

**METAMORPHOSIS OF PRAYER AND ITS SACRED ELEMENT OF
ENUNCIATION (PSALMS - DIVINE POETRY)**

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Abstract: Create proliferation in a time of ancient world society, Psalms, poems hymnical of mercy and tenderness of divine power was divided into five books that have formed in turn by a separate collection. The first 41 psalms had to write first book, the following psalms to the number 72 Second Book format. Psalms 73-89 will be grouped in the third book, Psalms 90-106, the fourth book, and from Psalm 107-150 will form the fifth book. We found, on studying these poems, a fact quite interesting in their structure, ie, these literary works but without rhyme rhymed verses, called the Hebrew Scriptures have three subdivisions, called, not coincidentally, the Law, the Prophets and writings. The result of the research it was found that these poems religious worship Jehovah, form the first book in the last group, and sometimes the name of the first book is used to indicate the entire group. The truth we will meet in the New Testament where Jesus will remind all scripts that referred to him in the law of Moses, the Prophets and the Psalms must be fulfilled by all these facts Saviour understanding entered into Hebrew Scriptures (Luke 24:27, 44). Romanian religious literature, the literary product of some great sages of those times were structured as follows: poems of praise and thanksgiving, which recognizes the power of God, poems of trouble, recited to help you trouble continuing with poems historical, and didactic poems that expose various tips and lessons, messianic poems, most of repentance, ending with poems containing curses. Last grouping of these narratives, called the psalms, was created precisely to enable man to create a shield against demons, the dark powers that assault us and who are rightly says "enemies"..... (Hard style form fully corresponds to the Old Testament law) and not actual people who annoys us in everyday life!

Keywords: prayer, element, enunciation, metamorphosis, human.

Motto: *And you shall also give me spirit of victory,/ To teach the lawless/ Towards your ways to run,/ To turn back the malice/ To your Holly goodness. (Varlaam, Psalm no.50, The Psalter in Lyrics).*

Prayer and meaning of its enunciation

Motto: *Passion is the heavenly fire which animates the moral world. (Helvetius)*



As a result of an existential impotence, man has accumulated incomprehensible fear, a desire of obedience to the unknown by sayings that, in time, became sacred virtues of those who knew them. Etymologically, the concept of prayer, the haloed terminology of the sacred defined *ruga*, has its roots in the Sanskrit language, *raga* (1), which translates as passion, *that testimony* of the ecstasy sprung up at

the awareness of a certain goal, as well as *that boiling* that overflows from within against the constraints which surrounds this purpose. The meaning of the enunciation of prayer is played precisely by the pronunciation of the word *rogatio*, -nis which, translated from Latin, means begging, *insistence*. But the concept *rogationem*, with the asset in the universal scheme *rogo*, -are, -aviatum, sums up all the desire of one bent toward forgiveness: *to pray* fervently. Prayer is a process as much as apparently simple as it is complex in the approach of implementing, a significant process which exceeds the essential, a way to connect us directly with the Divinity, that requires before its enunciation a certain ritual, by raising our thought, our vital inner energies, our will, towards what we feel is delightful. Prayer is the inner self defined by passion, but a state that the French writer and thinker Stendhal saw it as *all that can be more exciting because in it all is unpredictable, and its wearer is the victim*.

In biblical history, the prayer was named by the Holy Fathers, including St. John Chrysostom, St. Gregory of Nyssa, the author of the Christian anthropology: *conversation with God* and *the ascension of mind to God* or *the request of those who are entitled from God*. A perfect demonstration of the metamorphosis of human in I and the ego in Him, the Creation. The word of prayer, always started inside the heart spread the universal mystic code of forgiveness: *and forgive us our trespasses*, correlating the divine power with the telluric one: *as we forgive our debtors*. The Romanian term *rugă* was borrowed from Sanskrit and remained in the modern Romanian vocabulary from the Thracians, we will encounter spread both in Romanian toponymy: *Rugănești* (village Șimonești, Harghita), *Rugăria* (village situated on the hills of Colinele Tutovei, Voinești, Vaslui), *Rugășești* (vilage situated in Cățeiu common, Cluj), *Rugea* (vilage situated in Boianu Mare common, Bihor), *Ruget* (vilage situated in Roșia de Amaradia, Gorj, name met for the designation of a vilage from Vidra common, Vrancea), *Rugetu* (vilage in Slătioara common, Vâlcea), *Rugi* (locality in în Caraș Severin) etc., as well in onomastics: *Ruga*, *Rug*, *Rugaci* (name with the approximate frequency in our country of 0.0005%, and of this surname benefiting 95 people) (2), *Ruge*, *Rugea*, *Rugean*, *Rugeană*, *Rugeanu*, *Rugel* etc.

Prayer was spoken with a purpose, because the act of creating the man as a deliberative power it was unique, fact met in elevated prayer, of the poetry: *and he gave me eyes to see the light of day, / and they filled up my heart with mercy charms, / In roar of wind I heard his walking / And carried by song I felt his tender verse, / And besides all these I beg for an addition: / To allow my entrance to everlasting rest!* (3). Dogmatic believers, Christians, Muslims, Buddhists etc. intensified the testamentary value of prayer and raised it to its superior pole expression. In depth of its utterances, prayer ascended human desire towards will and gave power to the poet from the embroidered *man* to create: *Large branches, with gentle flower, rose / From my clay core kernel. / But I do not know how to call you, Love: / Father, brother, gentleman, friend, groom... / For I know not to talk with skill, / But God, you are kind of my Mother and Son.* (4). To the extent that human wisdom was discerning the phenomenon of divine knowledge the mystical meaning of the phrase *fear of God* was revealing, in an endless obedience to the law and faith to the covenant. Where the poetic language accepted the obedience to the spoken word, to the discourse or story, the intellectual activity was achieving complimentary through excellence wisdom to whom we

owe, eventually, the entrance in the sacred writing and also in the existence of what *Bible* presents.

Psalms in the context of ancient poetry

Motto: *I was like the fool from the story / What carries the sun with the bushel / In his house with no doors or windows... / and he curses his darkness and misery.* (Vasile Voiculescu, The Enlightener)



If from the *Creation* the crafted man felt his inner caressed by the breeze of the divine shiver he not mastered however the fear that he will not be able, one day, to be like the word of deusian wishes these facts making us to have every reason to believe neither that in the breezes of art in which man unleashed himself, were not foreign to him. *Caves of Altamira* (5), for example in Spain, surnamed as “The Sistine Chapel of Quaternary Art” holds *Caves of Altamira* in it prehistoric painting masterpieces, the Magdalenian culture, rupestral art that scholars in the field hardly where able to classifying it as dating from a so remote period of time, compared to that of nowadays that we call it *art of modern civilization*. Human intelligence, not random at some of our fellow men and we would like to say *divinely* selected, gave us cuneiform writing in Mesopotamia which told the Gilgamesh Epic, but also the hieroglyphic one found in the *Book of Dead* Egypt, from which we learned the mysteries of the third rite, and the Davidic harp gave us the *Psalms*, a collection made up of one hundred and fifty *prayers*, subject to individual interpretation requirements, but also of the of a particular community expression. We would like to say 150 poems, where summarizing number 3 could suggest a simplified symbol of the Trinity, but Septuagint confirms the existence of the 151st Psalm, which wear the mention: *out number* (6). Structured in different genres, these religious literary creations, which the old rabbinic school believed to belong entirely to the Prophet and King David, starts from invoking grace at the prayer of request and from sapiential meditation to the most violent uprising. In the religious lyrical utterance, a special tone in enunciation, was played by *psalms*, wisely organised in verses that form a collection of sacred poems belonging to the lyric genre, specially composed to be sung by the accompaniment of stringed musical instruments and later by blowing instruments. The Greek translation of the Settantei calls this book *Psalmoi*, name that designates songs with musical accompaniment. *The Book of Psalms*, called sometimes *The Psalter*, precisely because they were composed to be accompanied, at the beginning with string instruments, are considered divine inspiration. In the Hebrew Bibles, the Psalms are called *Sefer T'hillim* or simple *T'hillim*, which means *praise or laude book*. The theme of this book is that of praise to the divine power, but many of these verse compositions are *true prayers*, supplications brought to the Great Divinity. The Psalms, hymnical verses, in a Davidic way, are met in Romanian religious literature both in David's Psalms - Vaarlam's Cazania (1643), as in *Psaltirea pre versuri tocmită* (1673) of Dosoftei. Their study led later to religious rhythmic type creations of George Cosbuc and Octavian Goga, as in poetry of traditionalist tending of Vasile Voiculescu, as well as in the modernist poetry of Lucian Blaga. The lyrical literature versified, with psalmic secrets, *in the sense that the modern man*

drama is captured in search of itself, by relation to God, will be found to Alexandru Macedonski, *The Modern Psalms* cycle, Tudor Arghezi, the series of the 17 psalms, or Șt. Augustin Doinaș with no more than 100 psalms, gathered in a booklet, published by Albatros Publishing House, 1997.

The Book of Psalms or the Psalter, as it has been imposed in Greek Orthodox terminology, imposed eloquent examples of Hebrew poetry, especially in what we may call the parallelism of verses fundamental principle of Hebrew poetic composition. This principle reveals in the content of these outstanding literary creations a parallelism of thought where the *idea* of the first verse *is repeated in the second one*, which if is the case, repeat it, deny it *or* enriches it making the structure of these poems to represent something *unique in culture*(7). The records of Origen, on the structure of the Psalms verses in the Old Testament, allow us to point out that these narrative creations are very different from all the theories that formed the basic structure of Greek poetry. Hebrew poetic art, as I said in above lines, has three essential features which we will attempt to define them as follows: first form found in the versified composition of Davidic psalms is the synonymous *parallelism*. „The heavens tell the glory of God / and the creation of his hands the strength proclaims it "(Ps.2, 1). In this first form of poetic expression we can note that in the second verse the idea of the first one is repeating but pronounced somewhat differently. The lyrical felt the expression of the word in a particular manner to all epic expressions a nonsense for congested feelings. Through prayer the will of conversion and martyrdom ego ascends by its very gift of chosen words, the hymn being the lyrical metamorphosis of prayer. The Pastor and Christian missionary Andrey Murray (1828-1917) said that: *the Intercessory Prayer is the bridge between our weakness and the omnipotence of God*. In his time, of infinity and meditation for better comprehension, English writer John Bunyan (1628-1688) confirms his own withdrawal in the world unseen of divine wishes: *In the life of prayer is better to have full heart even if you do not have words, than to have words and your heart is empty*.

The second principle of poetic art specific to Hebrew Verse Psalms is known as antithetic parallelism, which puts the two verses in opposition or contrast of thought: „Those over there in war chariots, those over there which are riding, / but we, in the name of God / in our God we will trust. / They stumbled and fell, / but we got up and straight we stood” (Ps.19, 8). The elevated mission of the verse leaves no room for compromises in thought, it doubles the images but the idea is unique, that of mastering of wills through divine power. The antithesis fell – raised develops the sacred element of fact enunciation and, namely, that of keeping the verticality. The one that falls is ruled by sin, and the one that rises wants forgiveness and maintaining the righteousness. In the Psalms, God's justice is itself recognition to man that is forgiven if, penitent, returns to the verticality of given life. The last principle of poetic structure of Psalms is called *synthetic or formal*, where the second verse takes the idea of the first one and transmits it to the next ones amplifying it. Not incidentally, also called formal principle because in this way, the first two parallels, synonymous and antithetical, are interwoven: „The fool said to himself, / There is no God! / Corrupt they became / and hated made themselves in their own ways, / no one who does the good, / no, not even one is not / From heaven the Lord bent down / to the sons of men / to see If anyone is who understands / or who follow the Lord” (Ps.13,1-2).

Recitation of prayer requires a certain state of the one who leans toward telling those words, who are expected in the emergence of good. Up to the forgiving prayer *Our Father*, as the anthem of the Divine - Human, that crucified Jesus recited it in pain as the first prayer of man to the universally sacred, we do not know other prayers but only speeches between man and divinity. Three vows God made with man : the first with Noah, the second with Abraham (Genesis, chapter 15 and 17), and the third with a peculiar people who believed it much closer of loving him, of Israel (8). If we hyphenate the name of biblical people which lasted in history, Is-Ra-El (9), we will conclude this fact that absolutely proves, that even this name part of the great mythology of Arab area, is a metamorphosis of the three sentences. In each of them will meet many specific rites and rituals specific to the glory of some divinities. Forms and formalities, specific spirituality and beliefs of a large area of Earth. The Divine discourses are summing up prohibitions, precisely for proper development of human construction; it is a period, until the Great Crucifixion, when divine words were added to the man's words: *And Enoch walked with God and there was found, because God had displaced him* (10). In the early period of the world prayer was not necessary because the divine presence itself justified the desire to learn and to be guarded of the individual. The verb displaced, meaning *he had taken with Him*, it is presented in a different form in the Greek biblical text in *metatithemi*, which can be translated to transcend someone or something else from one state of existence to another. The same thing that happened to the displacement of Enoch, from the created world in God's world, also happened to Elijah. Three such displacements occurred among of those that had been created, among which two where in full activity, Enoch and Elijah, and Mary, the mother of the Saviour, from the waking, a state of meditation and pain of letting the human prey to vice that dominate at that time the Earth. After her death the prayer intensifies and the meaning of words open their mystery, a metamorphosis towards to the only purpose, that *of salvation*. What justify the salvation than being away from vices, a life in which meditation and prayer of salvation toward Divinity to stop the evil to dominate. Man who was praying to God through *pure words* felt quite different from the one who crowded himself with meaningless sayings.

In conclusion, the purpose of prayer is the moment of telling her. Any of the great literates of the world at one time felt the need to confide divine obedience and join the good: *Heavenly boomerang of our souls, / Lightning targeted by heart towards God, / You, prayer, always victorious / Over any defeats, any disasters / You cross the abysses, to the Lord ascend / And if you touch It immediately you return / Back to those who sent you loaded / For all the riches of His favors* (Vasile Voiculescu, Prayer) (11).

Brief history of the Psalms creation

Motto: *All answers are coming when you enter the temple, bow, to worship God* (Psalm 73, 17).

Created in a time of social proliferation of ancient society, *Psalms*, hymnical poems of grace and tenderness of divine power were grouped into five books that formed themselves, each one a separate collection. The first 41 psalms were to compose the *First Book*, the following psalms to number 72 have formed the *Second Book*. Psalms 73-89 will be grouped

in the *Third Book*, Psalms 90-106, the *Fourth Book*, and from Psalm 107-150 will form the *Fifth Book*. We will find, studying these poems, a quite interesting fact regarding their structure, and, namely, this literary works in verse without rhyme but rhythmic however, also called the *Hebrew Scriptures*, have three major *divisions*, called, not coincidentally, *the Law*, *the Prophets* and *the Writings*. As the result of the researches being made it was found that these religious poems that worship Jehovah, *form the first book from the last group, and sometimes the name of the first book is used to indicate the whole group*. The truth we will meet it in the New Testament, where Jesus will remind all scriptures that referred to him in the *Law of Moses* from *the Prophets* or *Psalms*: must be fulfilled, through all these, the Savior understanding the facts recorded in the *Hebrew Scriptures* (*Luke 24:27, 44*). In religious Romanian literature, these literary creations, product of thought and science of great sages of those times were structured as follows: poems of praise and thanksgiving, which are recognizing the power of God, poems of distress, recited as help in *trouble*, continuing with historical poems, then didactic poems, which expose various tips and lessons, messianic poems, ones of contrition, ending with poems that contain curses. The last group of these literary creations, called psalms, was created precisely to enable human to form a shield *against demons, dark powers that assault us and who are rightly says "enemies" (hard style forms fully complies with the laws of the Old Testament) and not actual people who annoys us in everyday life!*

I was saying in the above lines, that *Psalms* groups together in the *Old Testament* the creations of several well-known writers of ancient Hebrew world. We have the obligation to remember that these hymnical poems in verses were composed over a period of more than ten centuries, long before the birth of Jesus. Since the time of Moses and up after the return from captivity, talented writers, students and connoisseurs of the way to put in verses the divine desires created immortal *hymns* of glory and *forgiveness of trespasses*. In particular, during King David` s reign, poets of ancient Arab world picked popular creations in lyrics, which they revived them in a particularly form, interesting in the Psalms research.

Grouped according to the events that took place and outlined in the Psalms content, but also by the way of singing them, a sensitive differentiation on the style in which they were conceived (let s follow the aggressive tone of 49 Psalm the one of Asaph, compared to the charity one of David` s 50 Psalm, when the prophet Nathan came to admonish the king for that he dared to delight with Bathsheba, the wife of his soldier Uriah), these poems have enabled the researcher focused to their philological study, to find different styles of many of the psalms, which provided more questions about the authors, starting to be denied the assumption of a single author, who believed it was King David. Although these overwrites do not seem to always be highly accurate, they allowed the possibility of drawing conclusions following their separation, taking into account certain characteristics made possible the classification: first 12 psalms were attributed to Asaph (12), but, because it seems that at least some of these 12 psalms refer to a later period, it is believed that some of them were created by the sons of Asaph. To Ehman and Ethan, for each one psalm; the overwriting of two psalms also indicates Solomon; 72 of these poems are attributed to David, the 73rd overwrite even specifies his name. Psalm 90 was attributed to Moses and is likely that also the 91 Psalm

was made by him. 11 psalms are dedicated to sons of Kore. In their content are found to exist some overwrites, that are not mentioning any name, and for 34 psalms comments are missing.

In conclusion, it would be an error to believe that King David would have composed all the psalms only because it is the author of 73 poems, which, moreover, bears his name and which were called *the Davidic hymns*. Research conducted by experts in the field have shown that not King David is entirely the author of 150 psalms, but other verses makers who felt the need of ascension of their songs of glory to the Divine Power that dominated their social life.

Sacred Element and Metamorphosis of Nature

Under another form than that enunciated set in the presentation of psalms, the communication of sacred element is defined, in particular, by its public character as a communication process during which the transmitter does not exclude anyone from decoding the message, the communication being public and, for this reason aims to be generally accesible. *Psalms* were recognized by the theorists and literary critics in the domain, as hymnal literature in verses created especially designed to be sung in which the psalmist s feelings had to highlight not events like in narrative and dramatic poetry . Some psalms, however, are of this last type, tell a story or have an dramatic element. They were written in Hebrew rhythms, without rhyme. Bringing together the hands as we imagine that in our palms there is a globe a worldwide recognition, we realize what the quantic phisics proved that inside of them we have *a ball of jumping energies*. *The tree of knowledge*, our central nervous system, has a full set of roots that send information to our brain that separates the order from the chaos, the scientific knowledge from superstitions, the certainties from mysteries. Consciousness is just a side effect of the biological computer from the human head. *I think, therefore I am* .The scientists in the field have shown that our neural circuits process data from the senses and project them as a hologram around us. This universe created by our minds we called *reality*. Each consciousness has its reality. This sense of mass communication has as resonance the issue of messages that the transmitter addresses, indiscriminately, to anyone via a channel to whome each receiver resort has unrestricted access, at least in the measure that access depends on the transmitter. .Accepting the phenomenon of metamorphosis, turning to the side effect of biological computer from the human head, summarized in the phrase *I think, therefore I am*, psalms certainly are literary creations of human intelligence, which transmit real information of events experienced by the character who created these works, but also by the influence he had from outside in the creation of these poems. Agreeing with the sense of the term *metamorphosis* from Romanian Explanatory Dictionary , published by the Institute of Linguistics Iorgu Iordan - Alexandru Rosetti 1975 , we conclude that these remarkable literary creations for the period in which they were created (over which still hovers questions about their creator) had a real and important step in changing the character , the nature and behavior of the man who created them, but also for those who have read / heard in the time that followed .

But judging things in their essence, using the form of presentation *in mass* is there any communication(in our case the presentation of psalms or the expression of a prayer), that the receiver wants it broodcasted, a goal to metamorphose as many more men to make public

ideas, feelings, opinions or events it entered in direct relation? In the moment when the action happens to create the Psalms, certainly, yes. The charm of the sacred phenomenon paved the sapiential thinking and tied it to all the events experienced by humans at that time. The connection between God's breath that was happening between man and saint, was so normal that people do not perceive what may be true or not.

In conclusion, the answer to the above question may be affirmative, but not sure. At that moment occurs the metamorphosis, the correlation of the ideas with the spoken word, the impress by the transmission of the sacred message but all depends on the central nervous system. And then, how we will perceive the myth? What we leave to study for the mythology and what for the Bible? Where the reality stops and where the unreal begins? It is the free will of the receiver a conscious decision to connect and vibrate in the transmitter tone? It was found that not all people who meditate can become sensitizing emitters.

The twenty-first century, we all entered and try to answer the questions they belong also the answers linked to divinity, it was noted, in particular, the extent that took public communication, *mass media* knowing a development not only unprecedented, but also detached from other forms of communication, by the possibilities of information available, but, in the same time to the ways of handling they can appeal at any step. Usually, in the process of daily communication between individuals, the largest share has, naturally, interpersonal communication. Such communication could define what we have witnessed in the beginning of the work that *man has accumulated incomprehensible fear, a desire of the obedience in front of the unknown by sayings that, in time, became sacred virtues of those who knew them or while they you ll know*.

But the truth of the existence of the metamorphosis process gives the Einstein's famous formula, $E = mc^2$, which has been confirmed, we say, like a formula to prove the existence of divinity, by a team of European physicists. These ones, employees of the French Centre for Theoretical Physics, used performing computers and they calculated the mass of the protons and neutrons, which are part of the composition of the atomic nucleus (the information taken from *Yahoo News*). In turn, it was observed that protons and neutrons is comprised by little particles, known as *quarks*. The problem that physicists faced was: if the p mass of quark particles is 5 %, where is the remaining 95%? A question that they could respond, calling the title of this work.

In conclusion, according to the researches undertaken at the French Centre for Theoretical Physics and our study on *prayer metamorphosis and sacred element of her enunciation*, the answer concerning the explanation of this phrase results from the explanation itself: *the energy generated by the movements and interactions of quark particles*. This statement, supported by the great scientist Albert Einstein, in the *Theory of Relativity*, in our work, we could be able to express it like this: that the mass (in our case, the contents of words that materializes the prayer) and the energy (element of its enunciation, become sacred by the very fact that it is recited from the Bible), are equivalent, resulting the metamorphosis as a concept of understanding the dual existence.

NOTES:

- [1]. Aurel Berinde and Simion Lugojan, *Contributions to the Knowledge of the Dacian Language*, Facla Publishing House, Timisoara, 1984.
- [2]. It was requested minimum study for this word (stopping us at the "Rugaci" surname), which is spread all over the territories inhabited by the Dacians, taken from a language from which originated also Thracian language.
- [3]. Mihai Eminescu, *Prayer of a Dacian Man*, bibliophile edition, Minerva Publishing House, Bucharest, 2003.
- [4]. Teodosia-Zorica Lațcu, *Rodire*, Dacia Traiană Publishing House, Sibiu, 1944.
- [5]. The caverns of Altamira, located near Santander in North of Spain, famous for its prehistoric paintings and engravings dating from 17000-14000 BC. The first description of the cave dates back to 1880. Its length is about 270 m. The ceiling of the main hall is covered with paintings, representing mostly the bison (the colors used are bright red, black and purple), but also boars, horses and a deer. Along with these, on the ceiling there are eight engravings representing anthropomorphic figures, and various inscriptions. Engraved artifacts and other material remains suggests that the cave had been the place of meeting with the occasion cyclical events. According to Universal Encyclopedia Britannica, vol.1, p.130, Litera Publishing House, Bucharest, 2010.
- [6].The same number of psalms are found in *Vulgata*; St. Jerome has translated them first after Septuaginta (using, perhaps, also the Hexapla of Origen), but the total is the same also in later translation made after the Hebrew text. However, in their numbering we see some differences, and this is good to be known by readers who use the Bible in its Hebrew or Greek version. So, the *Masoretic Text* (namely the 10th century Hebrew one), divides *Psalm 9* in two parts, becoming in this way the 9th and 10th Psalm. Discrepancy persists until Psalm 113, that T. M. it divides it in Psalms 114 and 115. (According to Bartolomeu Valeriu Anania, the work quoted, 2011:902,903).
- [7]. Bartolomeu Valeriu Anania, *The Bible with Illustrations*, vol.3, p.901, Litera Publishing House, Bucharest 2011.
- [8]. *At the end of a fight with an angel, Jacob is touched in his vital force. Limping, he will receive the name of Israel - „, The one who is strong against God”-*, which will make him the father of the people that bears this name. According Pierre Gibert *The Bible, The Book, The Books*, p.33, Univers Publishing House, Bucharest, 2000.
- [9]. *IS* symbolizes the feminine principle, from Isis, ancient Egyptian goddess of fertility and sister of Osiris, *RA* represents the male principle The God – The Sun, supreme deity, represented with his head surrounded by the solar disk, or an aura. According to. R.Douglas Weber, *The Key of Solomon. Codis Project.*, p.340 . *He* represents the full power, the Love, the Creation.
- [10]. Bartolomeu Valeriu Anania, *The Bible with Illustrations*, vol.1, p.901, Litera Publishing House, Bucharest 2011.
- [11]. Vasile Voiculescu, *Poems*, (2 vol.), Litterrary Publishing House, Bucharest, 1968.
- [12]. Asaph descendant of Gershom, son of Levi (1 Chronichles 6:39); appointed by the head of levites as main singer, he sang the cymbals (1 Chronichles 15:17, 19). David made him the choir leader who led the worship (16:4-5). "Sons of Asaph" remained the most important

family of musicians until the time of restoration (1 Chronicles 25:2; 2 Chronicles 20:14; 35:15; Ezra 3:10; Nehemiah 11:17, 22; 12:35) and were mainly singers and musicians to cymbals. Asaph had a reputation as a seer and was recognized as the author of psalms used when Hezekiah restored the temple worship (2 Chronicles 29:30; acc. to The Psalm 50, 73-83; acc. to Jahaziel's prophecy, 2 Chronicles 20:14). It is unclear if Asaph lived up to the temple dedication or if 2 Chronicles 5:12 refers only to "the family of Asaph". Guardian of forests in Palestine during the Persian king Artaxerxes (Nehemiah 2:8). Acc. to Bartolomeu Valeriu Anania, *The Bible with Illustrations*, vol.3, p.962, Litera Publishing House, Bucharest 2011.

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