

# *Cogita*

**MULTIDISCIPLINARY RESEARCH JOURNAL**

Vol. XII, no. 3/September, 2020

**Bucharest, 2020**  
**ISSN 2068-6706**

**Cogito Journal is published under the aegis of  
“Dimitrie Cantemir” Christian University**

Address: 176 Splaiul Unirii, Bucharest  
Phone: 021.330.79.00, 021.330.79.11,  
021.330.79.14  
Fax: 021.330.87.74  
E-mail: cogito.ucdc@yahoo.com

*Cogito Journal is included in IDB ,  
SCOPUS, EBSCO, PROQUEST,  
CEEOL, INDEX COPERNICUS,  
HEINONLINE, DOAJ, ULRICH'S  
PERIODICALS DIRECTORY, CNCS  
recognized*

# *Cogita*

**MULTIDISCIPLINARY RESEARCH JOURNAL**

Vol. XII, no. 3/September, 2020



*Every author is responsible for the originality of the article and that the text was not published previously.*

# CONTENTS

## *PAPERS PRESENTED*

*at the International Conference The European Human Rights – the Right to Happiness, 7<sup>th</sup> Edition, Bucharest, 12-14 December, 2019*

- GOOD GOVERNANCE - A SINE QUA NON TO ACHIEVING THE RIGHT TO HAPPINESS..... 9**  
Corina Adriana Dumitrescu
- WHY FINLAND IS THE HAPPIEST COUNTRY IN THE WORLD? ..... 18**  
Marja-Liisa Tenhunen
- THE CONCEPT OF HAPPINESS – INDIVIDUAL RIGHT OR DIVINE GIFT ..... 29**  
Alexandru Gabriel Negoită

## *PHILOSOPHY AND HISTORY*

- WHY IS THERE EVIL IN THIS WORLD, THE BEST OF ALL POSSIBLE WORLDS?! ..... 38**  
Gabriela Pohoată
- ION DUR'S HERMENEUTICS AND THE CRITICAL SPIRIT - BOOKS, IDEAS AND RECEPTION - ..... 51**  
Gabriel Hasmațuchi
- TOWARDS A GENUINE NATIONAL DEVELOPMENT: A CASE FOR KANT'S EPISTEMIC CO-OPERATIVISM IN NIGERIA ..... 72**  
Maduka Enyimba,  
Ephraim Ahamefula Ikegbu
- PURITANISM A RETROSPECTIVE APPROACH TO THE AMERICAN COLONIZATION ..... 85**  
Andreea Popescu
- INDIGENOUS PEOPLES OF BIAFRA (IPOB) AND THE RENEWED QUEST FOR BIAFRA ..... 97**  
Ngozika Anthonia Obi-Ani,  
Okwuchukwu Justice Nzubechi,  
Paul Obi-Ani

# ION DUR'S HERMENEUTICS AND THE CRITICAL SPIRIT - BOOKS, IDEAS AND RECEPTION -

Gabriel Hasmățuchi\*

[gabriel.hasmatuchi@ulbsibiu.ro](mailto:gabriel.hasmatuchi@ulbsibiu.ro)

**Abstract:** *Ion Dur is an authentic scholar. His working methods, his interest and freshness of his discourse are placing him among the active contemporary Romanian philosophers and critics. Among the constant coordinates of his work are the attempt to guide readers "towards the North point of value". Ion Dur distinguishes himself by depth of his analysis on culture, criticism and journalism. The aim of this study is to offer, to young researchers and others as well, an Ariadne's Thread to the hermeneut's work. In preparation of this article, extensive documentation was made and most diverse sources have been used in order to illustrate the author's ideas and to highlight the warm reception of his writings. Among others, in 1995, the essayist has re-established Sæculum, a journal founded by Lucian Blaga, in 1943, coordinated by Ion Dur for 20 years. We are writing this article in honorem to a scholar and an university Professor who this year climbed onto the seventieth step of his life.*

**Keywords:** *Ion Dur; philosophy; critic; media, forewords; update; idea; reception; Eminescu; Noica; Cioran;*

## Introduction

Ever since his debut (1981) and up to this year's fresh books<sup>1</sup>, Ion Dur distinguishes himself by rigorousness, by the depth of his analyses and by his incessant interrogation on *yesterday's* and *today's* philosophy, culture, journalism and criticism. However, he has also dedicated long time to the study of the interwar philosophy and journalism. Andrei Terian observes that Ion Dur's affinities with Noica and Cioran were decisive in influencing the critic's construction of hermeneutic discourse. He identifies three aspects that define Mr. Dur's essay writing, whether speaking of his monographic studies, or of his other volumes. The exegete's interpretive construction is characterised by "the programmatic oscillation between

---

\* Lecturer, "Lucian Blaga" University of Sibiu.

<sup>1</sup> See *Horia Stamatu – the publicist. Post-restant*, Lambert Academic Publishing, 2020; *Lancea lui Dorifor [Dorifor's Spear]*, Bucharest, Eikon Publishing House, 2020; *Post-restant. „Cazul” gînditorului Vasile Băncilă [Poste restante. „The Case” of Thinker Vasile Băncilă]*, Bucharest, Romanian Literature Museum Publishing House, 2020.

literature, journalism and philosophy”<sup>2</sup> and is “embodied in a bipolar *écriture*, in which the aulic and sapiential register (via Noica) intersects with its polemic and sarcastic counterpart (via Cioran)”<sup>3</sup>, to which the “fragmentarism of the approach” should be added. On broadening the framework of these considerations, we will add another trait emerged from the best symbiosis of history, criticism and philosophy.

Along with these interpretive, structural and stylistic peculiarities, the books of philosopher Ion Dur are jolting the readers out of the cosiness of prejudice, and placing them onto a trajectory of objective judgements, leaving them the possibility to feel and live “the authenticity of their own reading”<sup>4</sup>. His high-level essayist profile was beginning to take contour even before his publishing debut, when he attempted at critically deconstructing *the being of culture*, by means of texts published in the specialized journals from all over the country. Thus, the variety of themes and perspectives of interpretation shed light from very early on over his hermeneutic itinerary and the complexity of his approaches. Referring to this period of creation, critic Ilie Guțan said that “Ion Dur proves an increased propensity for confrontations of opinion, for debates, reflection, essay writing, and the published texts were recommending him, even before they became bundled in a book, as an analytical, dissociative, rather meticulous spirit, nimble and knowledgeable, a careful judge of arguments and counter-arguments to prove of the Other’s ideational system works”<sup>5</sup>.

For these reasons, it should not surprise us that Ion Dur frequently returns to authors to whom he earlier dedicated lengthy studying. His grounding principle is that of *updating*, which is a particularity to a philosopher, and, also, to one who is a specialist in communication. Those who have interpreted the work of Ion Dur have noted the fact that the hermeneut is permanently aspiring to achieve completeness. His returns to certain authors or ideas are accompanied by critical re-evaluations. Therefore, his philosophical construction is in a continuous process of development. Andrei Terian notes that fragments and chapters “often migrate from one book to another, leaving the impression of an incessant *work in progress*”.

---

<sup>2</sup> Andrei Terian, in *Dicționarul general al literaturii române [General Dictionary of Romanian Literature]* / vol. III, letters D-G, general coordinator: Eugen Simion; coordination and revision Gabriela Drăgoi, Teodora Dumitru, Victor Durnea, Laurențiu Hanganu, Mihai Iovănel, Remus Zăstroiu, 2-nd edition revised, completed and updated, Museum of Romanian Literature Publishing House 2017, pp. 405-407.

<sup>3</sup> *Idibem*.

<sup>4</sup> Ion Dur, *Exerciții de recunoaștere [Exercises of Recognition]*, Craiova, Romanian Writing Publishing House, 1992, p. 8.

<sup>5</sup> Ilie Guțan, *Funcția perenității [Function of Perenniality]*, Sibiu, Imago Publishing House, 2019, p. 145.

## **“Exercises of recognition”. Noica – the journalist philosopher**

Ion Dur is the author of research acclaimed by critics and public ever since its beginning. In the following lines we will highlight a few aspects that critics have discovered in the philosopher’s books along time. Dan-Silviu Boerescu identifies at the author of *Exerciții de recunoaștere* [*Exercises of Recognition*] the quality and consistency of documentation<sup>6</sup>, in a foucaultian spirit: “Foucault is very dear to Ion Dur and... not in vain. [...] He yearns to establish an archive of bookish signs, axiologically and often even eulogistically delineated”<sup>7</sup>.

Although, it generally focuses on the analysis of Romanian philosophy, the research of Ion Dur is the fruit of beautiful hermeneutic autochthonous and universal connections. Sălăvăstru notes that “the invocation of names of reference of the Romanian culture” is doubled by “references to the European critical and philosophical literature”<sup>8</sup>. With this essayist, his technique of *re-reading* the work of renowned Romanian thinkers is also to be appreciated. The truly in-depth probing of the Romanian culture begins with the work of “the most complete man of Romanian culture” – Mihai Eminescu. In the reading and interpretation of Ion Dur, Eminescu’s thinking unveils new meanings, and a whole different version of Eminescu is being presented to the reader. C. Cubleşan was ascertaining that the essayist feels “always the need for broadening in height and profundity of our philosophical understanding of the most remarkable innovative spirit in our national culture”<sup>9</sup>, which trait is also to be found in his subsequent writings.

From the intense research on Eminescu’s thinking, Ion Dur switched to the similarly intense study of Noica’s thinking, that he had been focusing on ever since 1985, on the occasion of reviewing the book *Trei introduceri la Devenirea întru ființă* [*Three Introductions to the Becoming into Being*], of which he said it was “the inroad to the core of his work, it is the author’s coming back, with the intent of revealing us the entrances. Yet, the study can ultimately be a false introduction as well, since all three texts are speaking independently about being”<sup>10</sup>. To Noica, whose discreet disciple he was, Ion Dur has grown to become culturally

---

<sup>6</sup> Dan-Silviu Boerescu, „Cum să re(-)cunoaștem lucruri cu cuvinte” [“How to (Re-) Know Things by Help of Words”], *Luceafărul*, 24 Febr., 1993.

<sup>7</sup> *Ibidem*.

<sup>8</sup> Constantin Sălăvăstru, „Exerciții de recunoaștere – Identitate și valoare în cultura românească de azi” [“*Exercises of Recognition* – Identity and Value in Today’s Romanian Culture”], *Revista de filosofie*, no. 3, 1994, p. 328.

<sup>9</sup> Constantin Cubleşan, „Exerciții de recunoaștere” [“*Exercises of Recognition*”], *Steaua*, nr. 1-2, 1994, p. 4.

<sup>10</sup> See Ion Dur, „*Trei introduceri la Devenirea întru ființă*” [“*Three Introductions to the Becoming into Being*”], *Revista de filosofie*, no. 5, 1985, pp. 478-479.

connected, ultimately coming to dedicate considerable studies to this author.

In 1994, the essayist published a book<sup>11</sup> with a new perspective, about the thinker from Paltinis (Noica). Ilie Guțan states that *Noica – între dandysm și mitul școlii* [*Noica between Dandyism and the Myth of School*] “is a book born from a double impulse, of admiration for the author *man* and of support for his *work*”<sup>12</sup>. Dan C. Mihăilescu characterises the essay as being “A serious, didactic work, crafted without pathos and grandiloquence, and with skills of a philosopher who is not downplaying the history of literature”<sup>13</sup>.

By reading Noica’s early works *from inside*, one is being revealed “the coordinates of his livresque and existential adventure”<sup>14</sup>. This study was bringing additional knowledge and revealed Noica’s breaking free from the captivity of narrow interpretations, by displaying one first impression of the interwar *journalist* and in part also of the thinker. The author does not wish to “close” the case, but rather to offer new data and clues to be used for further research. Our exegete, as Vasile Avram was pointing out, “reads Noica through himself, or more precisely through the self that had grown inside him, from his long-time hovering over the man and the work that he had chosen as a model for his own spiritual adventure”<sup>15</sup>.

Ion Dur is keeping Noica’s life and writings in the permanent focus of his attention. The second book appeared in 1999, with the title *Noica – Portretul gazetarului la tinerete* [*Portrait of the Gazetteer in his Youth*], as part of “a broader process of research of the Romanian interwar thinking – and the re-signification of its value – a process both necessary and difficult [...] by removing the interference of ideology with the syllogisms of interpretation”<sup>16</sup>, a successful enterprise from a “political and philosophical”<sup>17</sup> perspective, that in deciphering of Heidegger’s political ontology has applied the grid test developed by Pierre Bourdieu.

The third book dedicated to the thinker from Paltinis, *Noica. Vămile gazetăriei – între dandysm și mitul școlii* [*Noica. Customs of the Press –*

---

<sup>11</sup> Ion Dur, *Noica – între dandysm și mitul școlii* [*Noica – Between Dandyism and the Myth of School*], Bucharest, Eminescu Publishing House, 1994.

<sup>12</sup> Ilie Guțan, *cited work*, p. 145.

<sup>13</sup> Dan C. Mihăilescu, „Noica – între dandysm și mitul școlii” [“Noica – Between Dandyism and the Myth of School”], *Litere, arte, idei*, nr. 27(161), 18 July 1994.

<sup>14</sup> Titu Popescu, „O structură de rezistență: «literatura de mijloc»” [“A Structure of Resistance: «The Middle Line Literature»”], *Observator*, München, no. 2-3, 1994.

<sup>15</sup> Vasile Avram, „Drum deschis spre o exegeză Noica” [“An Open Way towards an Exegesis on Noica”], *Opinia publică*, nr. 175, 25-31 May 1994.

<sup>16</sup> Ion Dur, *Noica – Portretul gazetarului la tinerete* [*Noica – A Portrait of the Journalist as a Young Man*], Sibiu, Sæculum Publishing House, 1999, p. 9.

<sup>17</sup> Adrian Niță, „Gazetarul Noica” [“Noica the Journalist”], *Contemporanul. Ideea europeană*, no. 25, 2000, p. 6.

between *Dandyism and the Myth of School*] (2009) “synthetises and re-writes the two prior books, adding two sections on the Romanian thinker’s reference to Aristotle and Kant”<sup>18</sup>, as Andrei Terian notices in the *Dicționarul general al literaturii române* [*General Dictionary of Romanian Literature*]. This merger of prior works is performed by its author effortlessly, since it is a spin-off of the natural conjunction of those dimensions that speak not only of the philosopher, but also the man Constantin Noica.

### **About Nae Ionescu and his *rebellious disciple***

Once again, Ion Dur is behind one remarkable addition to the general efforts of revisiting ideas of a few interwar philosophers, this time with a book in which the “heroes” are Nae Ionescu, mentor of the generation of the 30's, and Emil Cioran, the *rebellious disciple*. Our essayist analyses the philosophic doctrine of Nae Ionescu, who has accomplished a “socratic mission in understanding the essence of the Romanian soul from an ontological angle”<sup>19</sup>, and samples the factors determining his philosophical construction, strongly sustained by the theological factor, that will “vertebrate his metaphysical vision”<sup>20</sup>. By judging Nae Ionescu’s contribution with much sense of balance, the essayist Ion Dur, as Dan C. Mihăilescu states, belongs to the few exegetes that have an “interpretive common sense”<sup>21</sup>.

Concerning Emil Cioran, the hermeneut Dur defines the philosopher as “a dionisiac with the voluptuousness of doubt”<sup>22</sup>, “which changes quite much the interpretation”<sup>23</sup> of his writings. In the same book, the exegete offers the readers an extensive chapter containing “the first writing trials of the young man of 17-18 years”<sup>24</sup>, and later of the student and the graduate in philosophy Emil Cioran.

On commenting *Hîrtia de turnesol* [*The Litmus Paper*] Mihaela-Geștiana Stănișor noted that the author was imposing his research perspective, packed with an ethical system of its own: “Ion Dur has succeeded in meandering skilfully through the prior demonstrations of so many other researchers of Cioran’s work, sometimes distancing himself from these and imposing his own research perspective, by avoiding the

---

<sup>18</sup> Andrei Terian, *cited work*.

<sup>19</sup> Ion Dur, *Hîrtia de turnesol. Cioran inedit. Teme pentru acasă* [*The Litmus Paper. Cioran Anew. Homework*], Sibiu, Saeculum Publishing House, 2000, p. 32.

<sup>20</sup> Ion Dur, *cited work*, p. 37.

<sup>21</sup> Dan C. Mihăilescu, „Omul care aduce cartea” [“Book Man”], *ProTv*, 1 May 2001.

<sup>22</sup> Ion Dur, *cited work*, p. 125.

<sup>23</sup> Dan C. Mihăilescu, „Omul care aduce cartea” [“Book Man”].

<sup>24</sup> Ion Dur, *cited work*, p. 18.

malevolent illusion of the existence of a double for the Cioranian style, that could emerge inside a meta-text. The author is proving that being faithful towards another author's text (whether this other may be Nae Ionescu or Emil Cioran) is, in fact, being faithful towards oneself"<sup>25</sup>.

Marin Diaconu was noting that Ion Dur is one of the most serious interpreters of Nae Ionescu's school of thought. Even more, the researcher stated that the author "is at the height of his philosophical virtues", and the work about Nae Ionescu and Emil Cioran "remains a work of reference in the history of Romanian philosophy"<sup>26</sup>. In the same vein, Gheorghe Grigurcu sustains that *Hirtia de turnesol [The Litmus Paper]* is "a book that is interesting, inciting to the intellect, I would say through its very common sense, that sometimes takes a taste of polemic"<sup>27</sup>.

Later, Ion Dur "will separate" Cioran from Nae Ionescu, and dedicate an entire book to the first, with the title *Cioran. Conform cu originalul [Cioran. According to the Original]* (2016), which was translated into English and will be published at Vernon Press (2019) under the title *Cioran – A Dionysiac with the Voluptuousness of Doubt*; this edition closes with a chapter from *Schimbarea la față a României*, "Colectivism național" [*Romania's Transfiguration. National Collectivism*], that Cioran had taken out from the edition published by Humanitas in 1990, yet Ion Dur is putting it back in circulation, "against the author's will", yet "just like the original"<sup>28</sup>, that is, painstakingly confronted with the version from the book's manuscript, that was miraculously found in the archive of Aurel Cioran.

### **Between caryatides and contemporaries**

The register of Ion Dur's work is manifold. On reading his writings, one can distinguish such postures as critic, essayist, philosopher, professor and journalist. Being intensely active, and always present in cultural debates, "in-forming" generations of high-school and university students for decades, Ion Dur emerged as a critic that has reinstated order where there was hermeneutic chaos, he has kept alive the spirit of reasoning and became involved in opening new horizons in the knowledge of the human spirit's workings. Ion Dur has broadened his research by help of a prolific

---

<sup>25</sup> Mihaela-Gețiana Stănișor, „Eseu de alchimie comparată” [“Essay on Compared Alchemy”], *Transilvania*, no. 4, 2001, pp. 64-66.

<sup>26</sup> Marin Diaconu, „Pe calea către școala filosofică a lui Nae Ionescu” [“Towards Nae Ionescu's School of Philosophy”], *Viața Românească*, 2001, no. 3-4.

<sup>27</sup> Gheorghe Grigurcu, „Despre Nae Ionescu și Cioran” [“About Nae Ionescu and Cioran”], *România literară*, 2004, nr. 38,

[https://arhiva.romlit.ro/index.pl/despre\\_nae\\_ionescu\\_i\\_cioran\\_i](https://arhiva.romlit.ro/index.pl/despre_nae_ionescu_i_cioran_i)

<sup>28</sup> Ion Dur, *Cioran. Conform cu originalul [Cioran. According to the Original]*, Bucharest, Tritonic Publishing House, 2016, p. 176.

pendulation between philosophy, criticism, history, literature, journalism and communication.

After his exercises of “re-knowing” (hyphen placed on purpose), and along with his ample work *De la Eminescu la Cioran [From Eminescu to Cioran]*, still within the framework of *Romanianism* that “is not discussed”, but “affirmed”, Ion Dur proposes a renewed debate on the salvaging the idea of Romanian “identity, or cultural and spiritual individuality”<sup>29</sup> from a trivial destiny. On focusing around certain «synapses» of the Romanian culture, simply called Eminescu or Maiorescu, Motru or Camil Petrescu, Noica or Cioran”<sup>30</sup> and around the coordinates of the Romanian spirit, the exegete passes the national treasure of philosophic thinking, excruciatingly crafted amidst confrontations between the old and the new schools of thought, through the crucible of his own scientific thinking.

The freshness and “the interpreter’s participative enthusiasm”<sup>31</sup>, not only in this book “are not estranging the reader, on the contrary, they are stirring and keeping them alert”<sup>32</sup>. His theorisations are emerged in discursive vitality, allowing shelter in the book’s cradle solely to the long-distance readers. The authors analysed by Ion Dur possess at least one double vocation, “they have practised both the literary and the philosophic discourse”<sup>33</sup>. In his ideas, the essayist is not anchored in the past only, but also in contemporary realms. Daniel Deleanu promoted the idea that Ion Dur, “by the minuteness of observation and his analytic rafinesse” of the last section of *De la Eminescu la Cioran [From Eminescu to Cioran]*, “is overtaking H.R. Patapieviçi in *Politice*”<sup>34</sup>. Remarkable as well is the book’s last essay, “De la perfectul simplu la perfectul (des)compus” [From Simple Perfect to (De)Composed Perfect Tense], of which Ion Militaru says “It is perhaps, the most beautiful and true thing ever written about Oltenians [population living in the south of Romania, whose speaking mannerisms contain the preference for the simple perfect tense]”<sup>35</sup>.

From one book to the next, research becomes more and more enticing, and the critic takes his role more seriously, as he is doing in the book

---

<sup>29</sup> Ion Dur, *De la Eminescu la Cioran [From Eminescu to Cioran]*, Craiova, Romanian Writing Publishing House, 1996, p. 5.

<sup>30</sup> *Ibidem*.

<sup>31</sup> Ilie Gușan, *cited work*, p. 151.

<sup>32</sup> *Ibidem*.

<sup>33</sup> Ioan Mariș, „De la Eminescu la Cioran” [“From Eminescu to Cioran”], *Tribuna*, 20 June 1997.

<sup>34</sup> Daniel Deleanu, „De la Eminescu la Cioran” [“From Eminescu to Cioran”], *Rostirea Românească*, no. 3-4, 1997.

<sup>35</sup> Ion Militaru, „Problema specificului românesc” [“The Problem of Romanian Specific”], *Ramuri*, nr. 2, 1998.

Cariatide of which we have written some time ago<sup>36</sup>. We will revisit certain ideas below. The book opens forcefully, warning about “the dangers of a revue stage culture” in a time when the press and criticism seemed to be in free fall. In Ion Dur’s opinion, journalists were becoming more and more “deprived of a prolific cultural horizon”<sup>37</sup>, while critics were stalled within the issue of “canonisation”, which led to a “surrogate culture and a decayed journalism”<sup>38</sup>. Due to universities being swamped by utilitarianism and subdued to the realm of economy, and also to residual communist mentalities, the professor notes with sadness that in Romania, philosophy is being downplayed by the very institutions that ought to defend it: “I feel that in today’s state of philosophy in Romanian language, one backlash can be attributed to a hostile context coming from the very institutions. I do not know precisely how much the prejudices towards philosophy, that the Romanian high-school has cultivated with persistence, have been overcome, but the backlog of Marxist judgement filters concerning the role of philosophy still persist in many academic environments. Ideologization or politization have led to straightforward attitudes of rejection towards this discipline, that many have mistaken – and are still mistaking – for the [Communist] party’s instruction ordeal. This resistance to philosophy is at the same time often embodied in manifestations of lazy thinking, used to “precooked” treats, worshipping instant reading experiences, and to which culture comes from the revue stage, or is like chewing gum and *fast food*”<sup>39</sup>.

The critic was also noticing other deviations, manifested through various forms of “resistance”: against essay, against academic activity of excellence, against culture and against authentic journalism. He is in literal combat, fighting like a soldier. By using his spear of critical judgement, Ion Dur is resetting the hermeneutics of writings of some prime size authors of the Romanian culture and of phenomena that have determined the progress of Romanian thinking, in the contexts of the critical spirit of Maiorescu, the “new spirituality” and interwar Europeanisation. Among the analysed authors are Maiorescu, Iorga, Caragiale, Eminescu, Goga, Eliade, Vulcănescu, Cioran, S. Tudor, Lucian Blaga and Noica. In the section “Lancea lui Dorifor” [*Dorifor’s Spear*], the critic welcomes debutants like Lucian Grozea (analysed in the first part), Răzvan Enache, Minodora Sălcudean, Mihaela-Gențiana Stănișor, Mihai Barbu (Posada) and Victoria Murărescu. Several pages of critique are dedicated to consecrated authors, mostly from Sibiu, such as: Rodica Braga, Adrian Niță, Ileana Marinescu,

---

<sup>36</sup> See Gabriel Hasmațuchi, „«Cariatide» sau împotriva veleitarismului cultural” [*Caryatides or Against Cultural Vanity*], *Sæculum*, no. 2, 2008, pp. 104-105.

<sup>37</sup> Ion Dur, *Cariatide [Caryatides]*, Sibiu, Psihomedica Publishing House, 2007, p. 8.

<sup>38</sup> *Ibidem*, p. 13.

<sup>39</sup> *Ibidem*, p. 203.

Dumitru Chioaru, Ion Radu Văcărescu, Andrei Ileni and the painter Mugur Pascu. The final part, titled *Jurnal de in-formator* [*The Notes of an In-Form-er*] deliberately offers the readers an occasion to delve into the author's universe of ideas.

On commenting upon the book, Răzvan Enache appreciates “the well-controlled pendulation between irony and sarcasm”<sup>40</sup>, and Sorin Lavric emphasizes the commentator's sense of balance: “the author has neither bouts of liking, nor outbursts of disliking towards the authors he comments upon. His writing bears the same colour as its author's temperament: balanced, sanguine and moderate”<sup>41</sup>.

In the same register of discursive harmonisation are placed the views of Andrei Terian: “[...] the author's ideological astrogram presupposes a rare conjunction, materialised in the alliance between the critical spirit proper to Maiorescu-Lovinescu, and the constructive *pathos* of Eliade & Co., but also of the followers of the Gandirea-movement. In other words, Ion Dur is still enthusiastic enough to avoid the scepticism of the former, yet sober enough in order not to fall into the latter's mystic delirium.”<sup>42</sup>

*Maculatorul cu spirală* [*The Spiral Notebook*] (2010) continues in the same interpretive pattern and is, like *Cariatide* [*Caryatides*], structured in three parts, with the final one containing again diary pages. Along with some new studies, Ion Dur also includes in his book a few texts written before 1989, yet “equal in aesthetic rights”<sup>43</sup>. On authentic pages, his investigations are focused on literary and philosophic contributions of a few representative figures of the Romanian culture, like Eminescu, Blaga, Rebreanu, Noica, Fundoianu, R. Braga, C. Antoniadă, I. Vultur, Rădulescu-Motru, M. Sorescu, L. Raicu, A. Codoban, A. Ileni, Doina Graur and Adam Müller-Guttenbrunn. In the second chapter, Ion Dur makes theoretical stints on issues within conceptual, ideational, political and academic convergences and divergences, like: identity / alterity, new speakers / new babblers, Noica between the West, the East and Păltiniș, nationalism viewed as symbolic violence and, with ironical accents, the specific difference between philosophy and ... tinkering.

---

<sup>40</sup> Răzvan Enache, „La critique – entre fleuret et marteau” [“Criticism – Between Rapier and Hammer”], *Alkemie*, nr. 2, Novembre 2008. Available at: [http://www.revue-alkemie.com/pdf/Revue\\_de\\_litterature\\_et\\_philosophie\\_Alkemie\\_n2\\_\(Le\\_fragmentair\).pdf](http://www.revue-alkemie.com/pdf/Revue_de_litterature_et_philosophie_Alkemie_n2_(Le_fragmentair).pdf)

<sup>41</sup> Sorin Lavric, „În contra preseii de estradă” [“Against a Revue Stage Press”], *România literară*, no. 23, 13 June 2008. Available at:

[https://arhiva.romlit.ro/index.pl/n\\_contra\\_presei\\_de\\_estrad](https://arhiva.romlit.ro/index.pl/n_contra_presei_de_estrad)

<sup>42</sup> Andrei Terian, „În contra culturii de estradă” [“Against a Revue Stage Culture”], *Ziarul de Duminiță*, 14 octombrie 2008.

<sup>43</sup> Ion Dur, *Maculatorul cu spirală* [*The Spiral Notebook*], Sibiu, “Lucian Blaga” University Publishing House, 2010, p. 7.

Silviu Guga was discovering a unique trait of this work, in the fact that, even more than in the previous ones, Ion Dur reveals himself as a narrator as well, particularly in the personal diary fragments: “Prose, as we suspect, might be his second calling, perhaps to the surprise of some. The fictional dimension of his book is quite evident, particularly in the last section, in which Ion Dur proves to be a very subtle diarist, sometimes nostalgic, sometimes ironic, always preoccupied to «glorify or rehabilitate the trivia, the simple joys, things that come second»”<sup>44</sup>.

In 2012, Ion Dur published *Ciorne și zile [Drafts and Days]*, an anthology of 16 texts, all having been published before in the last two decades, all essays that he “arranged in a chronological order of publication”<sup>45</sup>. Along with these, the author added in the end, in form of a “cyclopic afterword”, all forewords of his books, together with a few pages from a file of critical references. In this book, the author proposes his selection of texts, analysing works of writers such as: L. Blaga, C. Noica, M. Eminescu, N. Ionescu, E. Cioran, T. Maiorescu, I.L. Caragiale, O. Goga and M. Vulcănescu, Dan C. Mihăilescu.

This collection, described by Sorin Lavric as being a possible “interior anthology”<sup>46</sup> of the philosopher Ion Dur, has created a frame for discussions, leading commentators to highlighting qualities of his spirit of criticism. Răzvan Enache stated the following: “Perhaps this publishing event could be one good occasion for the author to occupy a well-established position. And we confess of having often thought, which this position could be, or what position it aspires to occupy among the other writers. From one book to another, we have been waiting for clues, yet only now can be seen that, in opposition with other commentators who employ a very naive approach to the encounters within the space of culture, pretending to be either friends or adversaries of the great minds, Ion Dur prefers to soar above it all. He sees everything, without being radar detectable, like a stealth plane; he limits himself to making observations, although he could very well bomb the targets; he likes to perform loops in the air, and does not yearn for applause.”<sup>47</sup>.

Concerning the discursive vitality of Ion Dur the critic, Constantin M. Popa stated that, from the 1992 debut and up to *Ciorne și zile [Drafts and Days]*, the exegete “has in no way lowered the enthusiasm of his writing,

---

<sup>44</sup> Silviu Guga, *Maculatorul cu spirală [The Spiral Notebook]*, *Vatra Veche*, an IV, no. 1 (37), Jan. 2012.

<sup>45</sup> Ion Dur, *Drafts and Days*, Sibiu, “Lucian Blaga” University Publishing House, 2012, p. 8.

<sup>46</sup> Sorin Lavric, „Antologie interioară” [“An Interior Anthology”], *România literară*, nr. 23, 7-13. 06, 2013. Available at: [https://arhiva.romlit.ro/index.pl/antologie\\_interioar](https://arhiva.romlit.ro/index.pl/antologie_interioar)

<sup>47</sup> Răzvan Enache, „Terapii critice nonconvenționale. Ortosofia” [“Non-Conventional Critical Therapies. Ortosofy”], *Sæculum*, nr. 1-2, 2013, p. 215.

or the wingspan of his ideas, on the contrary, he has amplified that pathos of distance that the author is invoking, on following”<sup>48</sup>.

### **The space of media: impenetrable to culture**

The repositioning in its due rights of criticism and culture in its own vital frames has become for Ion Dur a true *credo*, although the frequent warnings about the crisis of criticism and that of culture, occupy significant spaces in his books. On a deeper judgement of things, this appears as a natural reaction, even if by its deliberate repetition, it grows into obsession, just like in *Cel de-al treilea sens [The Third Meaning]* (2014): “I have lately meditated, more than a few times on the so controversial usefulness of critical exercise (that can not be conceived without an organic philosophical background), and on its proportion within the (re)construction of the act of culture and in the authority with which it constitutes, in agreement with a certain *sæculum*, the table of values (and of re-evaluations) of a specific field (in a physical Meaning) of the spirit”<sup>49</sup>.

The critic deplores the fact that for over two decades the space of media has been impenetrable to culture, and the consequences on the public are truly disastrous. With a reference to the cultural offer coming from the media, and also to the redoubtable study of Giovanni Sartori<sup>50</sup>, the critic notes that a favourable medium is being created, leading to an undeniable stultification through television, which gives birth to a “surrogate culture”.

Therefore, Ion Dur insists on stating that: “For great many, culture is unfortunately very much limited to a surrogate of media culture, which makes out of *homo (s)zapiens* a hybrid concoction, with a precarious vocabulary and random grammar, mostly predisposed to analogic forms of communication. Criticism is one among the reasons for this undesirable evolution, a field otherwise bearing recognized authority before the Revolution, yet having for some good time been abandoned to undeserved chaos”<sup>51</sup>.

In the same vein, the “*hocus-pocus*” of critical stint turns criticism into a magic trick, and the only solution for it to regain its prestige stands in its aesthetic re-establishment by those who are true critics: “More than ever do we need the critic, and not some kind of cabaret impersonator, we need

---

<sup>48</sup> Constantin M. Popa, „Templierii” [“Templars”], *Mozaicul*, 1, 2014.

<sup>49</sup> Ion Dur, *Cel de-al treilea sens [Third sens]*, Jassy, European Institut Publishing House, 2014, p. 11.

<sup>50</sup> See Giovanni Sartori, *Homo videns. Imbecilizarea prin televiziune și post-gândirea [Homo videns. Idiotizing through Television and Post-reasoning]*, translation by Mihai Elin, Bucharest, Humanitas Publishing House, 2008.

<sup>51</sup> Ion Dur, *Third sens*, p. 12.

the one who can irrevocably shoo away the virus of value promiscuity and who, standing somewhere on the high ledger of aesthetic evaluation, and owning unique knowledge, can reach to what we could call *the The Third Meaning*<sup>52</sup>.

The essay *Cel de-al treilea sens [The Third Meaning]* bring into the forefront the discourse of a few creators that our exegete does not cease to (re)-read: Eminescu, Blaga, Vulcănescu, Noica and Cioran. In the other writings, the essayist extends his reflections on Romanianism, scholars, politics (generously evoking here the contribution of Viorella Manolache<sup>53</sup>) and the press, while in the final section – “Varia (Racursiuri)” [Miscellanea – Raccourcies] is mentioned Romul Munteanu. Also present there are commentaries on books by Mihaela Andreescu or Princess Margareta of Romania; here again, discreetly, a few pages of diary are inserted, giving insights on some of his personality traits.

The book (that earned the “Mircea Florian” Prize for philosophy of the Romanian Academy) was received as a “multiple-faceted perspective on the Romanian cultural phenomenon<sup>54</sup>; upon the deciphering of its message, we must retain the following, just like Adrian Niță did: “This *The Third Meaning*, added to the second meaning, that of the reader, and to the prime meaning, belonging to the author himself, is the very one that strengthens culture and, along with it, the entire society<sup>55</sup>.”

### **The Kantian sense of the judgement of taste**

We were once saying that “since his debut (1981) up to this day, Ion Dur has been among those who have permanently taken the pulse of culture and have imposed the yardstick values<sup>56</sup> with much perseverance. In a similar line of thought lies *Critica judecării de gust [Criticism of Taste Judgement]* (2018), a work focusing on “two complementary ways to approach a work of art: the judgement of value (soft) and the judgement of taste (hard)<sup>57</sup>. Structured in three parts – “Publicistica unui zorbagiu balcanic” [*Journalistic Writings of a Balkan Troublemaker*], “Lecturi și

---

<sup>52</sup> *Ibidem*, p. 13.

<sup>53</sup> See Viorella Manolache, *Repere teoretice în biopolitică [Theoretical Landmarks in Biopolitics]*, Bucharest, Publishing House of the Institute of Political Sciences and International Relations, 2013.

<sup>54</sup> Teodor Vidam, „Der dritte Sinn” [“Third sens”], *Sæculum*, nr. 1-2, 2015, p. 111.

<sup>55</sup> Adrian Niță, „Nordul axiologic” [“The Axiologic North Point”], *Luceafărul de dimineață*, no. 7, July 2014.

<sup>56</sup> Gabriel Hasmațuchi, *Alternative culturale [Cultural Alternatives]*, Sibiu, Techno Media Publishing House, 2018, p. 183.

<sup>57</sup> Ion Dur, *Critica judecării de gust. Filosofie, literatură, comunicare [Criticism of Taste Judgement. Philosophy, Literature, Communication]*, Bucharest, Eikon Publishing House, 2017, p. 11.

interpretări” [*Readings and Interpretations*] and “*Ciorne de jurnal domestic. Zilele după Iov*” [*Drafts of a Domestic Diary. Days after Job*]–, the book “ratifies axiologically various texts through a set of readings and interpretations”<sup>58</sup>.

The pages on Petre Pandrea reveal the encyclopaedic profile of this personality; Pandrea excelled in culture, philosophy, law, criminology, judicial psychoanalysis, in the study of the “Oltenian person”, a.o. As Ion Dur states, P. Pandrea “had a truly interesting biography of a Valachian mandarin, just to use one of his favourite terms, in which the common periods alternate with those doused with serendipity, frustration, penance and, why not, rebelliousness”<sup>59</sup>.

In the middle part of his work, Ion Dur as a “guide critic”, analyses books of both consecrated authors and of debutants, like: Al. Surdu, I. Hotico, M. Nencescu, G. Hasmațuchi, L. Grozea, T.A. Vidam, C. Necula, I. D. Sîrbu, L. Mânzat, M.– G. Stănișor, R. Stănese, R. Enache and M. Aiftincă. Along these exegeses, the critic is also adding an essay about media and a few reflections on the confrontation with the original manuscript of *Amurgul gândurilor* [*The Twilight of Thoughts*] by Emil Cioran.

In the end of his book, the diarist is giving testimony of one of the most tragic events in his life: “27 April 2016. It is Wednesday, The Holy Week. My wife’s heart has ceased to beat. Doina – or Zgrăbunță [Small mole], as I was nicknaming her, died after about five days of unbearable ordeal, as it usually goes with any incurable disease”<sup>60</sup>. The diary goes on with illustrations of other events relevant to a period in which Ion Dur had to go through a partially possible experience of resignation and through feelings that brought him closer to Job, a model of spiritual re-establishment.

*Critica judecării de gust* [*Critique of the Judgement of Taste*] is undoubtedly “a joy-book”<sup>61</sup>.

### **“Ion Dur always carries his «self» with him”**

16 years have passed since the publishing date of the first diary fragments until its appearance as a complete work<sup>62</sup>, yet the time span covered by

---

<sup>58</sup> *Ibidem*, p. 12.

<sup>59</sup> *Ibidem*, p. 16.

<sup>60</sup> Ion Dur, *Critica judecării de gust* [*Criticism of Taste Judgement*], p. 305.

<sup>61</sup> Constantin Necula, „O carte-bucurie. Remontarea axiologică a gustului rafinat al Filosofiei, Literaturii și Comunicării” [“A Joy-Book. Axiologic Re-Assembly of Refined Taste of Philosophy, Literature and Communication”], *Tribuna*, nr. 8075, 16 January 2018.

<sup>62</sup> See Ion Dur, *Jurnal domestic: 1971-2017. Însemnările unui in-formator* [*Domestic Diary: 1971-2017. Notes of an In-Form-er*], Bucharest, Romanian Book Publishing House, 2018.

*Jurnal(ul) domestic: 1971-2017: Însemnările unui in-formator [Domestic Diary. The Notes of an In-Form-er]* extends beyond 45 years. The book starts with a “Propedeutic”: “If opened with a desire to find into literature, literarised life or sensationalism, this diary ought better to be closed back again. [...] For this is a diary in which *autobiography* meddles parsimoniously with my personal life and with its extimacy, as much as my pen or my mouse was ready to pin down, and it is at the same time a *journal of ideas*, which is, I think, *its most resilient* part and, why not, probably the most interesting one, because it is trying the hardest to evade the weight of time and to be *reactive* in the face of a mental and cultural eon”<sup>63</sup>.

Ion Dur is inviting his readers into the maze of his life, through three main entrances: “Isarlîc fără sîc (*Între perfectul simplu și perfectul (des)compus*) [*Isarlik without Sik - Between the Simple Perfect and the (de)Composed Perfect Tense*]”, “Vărsătorul de lumină (*Mai mult și mai puțin ca perfectul*) [*The Bearer of Light – The More and Less Perfect Tense*], and “Zilele după Iov” [Days After Job]. The book meets the rigours of authenticity and warns its readers that such reading should not exclude the perspective of becoming: “I did not emerge like Minerva from Jupiter’s head. I became. The oak tree comes first in the shape of an acorn”. Ion Dur maintains that he “was extremely careful with formulations and with faithful transcription”<sup>64</sup>, yet without affecting “the text’s authenticity”. As for the prejudice associated with “publishing of diaries [solely] *posthumously*”, the diary writer believes it is “both ridiculous and counterproductive”<sup>65</sup>.

The becoming of the man Ion Dur, with all his “ups and downs” implied by his life’s itinerary, is thus summarized: “There are life slices that are extremely important to me, with their precariousness (from *precarius*) and fulfilments, with their ups and downs. My years of high-school, college, love at first sight and marriage, the Oltenian entre-act and, infuriatingly late, my coming to Sibiu, then the tribulations that accompanied my contact with the press, particularly the culture papers; not to overlook my activity as a high-school teacher and then in Sibiu, as a professor, in the academic environment, this one a very favourable river lock, until in the end I became an uncomfortable bloke, to avoid a more aggressive euphemism”<sup>66</sup>.

*Jurnalul domestic [Domestic Diary]* has been extensively commented<sup>67</sup>. Adrian Buzdugan says that this book is a “genuinely personal combination of

---

<sup>63</sup> *Ibidem*, p. 7.

<sup>64</sup> *Ibidem*, p. 15.

<sup>65</sup> *Ibidem*, p. 16.

<sup>66</sup> *Ibidem*, p. 12.

<sup>67</sup> Philosopher Ion Dur was invited by Constantin Aslam to the show “Wells of Philosophy”, edition of 6 July 2018, on the topic “From the Own Self to the Broad Self. Critical Reflections on Philosophic Diaries”. <https://radioromaniacultural.ro/azi-la-radio>

the inner and outer self”<sup>68</sup> and Constantin Necula considers it “a fabulous lesson. Of a live culture, crafted and thought about. And of love. In a Paulinic way, he is telling us how he learned that love never fails. And I believe him. Deeply. Sensibly”<sup>69</sup>. Further, he comments that Ion Dur’s becoming happened between “two poles of recollection: “Doina (Zgrăbunță), his loving, discreet and luminous Lady. And Constantin Noica, his cultural trainer, his rope ladder by which he sealed his cultural Heaven”<sup>70</sup>. And Andrei Ileni particularly noted the fact that “Ion Dur’s domestic diary is not «domesticated» (in the Diary)”<sup>71</sup>. While Sorin Lavric analysed the diary from the assumption that Ion Dur is an “adiabatic man”, “in whose mind along time there was enough place for two obsessions only: his passion for philosophy and his love for a woman”<sup>72</sup>.

To Radu Vancu, “[Ion Dur’s] Diary is the exercise of a man who structurally *is unable of confession; there is in him a sense of shame, a reticence in showing himself, that simply stops him from including the impure matters of everyday life in the diary*”<sup>73</sup>, yet beyond this objection, the commentator considers “the diary truly remarkable”. R. Vancu emphasizes other aspects as well, that make the book an interesting read, such as the way in which Ion Dur places himself face to face with alterity, a relation that generates the confessions of his own self; where the philosopher, by help of a “*crooked confessionism*”, writes about his wife “with highest emotional participation”, or where he talks about others, in fact “he unawarely talks about himself”.

---

romania-cultural-izvoare-de-filosofie-de-la-eul-propriu-la-sinele-largit-reflectii-critice-pe-marginea-jurnalelor-filosofice/

<sup>68</sup> Adrian Buzdugan, “Domestic Journal. The Notes of an In-form-er”, *Annals of Ștefan cel Mare*” University of Suceava. Philosophy, Social and Human Disciplines Series, vol. II, 2019, p. 79. Available at:

[http://www.apshus.usv.ro/arhiva/2019II/APSHUSDec2019\\_79\\_82.pdf](http://www.apshus.usv.ro/arhiva/2019II/APSHUSDec2019_79_82.pdf)

<sup>69</sup> Constantin Necula, „Metafizica lui «Dragostea nu cade niciodată»” [“Metaphysics of «Love never fails»”], *Tribuna*, 6 July 2018. Available at:

<http://www.tribuna.ro/stiri/eveniment/metafizica-lui-dragostea-nu-cade-niciodata-136447.html>

<sup>70</sup> *Ibidem*.

<sup>71</sup> Andrei Ileni, „Destăinuirii despre o existență pură” [Testimonies of a Pure Existence], *Tribuna*, 9 July 2018. Available at:

<https://www.tribuna.ro/stiri/eveniment/scribul-de-marti-destainuirii-dure-despre-o-existenta-pura-136527.html>

<sup>72</sup> Sorin Lavric, „Insul adiabatic” [“The Adiabatic Man”], *România literară*, Year L, no. 29, 29 June, 2018. Available at: <https://www.tribuna.ro/stiri/eveniment/scribul-de-marti-destainuirii-dure-despre-o-existenta-pura-136527.html>

<sup>73</sup> Radu Vancu, „Exigența pudorii și exigența adevărului” [“Exigency of Shame and Exigency of Truth”], *Transilvania*, no. 2 (2018). Available at:

<https://revistatransilvania.ro/wp-content/uploads/2018/12/04.Radu-Vancu-.pdf>

Horia Vicențiu Pătrașcu writes enthusiastically about the book, especially because it is “a philosopher’s diary”<sup>74</sup>. The essayist interprets the diary, eliminating any suspicion about a possible meddling with and distortion of the related facts by the author himself: “Ion Dur always carries his «self» with him, and this is why his diary is, as I strongly think, an authentic diary”<sup>75</sup>. Unlike other similar trials, *Jurnalul domestic [The Domestic Diary]* does not only offer the occasion for meditations on the theme of love, but is in itself “the narration of a beautiful love story, whose sole character is Doina, *alias* «Zgrăbunță»”. By comparing him to the philosopher from Păltiniș [Noica], a spirit with such a decisive role on Dur’s philosophic destiny, H. V. Pătrașcu states that “Ion Dur assimilates Noica, yet keeping a certain distance to him, which gives him freedom to elaborate his sober and context-based comments”<sup>76</sup>.

It has also been said about Ion Dur that he performed “an act of great courage”<sup>77</sup> by publishing the *Jurnalul domestic [Domestic Diary]* during his lifetime, because he assumed “the enormous ever-present risk of exposing oneself as prey to the whimsical receptions and interpretations of others”<sup>78</sup>. However, M. Sălcudean doubts the discursive authenticity and maintains that with Ion Dur “autobiographical writing displays a tone of re-remembrance rather than of a proper diary [...] Practically, the older notes, «egographies in nuce», as the author calls them, have been revisited and corrected, in view of publication”<sup>79</sup>. Somehow in the same vein of interpretation, Victoria Murărescu-Guțan considers the diary to be “a retrieving book of an embellished sincerity”<sup>80</sup>.

Whether these statements, casting doubt over the diary writer’s sincerity are right or not, is not the time and place here and now to debate. Still, the philosopher can be granted a right to defend himself, just as he does it in “Propedeutică”: “And then I turn back and ask all those purists: why and for what reason should we refuse to our spirit to salvage from oblivion (for it is oblivion, not amnesia, which is pathological), while transcribing the diary, certain emotion-images that have survived, why

---

<sup>74</sup> Horia Vicențiu Pătrașcu, „Ion Dur, Jurnalul domestic. Însemnările unui in-formator 1971–2017, Cartea Românească, 2018” [“Ion Dur, *Domestic Diary: 1971-2017. Notes of an in-form-er*”], Romanian Book, 2018”, *Revista de filosofie*, LXIV, 3, 2018, p. 303.

<sup>75</sup> *Ibidem*, p. 305.

<sup>76</sup> *Ibidem*, p. 304.

<sup>77</sup> Minodora Sălcudean, „Iluzie, seducție și autenticitate în scrierea confesivă” [“Illusion, Seduction and Authenticity in Confession Writing”], *Transilvania*, no. 2, 2018. Available at: <https://revistatransilvania.ro/iluzie-seducție-si-autenticitate-in-scrierea-confesiva/>

<sup>78</sup> *Ibidem*.

<sup>79</sup> *Ibidem*.

<sup>80</sup> See Victoria Murărescu Guțan, [“A retrieving book of an embellished sincerity”], *Sæculum*, 46, no. 2, 2018, pp. 161-165.

and for what reason must we resist this *natural* right of our mind to a truth as complete and completing as possible?! Only so, I believe, by re-knowledge, can we recover as much and as faithful as possible our *past*, and we can, by writing, *take possession* of it”<sup>81</sup>.

### Conclusions

Ion Dur’s writings have conquered a significant place from the very beginning, yet the essayist’s success did not come out of the blue, but rather after a long-time collaboration with prestigious journals from all over the country. From 1981 until his publishing debut in 1992, the philosopher has published dozens of articles. Aside from the good organisation of ideas and the pertinent nature of his judgements, the chroniclers of his books have praised the amplitude of his documentation. Being permanently guided by aesthetic criteria and by methods that enabled him to reach right into the essence of cultural and political phenomena, but also in the “insides” of some philosophers’ thinking, he has very often succeeded in providing insights into the core of their conceptions. By removing the interference of ideologies from the syllogisms of interpretation, the hermeneut has not only re-signified, but also broadened the exegetic field of many philosophic works or journalistic corpus. It will suffice to mention the minutely performed analyses of texts by M. Eminescu, I.L. Caragiale, O. Goga, M. Vulcănescu, C. Noica, E. Cioran and many others. And in this year’s appearing books, the critic is recovering theorist Vasile Băncilă and journalist Horia Stamatu from the “poste restante”, the latter being an opener of an essential chapter for the Romanian exile journalism.

Having permanently been anchored in the act of critique and in the world of ideas, Ion Dur has also stood out as a true “guide critic”. As a subtle observer of cultural tendencies, often signalling deviations, he has repeatedly proposed to harmonize the three factors that determine cultural progress: the author, the critic and the reader. The hermeneut has built bridges between generations and ages, has come forth to meet the hopeful young generation, giving them hints on their value and revealing to them the creative possibilities coiled inside their spiritual structure.

Ion Dur’s writings are undeniable illustrations of cultural openings that equally include Romanian and universal values as well.

---

<sup>81</sup> Ion Dur, *Domestic Diary*, p. 17.

## References

- Avram, V., (1994), „Drum deschis spre o exegeză Noica” [“An Open Road towards an Exegesis on Noica”], *Opinia publică*, no. 175, 25-31 May.
- Buzdugan, A., (2019), “Domestic Journal. The Notes of an Informer”, *Annals of Ștefan cel Mare” University of Suceava. Philosophy, Social and Human Disciplines Series*, vol. II, 2019, pp. 79-82. Available at: [http://www.apshus.usv.ro/arhiva/2019II/APSHUSDec2019\\_79\\_82.pdf](http://www.apshus.usv.ro/arhiva/2019II/APSHUSDec2019_79_82.pdf)
- Boerescu, D.S., (1993), „Cum să re(-)cunoaștem lucruri cu cuvinte” [“How to Re-Know Things with the Help of Words”], *Luceafărul*, 24 Febr.
- Cubleșan, C., (1994), „Exerciții de recunoaștere” [“Exercises of Recognition”], *Steaua*, no. 1-2.
- Enache, R., (2008), „La critique – entre fleuret et marteau” [“Criticism – Between Rapier and Hammer”], *Alkemie*, nr. 2, pp. 146-148. Available la: [http://www.revue-alkemie.com/pdf/Revue\\_de\\_litterature\\_et\\_philosophie\\_Alkemie\\_n2\\_\(Le\\_fragmentaire\).pdf](http://www.revue-alkemie.com/pdf/Revue_de_litterature_et_philosophie_Alkemie_n2_(Le_fragmentaire).pdf)
- Enache, R., (2013), „Terapii critice nonconvenționale” [“Non-Conventional Critical Therapies”], *Sæculum*, nr. 1-2, pp. 215-217.
- Deleanu, D., (1997), „De la Eminescu la Cioran,” [“From Eminescu to Cioran”], *Rostirea Românească*, no. 3-4.
- Diaconu, M., (2001), „Pe calea către școala filosofică a lui Nae Ionescu” [“Towards Nae Ionescu’s School of Philosophy”], *Viața Românească*, no. 3-4.
- Dur, I., (1985), „Trei introduceri la Devenirea întru ființă” [“Three Introductions to the Becoming into Being”], *Revista de filosofie*, no. 5, pp. 478-479.
- Dur, I., (1992), *Exerciții de recunoaștere [Exercises of Recognition]*, Craiova, Romanian Writing Publishing House.
- Dur, I., (1994), *Noica – între dandysm și mitul școlii [Noica - Between Dandyism and the Myth of School]*, Bucharest, Eminescu Publishing House.
- Dur, I., (1996), *De la Eminescu la Cioran, [From Eminescu to Cioran]*, Craiova, Romanian Writing Publishing House.
- Dur, I., (1999), *Noica – Portretul gazetarului la tinerețe [A Portrait of the Gazetteer in his Youth]*, Sibiu, Sæculum Publishing House.
- Dur, I., (2000), *Hîrtia de turnesol. Cioran inedit. Teme pentru acasă [The Litmus Paper. Cioran Unpublished. Homework]*, Sibiu, Saeculum Publishing House.
- Dur, I., (2007), *Cariatide [Caryatides]*, Sibiu, Psihimedia Publishing House.

- Dur, I., (2010), *Maculatorul cu spirală [The Spiral Notebook]*, Sibiu, “Lucian Blaga” University Publishing House.
- Dur, I., (2016), *Cioran. Conform cu originalul [Cioran. According to the original]*, Bucharest, Tritonic Publishing House.
- Dur, I., (2012), *Ciorne și zile, [Drafts and Days]*, Sibiu, “Lucian Blaga” University Publishing House.
- Dur, I., (2014), *Cel de-al treilea sens [The Third Meaning]*, Jassy, European Institut Publishing House.
- Dur, I., (2017), *Critica judecării de gust. Filosofie, literatură, comunicare [Criticism of Taste Judgement. Philosophy, Literature, Communication]*, Eikon “Lucian Blaga” University Publishing House.
- Dur, I. (2018), *Jurnal domestic: 1971-2017. Însemnările unui in-formator [Domestic Diary: 1971-2017. Notes of an in-form-er]*, Bucharest, Romanian Book Publishing House.
- Guga, S., (2012), „Maculatorul cu spirală” [“The Spiral Notebook”], *Vatra Veche*, an IV, no. 1 (37).
- Grigurcu, G., (2004), „Despre Nae Ionescu și Cioran” [“About Nae Ionescu and Cioran”], *România literară*, 2004, no. 38. Available at: [https://arhiva.romlit.ro/index.pl/despre\\_nae\\_ionescu\\_i\\_cioran\\_i](https://arhiva.romlit.ro/index.pl/despre_nae_ionescu_i_cioran_i)
- Guțan, I., (2019), *Funcția perenității [Function of Perenniality]*, Sibiu, Imago Publishing House.
- Hasmațuchi, G., (2008), „«Cariatide» sau împotriva veleitarismului cultural” [“Caryatides or Against Cultural Vanity”], *Sæculum*, 26, no. 2, pp. 104-105.
- Hasmațuchi, G., (2018), *Alternative culturale [Cultural Alternatives]*, Sibiu, Techno Media Publishing House.
- Ileni, A., (2018), „Destăinuirii despre o existență pură” [“Testimonies on a Pure Existence”], *Tribuna*, 9 July. Available at: <https://www.tribuna.ro/stiri/eveniment/scribul-de-marti-destainuiridure-despre-o-existenta-pura-136527.html>
- Lavric, S., (2008), „În contra presei de estradă” [“Against a Revue-Stage Press”], *România literară*, no. 23, 13 June. Available at: [https://arhiva.romlit.ro/index.pl/n\\_contra\\_presei\\_de\\_estrad](https://arhiva.romlit.ro/index.pl/n_contra_presei_de_estrad)
- Lavric, S., (2013), „Antologie interioară” [“An Interior Anthology”], *România literară*, no. 23, 7-13. 06, 2013. Available at: [https://arhiva.romlit.ro/index.pl/antologie\\_interioar](https://arhiva.romlit.ro/index.pl/antologie_interioar)
- Lavric, S., (2018), „Insul adiabetic” [“The Adiabatic Man”], *România literară*, Anul L, nor. 29, 29 June, p. 20.
- Manolache, V., (2013), *Repere teoretice în biopolitică [Theoretical Landmarks in Biopolitics]*, Bucharest, Publishing House of the Institute of Political Sciences and International Relations.

Mariș, I., (1997), „De la Eminescu la Cioran” [“From Eminescu to Cioran”], *Tribuna*, 20 June.

Mihăilescu, D.C., (1994), „Noica – între dandysm și mitul școlii” [“Noica – Between Dandyism and the Myth of School”], *Litere, arte, idei*, no. 27 (161), 18 July.

Mihăilescu, D.C., (2001), „Omul care aduce cartea” [“Book Man”], *ProTv*, 1<sup>st</sup> May.

Militaru, I., (1998), „Problema specificului românesc” [“The Problem of Romanian Specific”], *Ramuri*, nr. 2, February.

Murărescu-Guțan, V., (2018), „O carte a regăsirii de sine de o sinceritate agrementată” [“A retrieving book of an embellished sincerity”], *Sæculum*, 46, no. 2, pp. 161-165.

Necula, C., „O carte-bucurie. Remontarea axiologică a gustului rafinat al Filosofiei, Literaturii și Comunicării” [“A Joy-Book. Axiologic Re-Assembly of a Refined Taste of Philosophy, Literature and Communication”], *Tribuna*, no. 8075, 16 January 2018. Available at: <https://www.tribuna.ro/stiri/eveniment/pr-constantin-necula-critica-judecatii-de-gust-a-lui-ion-dur-o-carte-bucurie-remontarea-axiologica-a-gustului-rafinat-al-filozofiei-literaturii-si-comunicarii-131868.html>

Necula, C., „Metafizica lui «Dragostea nu cade niciodată»” [“*The Metaphysics of «Love Never Fails»*”], *Tribuna*, 6 July 2018. Available at: <http://www.tribuna.ro/stiri/eveniment/metafizica-lui-dragostea-nu-cade-niciodata-136447.html>

Niță, A., (2000) „Gazetarul Noica” [“Noica the Journalist”], *Contemporanul. Ideea europeană*, nr. 25, 22 June.

Niță, A., (2014), „Nordul axiologic” [“The Axiological North”], *Luceafărul de dimineață*, no. 7, July.

Pătrașcu, H., V., (2018), „Ion Dur, *Jurnalul domestic. Însemnările unui in-formator 1971–2017*, Cartea Românească, 2018” [“Ion Dur, *Domestic Diary: 1971-2017. Notes of an in-form-er*”, Romanian Book, 2018”], *Revista de filosofie*, LXIV, 3, pp. 303-306.

Popa, C.M., (2014), „Templierii” [“Templars”], *Mozaicul*, no. 1.

Popescu, T., (1994), „O structură de rezistență: «literatura de mijloc»” [“A Structure of Resistance: «the Middle Line Literature »”], *Observator*, München, no. 2-3, April-September.

Sartori, G., (2008), *Homo videns. Imbecilizarea prin televiziune și post-gândirea* [*Homo videns. Idiotizing through Television and Post-reasoning*], translation by Mihai Elin, Bucharest, Humanitas Publishing House.

Sălăvăstru, C., (1994), „Exerciții de recunoaștere – Identitate și valoare în cultura românească de azi” [“Exercises of Recognition – Identity

and Value in Today's Romanian Culture”], *Revista de filosofie*, no. 3, pp. 328-330.

Sălcudean, M., „Iluzie, seducție și autenticitate în scrierea confesivă” [“Illusion, Seduction and Authenticity in Confession Writing”], *Transilvania*, no. 2 (2018): 15-19. <https://revistatransilvania.ro/iluzie-seducție-si-autenticitate-in-scrierea-confesiva/>

Stănișor, M.-G., (2001), „Eseu de alchimie comparată” [“An Essay in Compared Alchemy”], *Transilvania*, no. 4, pp. 64-66.

Terian, A., (2008), „În contra culturii de estradă” [“Against a Revue-Stage Culture”], *Ziarul de Duminică*, 14 October.

Terian, A., (2017), *Dicționarul general al literaturii române [General Dictionary of Romanian Literature]* / vol. III, letters D-G, general coordinator: Eugen Simion; coordination and revision Gabriela Drăgoi, Teodora Dumitru, Victor Durnea, Laurențiu Hanganu, Mihai Iovănel, Remus Zăstroiu, 2-nd edition revised, completed and updated], București: Muzeul Literaturii Române, pp. 405-407.

Vancu, R., (2017), „Exigența pudorii și exigența adevărului” [“Exigency of Shame and Exigency of Truth”], *Transilvania*, no. 2, pp. 20-23. Available at:

<https://revistatransilvania.ro/wp-content/uploads/2018/12/04.Radu-Vancu-.pdf>

Vidam, T., (2015), „Der dritte Sinn” [“Third Meaning”], *Sæculum*, no. 1-2, pp. 111-118.