History, Philosophy
and Politics
(10th–21th Centuries)

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On the cover:
Densuş (Hunedoara county),
Orthodox church, 13ᵗʰ century, general view,
photo by ŞTEFAN SOCACIU

Contents

Culianu and the European Philosophical Inheritance*

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T HE MAIN purpose of the present article is to show what are the exact things that Culianu uses from Mircea Eliade's work and from the European philosophical inheritance, especially Cusanus, Jung, Propp, Lévi-Strauss. We are particularly interested in the roots of Culianu's thinking, so we do not aim at producing an exhaustive study. As far as the evolution of Culianu's thinking is concerned, we shall treat the matter in a separate approach.

The research method we chose was that of Propp's morphology, an author well known to Culianu. Similar to Propp's morphology, each part of Culianu's work can reveal the whole, either when making references to Eliade's philosophical anthropology, Jung's theory of archetypes or Lévi-Strauss's structuralism.

Our premise coincides with Propp's idea concerning the folktale, according to which "we shall try to prove that the study of the various component elements constitutes the correct method of study"[1], and each "classification should be based on formal indicators of structure"[2].

1. Mircea Eliade's philosophical anthropology

C ULIANU MAKES an interpretation of Eliade's work by analyzing its component parts and he does not study exclusively the genesis of the work, but also its form, its structure, as

The modern man continues to live, unconsciously according to the same categories as the pre-modern man.[3]

The parts analyzed each in turn can be identified with the archetypes. They follow a plan of symbols that for Culianu are not symbols, but rather facts.

When analyzing Eliade's work, it seems quite certain the fact that Ioan Petru Culianu shares Eliade's preference for Renaissance philosophy and for ideology. Eliade was marked by this particular stage, while Culianu, probably influenced by Ugo Bianchi, headed towards Gnosticism.

Ioan Petru Culianu organizes Eliade's life and work into three main periods, classified as follows: the amnion period (1925-1933), characterized by the domination of the supernatural, the fall (1933-1943), dominated by the normal human being (a believer) and the third, called by Culianu "the return to Heaven," having as a central element the myth. India reveals to Eliade the traditional society and, through it, he gets closer to the Romanian peasant. Eliade is perceived by Culianu as a mystagogue. For the old Greeks, the mystagogue was the priest officiating the initiation into mysteries, but Eliade was rather the "master and the initiator of the mysteries created by himself"[4].

As far as the pre-modern man is concerned, Eliade thinks that "his unconscious life is structured according to a plan of initiation implied in the contract with history."[5] So, there is a pattern, a paradigm of existence, an archetype transmitted through history. The types of transmission are various, the archetype being a way of deciphering the symbol out of the profane. For Eliade, the myth is a narration about the origins and the ritual is a return to the origins. Culianu's conclusion, however, is opposite to that of Eliade: "It is not the sacred that is hidden in the profane, but the profane is hidden in the sacred."[6]

The entire matter can be clarified through the analysis done by Culianu on Eliade's scientific work. His scientific work takes the form of an anthropology, described through hermeneutics. The latter is placed beyond any suspicion and is one of the hierophanies, as we shall see later on. Eliade "builds a religious «morphology», starting from the phenomenological description of the most obvious hierophanies"[7]. In this approach regarding Eliade's work, Culianu searches for the structure, just like Propp does, which allows him to talk about a *philosophical anthropology* that can be analyzed as *phenomenology* and *religious morphology*. Through this presentation of Eliade's work, Culianu's other sources become transparent: Jung, Propp, Lévi-Strauss. Thus, Eliade's work takes the form of an iceberg, and, consequently, Culianu wants to discover "the hidden dimension of the iceberg"[8].

Eliade wanted to build a philosophical anthropology, being extremely interested in the Renaissance, in authors such as Mirandola, Ficino, Bruno, Campanella. He then changed his interests towards Orientalism, as he saw in it a new version of Renaissance. Culianu believes that Eliade was searching for a new humanism and his way of finding it was the return to abandoned or forgotten sources. These sources could be the myths, sacred occurrences that took place during the times of origin, while the rites "perform a cyclic return to the origin"[9]. The analysis of the myths and rites becomes possible for Eliade through hermeneutics.

1.1. Hermeneutics and mythanalysis

IN HIS monography *Mircea Eliade*, Culianu proves that Eliade's hermeneutics is beyond any suspicion and Eliade's method is more implicit than explicit. Essentially, Eliade does hermeneutics, but in a different manner than Marx or Freud, in the sense of a complete lack of suspicion. His hermeneutics takes the form of cryptography.

In the early texts, Culianu bases less on hermeneutics and more on mythanalysis. He performs an analysis of the myths in literature, as "literature contains a latent mythical material that the researcher can bring to the surface"[10]. Mythanalysis is not hermeneutics, it refers to facts and that is why all myths need to be considered: "the literary text cannot be defined as a linguistic sequence, but as sequence of fantasias (or a fantastic sequence)"[11]. Therefore, mythanalysis is not inspired from linguistics, but from the history of religion. It has to identify the structure of the myth. According to Culianu, we should re-mythologize philosophical systems in stead of doing etymology. "The re-mythologizing of the philosophical systems helps considerably when establishing the recurrent patterns of thinking, which, if understood correctly, can lead to a re-evaluation of our own culture"[12]. The solution put forward was that the mind could be the "unique salvation of the humanity"[13].

For Eliade, "a total, creative hermeneutics could lead to a «new humanism»"[14]. The new humanism, the philosophical project of the Renaissance, is also Culianu's solution presented more explicitly in *Iocari Serio*. By this concept, Culianu understands "playing the game of the world". The purpose of the book is to present the role that the imagination could have played if it hadn't been censored: "The most radical consequence of the role played by imagination if Ficino's pneumatology is the re-valuing of the play"[15]. "The play is considered by Ficino a mystic attitude"[16]. Thus, he treats the fantastic knowledge of a cardiac synthesizer, which is a pneumatic body. The idea follows Plato's thinking who shows, in *Timaios*:

> *The sight (opsis) is an inner fire that, projected by the eyes, meets the image of the object (eidolon), forming an image (eikon) that shall be transmitted to reason, with the help of the inner sense—the organ of which is the heart*[17].

Only in *Eros şi magie (Eros and Magic)* does Culianu suggest a new humanism in a more articulated manner, a return to the sciences of the Renaissance and, implicitly, to magic. The knowledge was possible when the data was turned to fantasy, having a high degree of universalism. Culianu's new humanism is not based on the history of religions (like Eliade's humanism), but on a theory of knowledge. The art of memory becomes a condition sine qua non, which has been destroyed by a political and ideological enemy – Puritanism. All the sciences of Renaissance, magic, medicine, alchemy started from a reading of nature, unlike the modern science that "results from the complex interaction of ideological forces, in a process that resembles a lot

the theory of the natural selection of species"[18]. Jacques Monod calls it "hazard". This way, the focus moved to the observation of the material world and the result was a permanent search for exteriority, much less for interiority. The effect of this type of research led to the censorship of personality.

> *Censorship had transformed personality: people had lost their habit of actively using their imagination and of thinking through "qualities," since all this was no longer permitted*[19] or, in other words, *a weak brother is hidden inside us*[20].

1.2 Coincidentia oppositorum

ULIANU SHOWS that Eliade's solution to the philosophy of Renaissance is the concept of "coincidentia oppositorum". Foucault states that this concept leads to "regressus ad infinitum," in the explicit situation of searching for the similarities. In "The Words and the Things," describing the scientific method of the Renaissance, Foucault says that the parts of the Universe are connected through similarities. This is the reason why, for example, the eye illnesses can be cured with fruits that resemble eyes, "the totality of these signatures forms the writing of the world"[21]. Within all the objects, there are signatures, "signaturae," and since the "world discourse is endless, any commentary is threatened by «regressus ad infinitum»"[22]. The theory of similarities sits at the basis of the scientific method in the Renaissance, straight from the platonic tradition. The world becomes a piece of writing that needs decryption: "The world itself is a cipher"[23]. The man of science is the magician who "deciphers the writing of the world, by reducing the world itself to a microstructure"[24].

Culianu also presents the term "coincidentia oppositorum," mentioning the fact that Cusanus was the first to use this term. By this, he means that the universe is God's imperfect development; whatever is unity becomes multiplicity. On the other hand, each being represents the universe and, therefore God, but in a different manner from one individual to another. Here is a coincidence of the opposites in absolute, one that overpasses all. *Docta ignorantia* is a way of going beyond the limits of the rational thinking. The center of the world coincides with its circumference. It is the beginning and the end, in other words, it is God. Cusanus states that the mind describes the eternal wisdom. This idea was adopted by Bruno, with the purpose of granting the Earth some dignity: "thus, the human mind has the appearance of a computer informed by the divine ideas. "[25].

From "coincidentia oppositorum," we move to the universal analogy, through which man becomes a micro-universe. This idea becomes essential during the Renaissance: "the homology between the universe and the human being unifies all the branches of «science» in the Renaissance"[26]. This analogy between the two worlds is

rooted in the platonic theory of Ideas. We are particularly interested in the analogy from *Timaios*:

> *man's body is not similar to that of the divinity, but his mind is; his mind that was created by the pattern of the universal reason (logos)*[27].

All these show that I. P. Culianu is rather interested in a theory of knowledge, while for Eliade, the history of religion is truly essential. Eliade relates to it by using various aspects concerning phenomenology, morphology or structuralism. From a phenomenological perspective, Eliade chooses the same direction as Otto and Van der Leeuw. Leeuw's sacred environment becomes in Eliade's work the hierophany, "the *place where* the sacred manifests itself"[28]. Leeuw distinguishes between the primitive mentality and the modern one. The first one is the type of structure of the spirit that has always existed, but was more obvious in certain periods of time. It is called primitive as it is clearly manifested in the primitive populations. The second one, the modern mentality is more evident in the modern men, but the primitives are part of it, as well.

> *The religious "facts" should be treated in their religious context, without being reduced to sociological and psychological significances*[29].

For example, he does not analyze the village of Christians in order to understand Christianity. Eliade once said that the western philosophy had a certain provincialism that kept it from seriously treating the matter of the primitive man belonging to traditional societies. For the archaic man, history becomes an impersonal event. For him, the sacred is real and the profane is unreal, the suffering is a positive experience, as it helps him detach; the archaic ontology refuses history. Yoga, shamanism, alchemy are some of the liberation techniques mentioned by Eliade. Freedom means liberation from something, in this case from temporality, and this explains the antinomy found in yoga – it denies life, so that, later on, rebirth can appear. Death is a denial of the physiologic and of the social in order to free the individual. It is a kind of liberation from the constraints of nature. The Shaman is a chosen man; he is a specialist of the sacred, who, through his power upon intermediate forces, helps his group evolve. First, the shaman needs to go through some try outs that are considered by the modern man irrational and unacceptable. The western modern man is proud of his own rationalism, but, in the end, he is "«irrational» as he does not reach the stage where he can perceive his own vulnerability, uncertainty and instability"[30]. Eliade thinks that whatever functions in the primitive man should function in the modern man as well, from a historical point of view.

Eliade's other approach to philosophical anthropology is morphology. He uses it to classify the hierophanies, the stone, the water, the earth, the vegetation and

the way to talk about them is through the myth. Eliade classifies the hierophanies. Culianu states that Eliade's anthropological philosophy performs a hermeneutics of the hierophanies in relation with the facts. The celestial hierophanies are the stone, the water, the earth, the vegetation. Water has all the latencies, the megaliths set still the dead man's soul, the earth symbolizes maternity, while vegetation, through trees, represents the connection with the human being. The tree is the center of the world, the holder of the universe, the symbol of life, a privileged hierophany. Other hierophanies are the sacred space, the heavenly God, the sky, the Great Mother, the immortality of the soul, the cyclicity of time, the paradisiacal condition, etc.

1.3. Eliade's dualist anthropology

WHEN TALKING about the primitive man, as opposed to the modern man, Eliade does a dualist type of anthropology. For the primitive man, history is a negative experience, while the myth has a deep psychological structure and is organized according to a symbolic scheme. The sacred is placed on a transpersonal level, while the profane is rather set on a personal level.

> *The modern historical man continues to live unconsciously according to the same categories as the pre-modern man [...], his unconscious life is structured according to a plan of initiation involved in his contact with history*[31].

The archaic man is more creative than the modern, historical man, as he periodically regenerates history through repetitive schemes. Eliade equates authenticity with the magical conscience. History is temporality, which involves an unauthentic existence. Eliade is closer to Hegel than to Nietzsche. We can identify some similarities between Eliade's thinking and that of young Hegel. For Hegel, God sacrifices himself, "God is dead". For Eliade, God exists, but he does not manifest himself. The miracles cannot be understood, there is a comprehensible miracle, but it cannot be communicated, and that is death.

For the pre-modern man, culture has a supernatural origin; it makes the contact with the sacred. History becomes alienated, "each real human achievement can be placed outside history or even against it"[32]. The history constructs can always be reduced to a mythical theme. Any myth is a cosmological, a primordial event, and a model for any situation.

Due to his ontological dualism, Eliade is placed by Culianu among the modern Gnostics.

> *Eliade's ontological and anthropological dualism, his «amorality» and the ontological value that he grants to knowledge, allows us to place him among the modern represen-*

tatives of the gnosis, as a possibility to understand the place of the human being in the world and the relations with the scared[33].

In *Studii românești I (Romanian Studies I)*, the gnosis is understood as an "anti mundane nihilism"[34]. For the Gnostics, man is a stranger in the world, he is an acosmical being. The world is not his and the practical result of acosmism is the gnosis. Man is placed outside the world he was placed in, but there is also a bad demiurge who thinks is unique. The divine world, on the other hand, is not accessible. Also, man is co-substantial with the transcendent divinity, he is superior to the demiurge, he can free himself from his influence thanks to the gnosis. The proud, narcissistic demiurge belongs to the visible cosmos; he is matter, he is flesh. The bible resembles an apologetics of the demiurge, falsifying reality.

1.3.1. About the importance of a "Status nascens"[35]

SIMILAR TO the gnosis, nihilism can be a counter-culture. Heidegger states that nihilism is the very fate of the Western World. Culianu speaks of a "status nascens," "a transition between what doesn't exist anymore and that which doesn't exist yet"[36]. Nihilism appeared when Christianity won the battle against Gnosticism and, the second time, during the Renaissance, when the fantasias were eliminated and the modern Capitalism was born. The third time it manifested was when the Puritanism was abandoned and Romanticism appeared instead, and also when the efficacy of transcendence was reduced to zero by Nietzsche.

Following the idea that the nihilism is anti-system, anti-metaphysics, anti-platonism, Culianu analyzes the romantic nihilism and brings gnosis to discussion again. Culianu notices that although apparently nihilism and the gnosis treat the same topics (the alienated history, man thrown into the world, the lack of progress, the end of the world), there is no comparison between the two:

> *[…] nihilism and gnosis cannot be compared: their signs are inverted at the very basis of their generative systems*[37].
> There is no transcendence in nihilism. However, the common point to the two is the fact that they both rely on myths.
> *The powerful instrument of nihilism appears in the life of an individual or of the society when they face a radical change*[38].

As far as "status nascens" is concerned, there must be something to corrode, to determine change, and the mutation must be an ideological one.

2. Lévi-Strauss's structural inheritance

In his attempt to define the myth, Culianu starts from Eliade and Lévi-Strauss, showing that both of the see religion as a system based on myths. Religion is autonomous, independent from the society:

But any scholar who studies the myth knows that there are myths that completely lack any relationship with creation, that they have several versions and the only way you can deal with their overwhelming variety is to integrate them in a mythical system which contains sequences that are differently connected to the whole, according to their own semantic possibilities[39].

In "Dr. Faust, mare sodomit şi necromant. Reflecţii asupra mitului" ("Doctor Faustus, Great Sodomist and Necromancer. Reflections on the myth"), In *Jocurile minţii* (*The games of the mind*), we find several definitions of the myth: "The «myth» is simply the repetition of an empty intrigue, carrying different messages"[40] or "The myth is based on the capacity to forget. It is not a remedy for forgetfulness, but a mechanism for delusion, meant to establish an arbitrary and illusionary continuity in a deceitful and forever changing world."[41]. Then, "the myth is considered a narration with many versions"[42], and, again, "there are *only* versions, the myth being a non-identity"[43]. And not least, "the myth is rather the will to repeat a narration that is subjected to continuous reinterpretation"[44].

From this presentation of the myth in various forms, we hold on to the idea that the myth is a connection without content that repeats itself. The myth is a real story, but, according to Culianu, "the truth of the myth is based on nothing"[45]. The function of the myth is "to create a powerful obstacle between the man and nothing, to forbid the nothingness to take over the humanity in the human being. The myth is the humanity in the human being; it is the element that pulls him out of the nothingness and opposes him to the void"[46].

Culianu proves the autonomy of religion and the fact that it is based on myths understood as structures. His demonstration starts with some examples from various authors, such as Claude Lévi-Strauss and Mircea Eliade, since both of them have a structuralist view, and he accepts the fact that, although there are common zones for various myths, there is no relation among them. Strauss speaks of narrations and makes an analysis starting from the part, while Eliade is concerned with the whole and analyzes religious systems. For Lévi-Strauss, the myth contains a repetitive unit called "mytheme" and is made up of all its versions. If the basic pattern is known, the possible versions can be determined, as well.

Using the myth as an explanatory principle in religion, the structuralists consider the process of thinking is the same for all human beings and all cultures. For Lévi-Strauss, whom Culianu cites repeatedly, there are a few oppositions, such as: man – woman, culture – nature, raw – cooked. Their relevance can be established by ana-

lyzing the kinship of the myths, but also of the linguistic structures. Each structure shows what is specific to a system and, in its turn, it is made up of other elements that cannot be changed as the entire system would be affected.

"In his essay from 1950, Lévi-Strauss shows indirectly that the separation of 'religion', 'science' and 'magic' is inadequate since the three fields are not different as far as their structure is concerned"[47].

Religion is an autonomous system; it did not appear to explain the social relations and it is not a story about something that previously existed.

Culianu cites Lévi-Strauss because he himself tries to define the myth as a structure through which the whole becomes transparent and each part of the myth reflects the universe in miniature.

3. Propp's morphology

ACCORDING TO Vladimir Iakovlevici Propp, "the folk tale represents a myth in its morphological basis"[48]. He makes an attempt to explain "the similarities among folk tales from all over the world"[49], when, "historically, a contact among all these peoples cannot be proved"[50]. Thus, all individuals must have something in common. The explanation found by Jung and accepted by Eliade and Culianu is that of the "collective unconscious". Propp's main thesis in *Morphology of folk tale* consists of the idea that the functions of the characters do not change, that they are limited and follow the same order and their structure is monotypic. Shklovsky, Tomashevsky, Skaftimov are other representatives of the formalist school. They all share the idea that there must be a morphologically correct frame and then a historical interpretation may appear.

From a historical point of view, the formalists considered folk tale a myth and declared that they weren't interested in philosophical premises or of any other nature. First of all, morphology must be defined: as it is evident from the etymology of the word, it deals with the study of forms. In Botany, morphology is the science that studies the parts of a plant. Similarly, "the forms of the folk tale can be studied with the same precision as we can establish the morphology of the organic formations"[51].

Propp analyzes the fantastic tale, based of Goethe's naturalism. He shows that between the sciences that study the physical and animal world, on one hand, and the sciences of man, on the other hand, there are correlations as far as the method is concerned. The idea belonged initially to the Finish school that "starts from the unconscious premise that each subject is an organic, unitary whole, that it can be extracted from other subjects and can be studies independently"[52]. The Finnish school "discovers and compares versions of various subjects according to their universal representation"[53]. Propp identifies the functions of the Russian folk tale by examining 101 folk tales. He then tries to put together a complete fantastic tale. Needless to say, a tale will never have all the components that Propp speaks of; what Propp does

is an attempt to come up with a classification. In is opinion, any serious approach must start from a classification, which he place sat "the basis of any research"[54]. Therefore, starting from the classification of Aarne's fantastic tales, Propp achieves a class of contexts that can be combined in a limited number of possible ways. The folk tale is studied according to the functions of the characters:

> The historians of religions noticed the repeatability of the functions, together with the diversity of characters that fulfill them in various myths and beliefs. The historians of the folk tale, however, missed it[55].
> The folk tale is structured according to certain laws that reveal the whole and not the part. *The functions of the characters represent [...] the fundamental elements of the folk tale; this is the reason why we need to isolate them from the very beginning*[56]. The function is *a deed done be a character*[57].

The classification done by Propp represents another argument for Culianu to support the unity of the structures that characterize different populations. The diverse contexts are the result of the limited combinations. Culianu shows that, although at a formal level, some peoples have no connections among themselves, there can be identified similarities. These similarities have been often mentioned in the history of religions.

4. Jung's theory of archetypes

ANY SEARCH for form has psychoanalytical connotations. Psychoanalysis does phenomenology, as the psychic reproduces symbols from the past of the species. It is no surprise that Culianu was very interested in Jung, whose thinking is based on the collective unconscious.

For Jung "'the collective unconscious' is not a closed personal system, but rather objectivity identical to the world and opened to the world"[58]. It has certain contents "that have never been conscious and that were not acquired individually and they exist solely due to heredity"[59]. The archetype "indicates the presence within the psychic of some forms that are universally present"[60], forms that can also be called motives. It can be identified with Lévi-Bruhl's "représentations collectives," or Hubert's and Mauss's categories of imagination. The examples provided by Jung for the archetype are the shadow, the *anima*, the wise old man. The "collective unconscious" does not come from personal experience; it is innate, its content being given by archetypes. The archetype is similar to Plato's eidos. Thus, the collective unconscious is different from the personal unconscious, which consists of "contents that were once conscious but have disappeared from the conscience"[61], it is non-personal, inherited. The sources that can demonstrate the archetypes are the dreams, the active imagination, the delirious ideas of the psychotics.

Jung's explanation regarding the universal forms is the "collective unconscious" that is based on archetypes and repeats a certain structure. It is innate and does not originate from a personal experience. For Jung, the modern man is a projection, the heir of the primitive man. According to Jung, the archetype is the liberation from "the empire and the obstacle of what is personal"[62]. It is an "acosmic and pre-cosmic of what exists in the present world"[63].

For Jung, the unconscious is order; the ancestors were projecting their unconscious upon something from the real world and we do the same. The "collective unconscious" manifests itself through the archetypes that become a pattern of behavior. "The most important archetype is that of the Self, of the wholeness of the human being"[64].

"Jung is constrained to admit that the 'archetypes' only represent apriori categories for the present day human being"[65].

They appeared as pre-formative possibilities of the conscious and through the repetition of certain acts – the rites.

History is a personal history that cannot be identified with the simple awaken state. "If the ontogenesis repeats the filogenesis, each human being carries the entire past of the species"[66].

In his attempt to find a common ground of the human mind, Culianu uses the "theory of the collective unconscious". In his opinion, each individual reflects the history of the species; man is the reflection of the macrocosm.

THE ENTIRE approach follows the path that turns man into a microcosm, either through Eliade's dualist anthropology, of the sacred hidden in the profane, through Cusanus's analogy man – universe, or through Propp's morphology where the part reveals the whole. Even Lévi-Strauss's mythemes reflect, in Culianu's approach, the myth as a structure revealing the whole. And finally, through the ontology repeating filogeny, Jung shows that the human being reflects the history of the species.

Culianu produces a radical inversion by stating that the profane is hidden in the sacred. There are similar structures in all universal history or forms that can be universally found, although the various populations did not communicate among themselves. The connection among them can be explained, according to Culianu, through the human mind that functions according to certain rules. The human mind thus becomes the center of the new humanism that Culianu speaks of. It is due to his mind that man resembles divinity. That is why the human mind needs to be decrypted through hermeneutics, myth-analysis, with instruments belonging to humanities. We need to try a de-formalization, through which mind needs to be put in crisis, in transition, in a "status nascens," in order to discover the universal rules according to which it functions.

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Notes

1. Propp, Vladimir Iakovlevici, *Morfologia basmului*, translated by Radu Nicolau, edited with an introductory study and notes by Radu Niculescu, Bucharest, Univers, 1970, p. 17.
2. *Ibidem*, p. 11.
3. Culianu, Ioan Petru, *Mircea Eliade*, translated by Florin Chirițescu and Dan Petrescu, edited with an afterword by Sorin Antohi, Iași, Polirom, 2004, p. 272.
4. *Ibidem,* p. 276.
5. *Ibidem,* p. 272.
6. *Ibidem.*
7. *Ibidem,* p. 106.
8. *Ibidem,* p. 173-174.
9. Culianu, Ioan Petru, "Arborele cunoașterii," *Studii românești I, Fantasmele nihilismului. Secretul doctorului Eliade,* translated by Corina Popescu and Dan Petrescu, Bucharest, Nemira, 2000, p. 396.
10. Idem, "Fantasmele libertăţii la Mihai Eminescu," in *Studii românești I*, p. 84.
11. Idem, "Fantasmele fricii sau cum ajungi revoluţionar de profesie," in *Studii românești I,* p.123-124.
12. Idem, "Răzbunarea gnosticilor," in *Studii românești I*, p.176.
13. *Ibidem*, p. 185.
14. Idem, *Mircea Eliade,* p. 146.
15. Idem, *Iocari serio. Știinţă și artă în gândirea Renașterii*, translated by Maria-Magdalena Anghelescu and Dan Petrescu, edited with an afterword by Horia- Roman Patapievici, Iași, Polirom, 2003, p. 144.
16. *Ibidem.*
17. Idem, "Notă despre *opsis* și *theoria* în poezia lui Eminescu," in *Studii românești I*, p. 28.
18. Culianu, Ioan Petru, *Eros și magie în Renaștere.1484*, translated from French by Dan Petrescu, with a preface by Mircea Eliade, edited with an afterword by Sorin Antohi, translated from Latin by Ana Cojan and Ion Acsan, Iași, Polirom, 2003, p. 230.
19. *Ibidem*, p. 231.
20. *Ibidem*, p. 232.
21. Idem, *Iocari serio*, p. 29.
22. *Ibidem.*
23. *Ibidem*, p. 30.
24. *Ibidem*, p. 33.
25. *Ibidem*, p. 77.
26. *Ibidem*, p. 40.
27. *Ibidem*, p. 44.
28. Culianu, Ioan Petru, *Mircea Eliade*, p. 137.
29. *Ibidem*, p. 140.
30. Idem, *Studii românești,* p. 311- 312.
31. Idem, "Antropologia filosofică," *Studii românești I,* p. 220. The same expression is also reassumed in *Mircea Eliade*, p. 272.
32. *Ibidem*, p. 241.
33. *Ibidem*, p. 243.

34. Idem, "Răzbunarea gnoscticilor," in *Studii româneşti I,* p. 202.

35. The expression is taken by Culianu from Alberoni who writes about a status nascens on 1976 in *Credenze e movimento religioni colletivi* p. 55-85.

36. Idem, "Fantasmele nihilismului la Eminescu," in *Studii româneşti I,* p. 53.

37. *Ibidem*, p. 330.

38. Idem, Lombardo G. Mario, Romanato Gianpaolo**,** "Religia şi creşterea puterii," in *Religie şi putere*, (1981), translated by Maria-Magdalena Anghelescu and Şerban Anghelescu, edited by Dan Petrescu, Bucharest, Nemira, 1996, p. 204.

39. Idem, "Dr.Faust, mare sodomit şi necromant. Reflecţii asupra mitului," in *Jocurile minţii*, *Istoria ideilor, teoria culturii, epistemologie*, edited by Mona Antohi and Sorin Antohi, with an introductory study by Sorin Antohi, Iaşi, Polirom, 2002, p. 242.

40. *Ibidem.*

41. *Ibidem,* p. 244.

42. *Ibidem,* p. 249.

43. *Ibidem.*

44. *Ibidem.*

45. Culianu, Ioan Petru, "Mircea Eliade şi opera sa," *Studii româneşti I*, p. 325.

46. *Ibidem*, p. 326.

47. Idem, "Magie şi cogniţie" in *Jocurile minţii*, p. 332.

48. Propp, *Morfologia basmului*, p. 92.

49. *Ibidem*, p. 23.

50. *Ibidem.*

51. *Ibidem,* p. 3.

52. *Ibidem,* p. 14.

53. *Ibidem.*

54. *Ibidem,* p.10.

55. *Ibidem,* p. 25.

56. *Ibidem,* p. 26.

57. *Ibidem.*

58. Jung, Carl Gustav, vol. 1. *Arhetipurile şi inconştientul colectiv*, translated by Dana Verescu and Vasile Dem. Zamfirescu, Bucharest, Trei, 2003, p. 31.

59. *Ibidem*, p. 53.

60. *Ibidem.*

61. *Ibidem.*

62. Culianu, Ioan Petru, "Mit şi simbol în proza lui V. Voiculescu," *Studii româneşti I,* p. 18.

63. Idem, *Mircea Eliade,* p.55.

64. *Ibidem,* p. 92.

65. *Ibidem,* p. 120.

66. *Ibidem,* p. 87.

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Abstract:
Culianu and the European philosophical inheritance

Ioan Petru Culianu is mostly known as Mircea Eliade's disciple. Needless to say, he is an autonomous thinker, but his work was influenced by his readings. This is the reason why we need to identify the influences from various sources, but also the matters for which Culianu chooses a different path. Also the present study presents a few aspects concerning Culianu's working method identified with morphology. The morphological research is inspired by Goethe's thinking and developed by Propp and Eliade. In all of these cases the part reveals the whole. Culianu defines morphology as a classification of structures by which the mind works. These structures are identified with the myth. The result is that all diverse contexts are the result of limited combinations.

Keywords
Culianu, myth, archetype, morphology, symbol.