes her appearance at the Sabbath in order to be present at her victim's funeral. She is nothing but a courtesan, suitable for such bacchanalia. The bells ring... the choir sings *Dies Irae*, other two choirs repeat it in a burlesque way, in the end the dance of the Sabbath turns into a whirlwind and in its climax melts a *Dies Irae* and so, the vision comes to an end. (Gh. Merișescu, *op. cit.*, p. 72).

³⁰ The woman in Berlioz's work is Harriet Smithson, an actress who had come from Paris to act Ophelia in *Hamlet* and Juliet in *Romeo and Juliet*. It is then when he saw her, fell in love at the age of 27, got rejected and then wrote the *Fantastic Symphony*. After 10 years, when presenting once again the *Symphony*, Harriet Smithson was in the audience. Berlioz confesses his passionate love and accepts to marry her (Adriana Liliana Rogovschi, *op. cit.*, p. 54-56).

³¹ Gh. Merișescu, *ibidem*, p. 174.

of the walk' (*Promenade*), which changes its tonality, its harmonic envelopment and its rhythm along the way, depending on the images succeeding one another in the gallery. *Pictures at an Exhibition* by Mussorgsky are not actual pictures musically represented, but a transposition and equivalence on an attitudinal and gestural plan, within reach for the musical language, but not for the outlining of pure images³².

Liszt, though his creation is characterized by a great diversity of forms and genres, is outstanding mainly due to the programmatic character of his symphonic poems. Thus, he carries farther the experience of two grand musicians: Beethoven and Berlioz. Berlioz had presented his *Fantastic Symphony* on condition that the audiences went through a text written by the composer. Liszt takes another path of programmatic music, not insisting on some external explanations or descriptions from the daily life of his characters, but regards a subtler programmatic, one that reaches deeper psychological layers³³. What he did understand was that a programme could never exhaust the meaning of music; therefore it can lack details without music being deprived of its true substance. Franz Liszt is the one who broke away from a strict sonorous domain, enriching the field of music with plenty of equivalences. The famous *Water Games at Villa d'Este* or *Sposalizio* are pioneering works marking the intersections with visual arts.

Maurice Ravel, in *Daphnis et Chloe*, has a piece entitled *Le lever du jour*, namely 'the sunrise'. The luxurious scoring that he uses, the impressive risings, the amplifications achieved by means of orchestral timbres give birth to a magnificent piece. As it is a choreographic work, the ballet *Daphnis et Chloe* intersects the musical domain – with its suggestive orchestral timbre –, the choreographic domain of continuous movement and visual domain of the stage.

Messiaen, very keen on ornithology, develops a passion out of recording the exotic birds in the Amazonian jungle. He thereby acquires a profound sensitivity, which will outburst in his musical language. By means of this language he strives to translate, for the auditors, all the nuances of this realm of birds. Through Messiaen, programmatic music gives its account on a very subtle and original level³⁴.

³² Alexandru Leahu, *Coloristica muzicală și interferențe cu artele vizuale și cu sugestia poetică* [Musical Colour Palettes and Intersections with Visual Arts and Poetical Suggestion], Publishing House of the National University of Music, Bucharest, 2012, p.11.

³³ Gh. Merișescu, *op. cit.*, p. 81.

³⁴ In Messiaen's works, this aspect proves a particular intensity in its way to convey, through the complex of sound and chords, a chromatic impression. No primary colours such as red, yellow or blue are involved, but combinations. And the strange thing appears when, in a score entitled *The Colours of the Celestial Citadel (...)* it is said that brass instruments must generate a reddish sonority and wood instruments a bluish sonority, with pearly pigments. Just imagine the musician having to play this, wondering how such a combination should be put in act (Alexandru Leahu, *op. cit.*, p. 8-9).

In his *Prometheus*, Scriabin required the projection of colourful lights while the opera was unfolding. Evidently, means of expression were meagre in his time, but his instructions requested theatrical movements, for the choir to sing and whisper, he wanted to propagate lights and smells in the hall, an entire palette of sensations meant to synesthetic enrich the performance as a whole³⁵.

Debussy was impressed by folk ensembles arrived from Bali, Indochina and other exotic areas, all of whom inspired him to write the *Preludes*, these musical miniatures in the spirit of the stamps, in which all the musical development served the metaphorical title. Debussy's programmatism seizes new and original meanings. Music issued from his quill became *colour and rhythmized tempos*, an actual outburst of light and beauty, entirely harmonizing the particular and the artistic beauty, according to his belief that *in music, painting means singing*³⁶. In this fortunate atmosphere, the musician becomes a friend of poets and painters. Debussy used to tell Varèse that he loved images almost as much as he loved music³⁷.

Professor Alexandru Leahu makes an exceptional synthesis of these united parlances – music, poetry, and colour. He asserts that cultivated music, in its pictorial and colourful dimension, requires for the human psychic to vibrate as if it were a resonance box giving birth to those combinatorial sounds mentioned by Hindemith, the evidence of a process of sublimation or metabolization of some essences and nuances of high spirituality. Equally, the creator's imagination in what concerns musical timbre defines his inclination to depicting, being a *cosamentale* and composing the priceless endowment through which the orchestral genius encounters the substance of the wonderful things it evokes³⁸.

C. Colour, Word, Taste and Touch

Understanding arts in their intersection can enable the perception of a painting otherwise than by exclusive regard, namely by means of taste. Between 1518-1519, Titian painted the picture known as *The Worship of Venus* (**Board 3**) for the *Camerini d'alabastro* of Alfonso Ist d'Este, Duke of Ferrara³⁹. In achieving this, Titian set off from the sponsor's indications, but

³⁵ *Ibidem*, p. 9.

³⁶ Vasile Iliuț, *De la Wagner la contemporani* (Volumul III) [From Wagner to Our Contemporaries (3rd volume)], Bucharest, Editura Muzicală, p.29.

³⁷ Brigitte Francoise-Sappey, *Istoria muzicii în Europa* [History of Music in Europe], translated from French by Ileana Littera, Grafoart, p.126.

³⁸ Alexandru Leahu, *op. cit.*, p. 19.

³⁹ Aesthetics of arts speak of the 'sweetness' of music as of its main quality. During the 13th century, in full scholasticism, Saint Bonaventura claims that 'beauty' (*speciositas*) is only a characteristic of visual arts. Another quality is confined to music and that is 'sweetness' (*suavitas*). See Friedrich Hölderlin's *To the Fates*. (Edgar Papu, *Despre stiluri* [On Styles], Bucharest, Editura Eminescu, 1986, p.349).

mostly from Philostratus's description (Chapter VI, *Eikones, Imagines*, 3rd century), with reference to an imaginary picture entitled *Erotos (Cupids)*. While for Philostratus the great challenge was to depict an image by means of words (*ekphrasis*), for Titian the challenge was vice versa: he had to re-convert words into the original image⁴⁰. Thus, a series of relations emerge: word-image, hearing-seeing, *logos*-centeredness and ocular-centeredness. It is said that Titian's picture is so accomplished that Philostratus's speech could be delivered right in front of it⁴¹. But, if we choose to reproduce an excerpt of the text, we can notice that Philostratus aimed to incite his audience even more: 'The pleasant scent coming from the orchard, doesn't it reach you? Or has your smell turned lazy? ... Well, listen carefully (*prothumosakoue*), my words will fetch the scent of fruit.'⁴² Obviously, the smell of the picture is not at all that of the actual matter it was made of, but of apple scent: '...be ready to listen, because soon, the apples are going to strike you together with the words.'⁴³ Therefore, the picture not only can be seen or smelled, but it also touches its onlooker. The core of it rests the apple, this symbolic object of desire, from Adam and Eve to the famous Apple brand of our days. In his painting, Titian introduces one smarter element, as a secret cipher meant to unleash a deeper insight into its mysteries: a *putti* (Cupid) left with no playing partner, as the others, but alone, regarding the spectators while he is biting or kissing an apple, ready to throw it in the face of the onlooker at any time. In his essay, Victor Ieronim Stoichiță stresses the capacities of painting to unleash a sensorial transfer, a process along which perception is de-centralized and then re-centralized⁴⁴. If one asked him 'How to taste a painting?', maybe his answer would be: 'By looking at it!' In turn, if one asked a musician 'How to taste music?', the latter would certainly answer: 'By listening to it!'

D. Poetry and Music. The Music of Poetry

The relation between word and musical sound has always been a main topic of interest among musicologists, literary critics and analysts of the poetical text. While assuming that this article is a territory too limited to

⁴⁰ Victor Ieronim Stoichiță, *Cum se savurează un tablou și alte studii de istoria artei* [How to Taste a Painting and Other Studies on the History of Art], Bucharest, Humanitas, p.12.

⁴¹ *Ibidem*, p. 14.

⁴² *Ibidem*, p. 18.

⁴³ *Ibidem*, p. 31.

⁴⁴ Edgar Papu, a renowned author of essays in Romanian critique claims that during the Romantic period, painting manifests a particular musicality by means of its intimate expressions, released from the spectacular unfoldings of the Baroque. Communication is achieved almost without words, which are only to be *felt* through the touch of a complex inner clavier. The correspondence between music and painting during the Romantic period is eloquent because both of them are subjective. In music, there are no objective states of mind (Edgar Papu, *Despre stiluri* [On Styles], Bucharest, Editura Eminescu, 1986, p. 344-345).

offer a complete account on the topic, in all its nuances, I still dare to make a synthesis, just in order to bring forward a few Romanian poets who were interested in the inner resonance of the verse and in the musicality of poetical structures⁴⁵. Let us start from Vasile Alecsandri, a poet whose work marks a transition from Classicism to Romanticism. While in his forties years, he wrote the famous ‘pastels’ (*‘pasteluri’*), descriptive poems mostly based on pictorial techniques (much more than on musical ones)⁴⁶, a lyricism of pastoral serenity and happiness. By means of this pictorial technique, Alecsandri aimed to ‘paint’ the plains of Bărăgan⁴⁷. The poet is rather practical than contemplative. He is afraid of everything that paralyzes life – as winter or consenescence – and he is exhilarated by everything that stimulates life and existence – such as summer and youth.

Mihai Eminescu is one of the poets who most stirred the attention of Romanian musicians who composed songs based on poetry. In the preface of a book, Tudor Arghezi calls him ‘this Beethoven of speech’⁴⁸. No other comparison could have been more evocative, as it positions Eminescu in the sphere of *parlance devisers*, beside a *deviser of immortal music*. Studies carried out on the work and the biography of this great national poet have brought to light his interest in music, his urge to refine his inner hearing, which is supposed to have functioned similarly to that of a composer. Vasile Alecsandri dedicates a work to Eminescu – *From the Inner Music to the Music of Spheres*⁴⁹ – in which he makes an analogy between some poems and musical forms: thus, the *Third Letter* would be a symphony, heroic poems hold characteristics of *musical drama*, and verses with an antique rhythm show that the poet aimed to reach an orphic musicality. Eminescu’s poetry is perfusing

⁴⁵ *The Concert in the Meadow*, comprising certain suavities such as the comparison of the nightingale song with diamonds sliding on angels’ harps carries a false idea (reassumed later on by D. Anghel): the personification of flowers in the style of J.J. Grandville’s illustrations for *Les fleurs animées* by Alph. Karr and others. (G. Călinescu, *Istoria literaturii române de la origini până în prezent* [The History of Romanian Literature from Its Origins up to the Present], Bucharest, Minerva, 1985, p.302).

⁴⁶ Vasile Vasile, *De la muzica firii și a sufletului la muzica sferelor. Muzica în viața și creația lui Eminescu* [From the Inner Music to the Music of Spheres. Music in the Life and Creation of Eminescu], Bucharest, Editura Petron, p.3.

⁴⁷ A steppe plain in the south-eastern Romania, bounded on the south and east by the Danube, and in the north by the Buzău and Călmățui rivers. It makes up much of the eastern part of the Wallachian Plain. The region is known for its black soil and a rich humus, and is mostly a cereal-growing area.

⁴⁸ See further literature on the topic: Adriana Peicu-Moldovan, *Eminescu și liedul românesc* [Eminescu and the Romanian Lied], Bucharest, Editura Muzicală, 1977; Letiția Constantin, *Eminescu muzical: partituri aflate în Colecțiile Speciale ale BNR* [Musical Eminescu: Scores from the Special Collections of Romanian National Bank]. In: *Conferințele Bibliotecii ASTRA* [Conferences of ASTRA Library], nr.144/ 2011.

⁴⁹ Translation of Meaning.

with references to musical instruments, among which most frequent are: the alpenhorn, the horn, the whistle, the monastery bell, the lyre, the harp and other symbol-instruments. The loads of scores (approximately one hundred⁵⁰) based on Eminescu's poems stand for their ease to be accompanied by music. The issue here is that Eminescu's poetry is a sort of music in itself, to which any other melody is nothing but an addition, a duplication of the intrinsic music of the verse. Or, as Garabet Ibrăileanu puts it, Eminescu's poetry is music both in form and content. Thus, it needs no other melody⁵¹. The outcome of superposing the two 'scores' is a multi-tonalism or multi-modalism – as the case – thus, the only music able to sound harmonically might be that which adds some charm to the verse. Eminescu's poems depict realms of longing, of dreaming and harmony: '... Hear the horn in his longing / Its sweet sound, its bitter sound / Its gentle echo propagating / Dispersed among you all / Quieter, quieter / Further, further...' (*The Story of the Linden*⁵²) or: 'As a boy, I used to wander in the forests / And often laid by the source, / My right arm under my head / To listen the delicate murmur of water; / A smooth rustle came from the trees' branches / And a sweet scent enticed me / So I stayed there for many nights / Gently swung by the waves' ringing.' (*As a Boy, I Used to Wander in the Forests*⁵³).

Strong intersections between music and poetry are also to be found in the lyric of symbolist poets, led by Paul Verlaine's watchword: '*De la musique avant toute chose*' (*Art poétique*⁵⁴). These ones are impassioned with autumnal melancholies, obsessed with the colours of some musical instruments enabling

⁵⁰ A short list based on the most renowned scores based on Eminescu's poems: *Pe lângă plopii fără soț* [Nearby the Solitary Poples], *Sara pe deal* [Evening on the Hilltop], *Mai am un singur dor* [My Last Longing], *Codrule, codruțule* [Dear Forest, Friend of Mine], *Somnoroase păsărele* [Sleepy Little Birds] (Tudor Flondor), *Trei valsuri pe versuri de Eminescu* [Three Valses on Eminescu's Verses] (Vasile Timiș), *Patru Madrigale...* [Four Madrigals] (Paul Constantinescu), *Patru liduri de Gheorghe Dima* [Four Lieds by Gheorghe Dima] (*Dorința* [The Desire], *De ce nu-mi vii* [Why Don't You Come to Me], *Peste vârfuri* [Over the Hilltops], *Și dacă ramuri bat în geam* [When Branches Hit the Windowpane], *Somnoroase păsărele* [Sleepy Little Birds]), Mihail Jora (*Afară-i toamnă* [Autumn], *Și dacă* [What if...], *La steaua* [To This Star], *Peste vârfuri* [Over the Hilltops], *Ce stă vântul să tot bată* [Why the Wind Is About To Blow]), *Lucreafărul*, theatrical poem, choir and orchestra by Alexandru Zirra.

⁵¹ G. Ibrăileanu, *Mihai Eminescu – studii și articole* [Mihai Eminescu – Studies and Articles], edition by Mihai Drăgan, Iași, Junimea, 1974, p.121.

⁵² As this is an approximate translation, it cannot keep the said musicality of Eminescu's verse. For a professional translation of the poet's works, see *Poems & Prose of Mihai Eminescu*, edited by The Center for Romanian Studies, Veritas Publishing, 2000 (with a study of the life and work of Eminescu by Kurt W. Treptow).

⁵³ Translate of Meaning.

⁵⁴ G. Călinescu, *op. cit.*

them to express their melancholic states of mind: the piano, the violin, the whistle, the harmonica or the harp. In this respect, Ion Minulescu stands as an emblematic personality, searching to extinguish his great inner vibrations by means of artistic humour and contrast, thus employing rememberable aesthetic means, marks of true talent: 'In your honour / The craziest and most beautiful of all the girls / I will write three odes / Three romances / Three elegies / And three sonatas' ... (*Odelette*⁵⁵), or: 'We have met in the same place where yesteryear / Manon Lescaut and Des Grieux fell in love, / During an autumn sunset, as a colourful symphony / Of violet, / Of white, / Of pink / And blue' (*Romance without music*⁵⁶). Music and colour also intertwine in order to boost the word in other Romanian symbolist poets' creation: Ștefan Petică, Iuliu Săvescu, Dimitrie Anghel, N. Davidescu, Eugeniu Ștefănescu-Est, Al. T. Stamatiad, Emil Isac, Elena Farago, Mihai Cruceanu, and, especially, George Bacovia ('Violet autumn sunset... /In the background, the silhouettes of two poplars fade in: / As if they were some apostles in violet cloaks – / The whole city turns violet' (*Violet Sunset*⁵⁷). Or: 'It snowed abundantly and sadly: late it was / When I was stopped on my way by the piano sound coming from the window; / And I cried in front of the windowpane, and I was enlaced by delirium' (*Funeral March*⁵⁸).

Conclusions

This study aimed to put forward that the intersection of arts is to be traced both in form and content. A painting can be described by its harmony, rhythm and balance of nuances, while a score can be inspired by the realm of pastoral landscapes, by an exhibition of paintings, by the charm of legends, by poetical or pictorial works, the outcome consisting of various programmatic aspects. The intersection of arts is conditioned by poets' affinity to music and by the musicians' affinity to poetry. There is no 'forbidden fruit' involved in this exchange, but the sharing of some complementary states of mind which come together through the two arts: emotion, lyricism, rhythm, harmony, colour etc. Religious as well as secular Antiquity show that music and poetry of grand masterpieces had a simultaneous birth: the *Psalms* of King David used to be sung, the *Iliad* and the *Odyssey* originated as epical poems, Byzantine religious chants and their lyrics were composed at the same time by the melodist. Presenting separately the two arts generates limits easy to trace.

⁵⁵ Translate of Meaning.

⁵⁶ Translation of Meaning.

⁵⁷ Translation of Meaning.

⁵⁸ Translation of Meaning.

Poetry or prose, no matter how detailed in their descriptions, are to touch mostly the rationality, the intellect, while music, although it relies mostly on a language of emotions, will never be able to fully depict reality or its author's intentions in the absence of a textual reference. In this respect, it was mentioned in this study that programmatic music needs at least a title. The marriage of words and music gives birth to most complex messages and feelings: religious, heroic, despotic, melancholic, demonic, of hatred, of love, of alienation etc.

It is known that Bach avoided the *opera*, as he considered it an almost 'anti-musical' genre, because the musical message was much altered by the presentation on stage⁵⁹. The traditional aim to keep music in a state of purity, far from syncretic elements, was replaced by the audiences' desire to enjoy the artistic act synaesthetic. Hybridization as the encounter of two media is a moment of truth and revelation, originating new forms⁶⁰. The modern musician will be enticed to turn his attention to visual artistic aspects, the outcome being an audio-visual syncretism prone to impose a reshaping of the composer's musical thought and an update to new challenges and exigencies⁶¹.

Last, but not least, music from anywhere and from all times will be at hand for the society of the future by means of the digital revolution and the development of nanotechnologies⁶². Dan Dediu cites two American researchers – David Kusekși Gerd Leonhard – thus considering that the future of music will evince as a central feature *the abundance of information* and, implicitly, an urge to operate a selection based on preference. As well as that, the future is prone to bring about the *instantaneity of information*, as well as its *mobility*. We will no more wait for music to reach us on traditional channels, as mobile phones and Smartphone technologies are already able to connect us to any concert worldwide. And other challenges are yet to come, as no one can predict with certainty what the future will bring about.

⁵⁹ George Bălan, *Misterul Bach* [Bach. A Mystery], București, Florile dalbe, 1997, p.287.

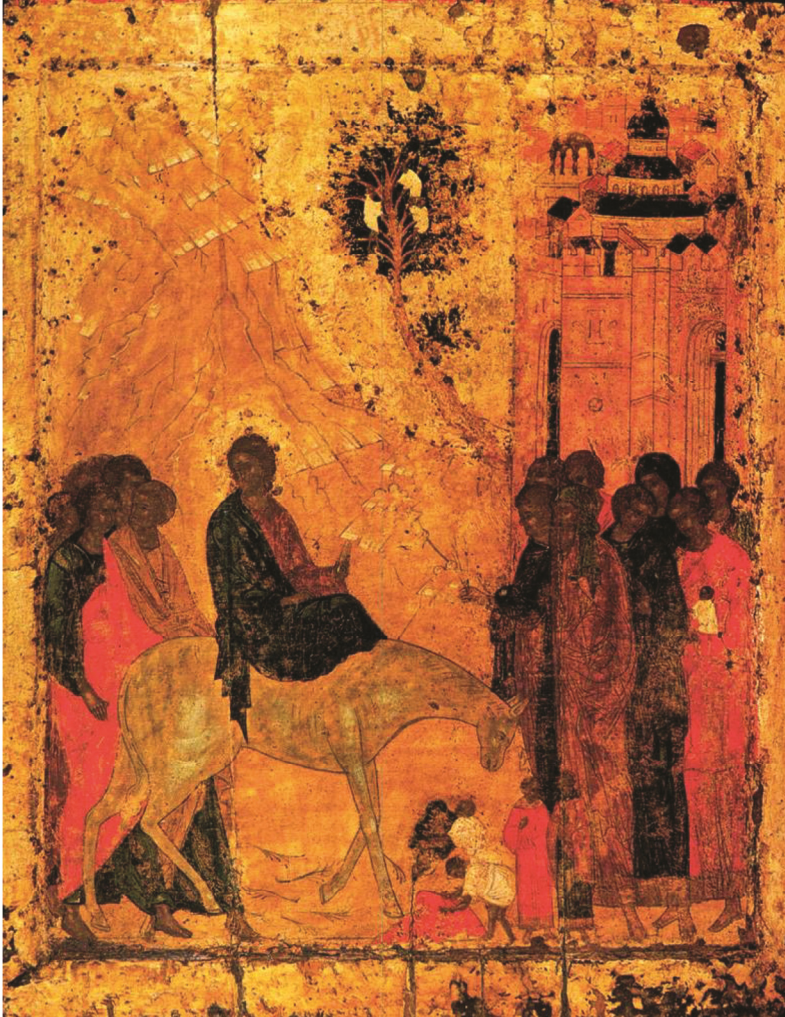
⁶⁰ Marshall McLuhan, *Texte esențiale* [The Essential Mc Luhan], Bucharest, Nemira, 2006.

⁶¹ Cătălin Crețu, *De la sunetul sinus la anatomia umbrei-perspective tehnologice în muzica nouă* [From the Sound Sine to The Anatomy of the Technological Shadow-Perspective in New Music], Bucharest, Editura UNMB, 2015, p.108-109.

⁶² Dan Dediu, *Cei 9 „i” sau cum compunem* [The 9 'i' or How to Compose Music], Editura Didactică și Pedagogică, R.A., p.9-10.

ANNEXES

Board 1



Jesus' Entry into Jerusalem
(Tretyakov Gallery, 15th century, according to the School of Novograd)⁶³

⁶³ <http://lampada.in.ua/wp-content/uploads/2011/07/image0012.jpg> (accessed on 20.02. 2018)
https://upload.wikimedia.org/wikipedia/commons/d/d0/Entry_into_Jerusalem_%28Annunciation_Cathedral_in_Moscow%29.jpg (accessed on 20.02.2018)



The Holy Trinity by Andrei Rublev⁶⁴

⁶⁴ <https://www.google.com/culturalinstitute/beta/asset/holy-trinity-troitsa/xAHfUdaiKn8EBA>
(accessed on 20.02.2018)
<https://upload.wikimedia.org/wikipedia/commons/0/0b/Angelsatmamre-trinity-rublev-1410.jpg>
(accessed on 20.02.2018)



Titian: *The Worship of Venus* ⁶⁵

⁶⁵ <https://www.google.com/culturalinstitute/beta/asset/worship-of-venus/IAHuqzg-yAhLtg> (accessed on 20.02.2018)
https://upload.wikimedia.org/wikipedia/commons/thumb/1/1a/Ofrenda_a_Venus.jpg/300px-Ofrenda_a_Venus.jpg (accessed on 20.02.2018).

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Pictures:

Picture 1

<http://lampada.in.ua/wp-content/uploads/2011/07/image0012.jpg>

(accessed on 20.02.2018)

https://upload.wikimedia.org/wikipedia/commons/d/d0/Entry_into_Jerusalem_%28Annunciation_Cathedral_in_Moscow%29.jpg (accessed on 20.02.2018)

Picture 2

<https://www.google.com/culturalinstitute/beta/asset/holy-trinity-troitsa/xAHfUdaiKn8EBA> (accessed on 20.02.2018)

<https://upload.wikimedia.org/wikipedia/commons/0/0b/Angelsatmamre-trinity-rublev-1410.jpg> (accessed on 20.02.2018)

Picture 3

<https://www.google.com/culturalinstitute/beta/asset/worship-of-venus/IAHuqzg-yAhLtg> (accessed on 20.02.2018)

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