

"A fi pentru a ști, a ști pentru a avea, a avea pentru a putea, a putea pentru a face, a face pentru a fi oameni fericiți!"

F U N D A Ț I A



ACADEMIA DACOROMANA

„TEMPUS DACOROMANIA COMTERRA”

Sediul legal central: București, Dr. Taberei nr.26/119, dosar 4375/303/2008 la jud. sect.6; cont CEC Bank, Ag. Dr. Taberei, Buc., sect.6, Cod IBAN R035CECEB60443RON0354455, cod fiscal nr. 4929150. Academia DacoRomână -A.D.R.- este instituție autonomă în cadrul Fundației Academia DacoRomână "TDC" din 9.05.2008. Of. postal 66, g.1, CP. 58-14, certificat de înscrisoare a persoanei juridice fără scop patrimonial nr.35/PJ/2002. www.tempusdacoromania.ro, www.academiadacoromana.ro, www.partidulromanieieuropene.ro, geostroe@gmail.com

"Întru eternizarea valorilor temporale dacoromânești pe Terra noastră comună, într-o lume comterristă, a fiecăruia și a tuturor!"

NOMINATION

Bucharest, 1 October 2016

TO: The Nobel Committee of the
Royal Swedish Academy
Street: Källargränd 4
Stockholm, SWEDEN
Tel.: +46 (0)8 663 09 20
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SUBJECT: 2017 Nobel Prize in Literature

Dear Nobel Committee Members,

The "Academia DacoRomână" from Bucharest, Romania, is pleased to nominate the trilingual (Romanian-French-German) vanguard writer ADRIAN BOTEZ for the 2017 Nobel Prize in Literature.

He is born on 10 november 1955, in Gura Humorului, Suceava county, in Romania.

**LIST OF WORKS, WRITTEN BY ADRIAN BOTEZ,
Suggested for NOBEL Prize
(ORIGINAL BOOKS)**

- 1- *Epopoea Atlantică / Atlantic Epopee* (poetry) - Corgal Press Publishing House-Bacău, 2003 (100 pages);
- 2- *Jurnal din marea temniță interioară / Journal of the great interior dungeon* (poetry) -. Axa Publishing House-Botoșani, 1998 (114 pages);
- 3- *Basme- pentru copii, pentru oameni mari și pentru foarte mari oameni / Fairy tales – for children, grown-ups and great people* (prose) - Corgal Press Publishing House-Bacău, 2004 (187 pages);
- 4- *Nălucirile abatelui Bernardo – cinci povestiri fantastice / Ilusions of Superior Bernardo – five fantastic stories* (prose), Rafet Publishing House, Rm. Sărat, 2014 (63 pages);
- 5- *Domnul X – roman antepostidemmodernist / Mr. X – antepostidemmodernist novel* (prose), Rafet Publishing House, Rm. Sărat, 2015 (70 pages);
- 6- „*Prostul*” – *cincisprezece povestiri ciudate, cu EPILOG / (“The stupid” – fifteen strange stories, with an EPILOGUE*, Rafet Publishing House, Rm. Sărat, 2015 (143 pages);
- 7- *“Revoluția” lui Lucio Ferrante - sau Cabala Nebunilor - poveste alchimică / Lucio Ferrante’s “Revolution”- or Insane Cabbala – alchemic story* (prose) – Rafet Publishing House, Rm. Sărat, 2015 (370 pages);
- 8- „*Cazul Dacia...*” / *Dacia Case* (eseu), Rafet Publishing House, Rm. Sărat, 2011 (270 pages);
- 9- *Spirit și Logos, în poezia eminesciană - pentru o nouă hermeneutică, aplicată asupra textului eminescian / Spirit and Logos, in Mihai Eminescu’s poetry – for a new hermeneutics, applied on the text written by Mihai Eminescu* (hermeneutics/essay) - Rafet Publishing House, Rm. Sărat, 2005 (357 pages);
- 10- *Loja Iohanică Românească – ION Creangă, ION Luca Caragiale, IOAN Slavici - pentru o nouă hermeneutică, aplicată asupra textelor lui Ion Creangă, Ion Luca Caragiale și Ioan Slavici / Romanian Iohanic Lodge– ION Creangă, ION Luca Caragiale, IOAN Slavici - for a new hermeneutics, applied to the texts written by Ion Creangă, Ion Luca Caragiale and Ioan Slavici* (hermeneutics/essay) - Rafet Publishing House, Rm. Sărat, 2006 (584 pages).

Total pages: 2.158 p.

prof. dr. Adrian Botez

SHORT LIST OF WORKS, WRITTEN BY ADRIAN BOTEZ,

Suggested for NOBEL Prize

(ORIGINAL BOOKS)

- 1- *Epopeea Atlantică / Atlantic Epopee* (poetry) - Corgal Press Publishing House-Bacău, 2003 (approx. 100 pages);
 - 2- *Jurnal din marea temniță interioară / Journal of the great interior dungeon* (poetry) - Axa Publishing House-Botoșani, 1998 (approx. 114 pages)
 - 3- *Basme- pentru copii, pentru oameni mari și pentru foarte mari oameni / Fairy tales – for children, grown-ups and great people* (prose) - Corgal Press Publishing House-Bacău, 2004 (approx. 187 pages);
 - 4- *Nălucirile abatelui Bernardo – cinci povestiri fantastice / Ilusions of Superior Bernardo – five fantastic stories* (prose), Rafet Publishing House, Rm. Sărat, 2014 (approx. 63 pages);
 - 5- „*Cazul Dacia...*” / *Dacia Case* (essay), Rafet Publishing House, Rm. Sărat, 2011 (approx. 270 pages);
 - 6- *Spirit și Logos, în poezia eminesciană - pentru o nouă hermeneutică, aplicată asupra textului eminescian / Spirit and Logos, in Mihai Eminescu's poetry – for a new hermeneutics, applied to the text written by Mihai Eminescu* (hermeneutics/essay)- Rafet Publishing House, Rm. Sărat, 2005 (approx. 357 pages).
- Total pages: 1.091 p.

NOTE: This “approx.” (for approximation) refers to the difference in the number of pages between A4 format (requested by translators) and the A5 format (the books are printed in)!.

ADRIAN BOTEZ

(CURRICULUM VITAE, FOR NOBEL PRIZE NOMINATION)

Born on the 10th of November 1955, at Gura Humorului, Suceava County.

Father: **IOAN** – Aviation Lt. colonel, in The Royal Fleet; his father has as ancestor (great-great-great-grandson), on his mother side, “the Martyr of *Bucovina*” – **VOIVODE GRIGORIE GHICA III**, ruler of Moldavia (1764-1767 and 1774-1777) and Walachia (1768-1769); assassinated by the Turks, by strangulation, then beheaded, at Beilic (house to accommodate the Turks who passed through Iasi), on the 1st of October 1777, because “*he ardently protested against ceasing Bucovina to the Habsburg Empire. Irritated by the protests of the ruler, the Austrian asked the Turks to abolish him. His resting place is St. Spiridon Church of Iași*”.

Mother: **ADRIANA** - clerk at PTTR (Telecommunication and Postal Services); mother, on her mother's side, descends (as great-great-granddaughter) from Romanian Orthodox Churchmen and from the most important clerical painter in the 19th century Romania, **EPAMINONDA BUCEVSCHI / BUCESCU** (**MIHAI EMINESCU**'s good friend from Bucovina), and by in-law (after her sister-in-law), she is allied with **PORUMBESCU** family, in

Stupca (family that gave another martyr from Bucovina, because of his Romanian principles: CIPRIAN PORUMBESCU).

He attends primary school (1962-1966) in his native town, with schoolmistress **ELENA BUȚINCU** – God rest her soul and her lioness voice! In Gura Humorului, he also attended the gymnasium (1966-1970).

Next, the examination to enter high school....: one of the teachers in the examining committee (subsequently, his Romanian teacher, for a year...then, departed this life!), Mrs. **ELEONORA CRAINIC**, remarks his ebullient imagination, which the “*candidate*” used to complete... knowledge and answers, about the novel written by Sadoveanu ...

High School (1970-1974).

Graduate, with baccalaureate examination, of Gura Humorului Academic High School– 1974.

Here, at this high school, he becomes collaborator (since 1972), then, since 1973, Editorial Director of high school magazine: **NĂZUINȚE (STRIVINGS)** – where he makes his (absolute!) debut as a poet, but also as essayist and literary critic ... (at the *Staff Post Office*!). His masters, at this level, his Latin Teacher, **NICOLAE POPESCU**, and Romanian Teacher, **ELEONORA MURARIU**, who stimulate and encourage him (both of them...) in the idea to “*attend*” the Philology Specialty...Fatal mistake of “conspirator thorough-bred” (...Adrian Botez acknowledges today!)

Graduate of Faculty of Philology (Romanian-French department) at “**ALI.Cuza**” University – Iași – 1978. His master here: Prof. **DUMITRU IRIMIA, PhD.** (Adrian Botez’s mentor from the first semester of the first academic year! – stimulating him towards the subtle art of hermeneutics...).

He is assigned by means of government, in 1978, at the **Agro-industrial High School of Adjud** (today, “**Gh. Balș**” Technical College). Since 1978, he becomes a member of Culture Centre Literary Circle of Adjud – **LUMINA (The Light)**. In 1979, when Mr. **TITUS VÂJEU** comes to Adjud, to “*televis*” the writers in Adjud, he browses, for further censorship, the poem notebooks of the young teacher Adrian Botez, he is simply terrified: “*Well, you write about Christs and seraphims! This can’t be, sir! Don’t you have anything else?*”

No. **Adrian Botez had nothing else.** Stubborn and infernal, this inhabitant of Bucovina!

...So, instead of being published according to the “*typical*” political compromise of those times, **ADRIAN BOTEZ PREFERRED TO WAIT HIS (POETIC) DEBUT FOR ... 19 YEARS (THAT IS, UP TO 1998)!!!**

...In the meantime, he passes all certification examinations: permanent teacher examination (1981), Second Teaching Expertise Degree (1986) and First Teaching Expertise Degree (1992). It is the year when he enrolls the PhD., at the same time as the First Teaching Expertise Degree.

Doctor Philological Sciences - with the paper *Spirit and Logos, in the poems written by Mihai Eminescu* (scientific coordinator: Prof. **DUMITRU IRIMIA, PhD.**, of “**ALI.Cuza**” University - Iași). – “*proclaimed*” on the 14th of February 1997, at “**AL I. Cuza**” University - Iași,

Amphitheatre III-12. The member of the examination commission who will offer him the title of “*doctor in philological studies*” are the Universities of Bucharest (First Main Scientific Researcher, at „*G. Călinescu*” - Institute of History and Literary Theory, Bucharest – Mrs. **ROXANA SORESCU**), Cluj-Napoca (Prof. **MIRCEA BORCILĂ, PhD.**), Timișoara (Prof. **IOSIF CHEIE-PANTEA, PhD.**) and Iași (Prof. **LIVIA COTORCEA, PhD.**).

Between the years of 1997 and 2001 – he has one final spiritual master: **VICTOR OPRESCU**, secretary of Anthroposophical Society of Romania – who will initiate him in Steiner’s anthroposophical rosicrucianism.

Presently, A.B. is a Romanian teacher, at “*Gheorghe Bals*” Technical College -Adjud. He is married to a woman, **ELENA**, who he should write a book on, a book as large as the Bible, to thank her for being in his life. And with three children (thank God, healthy in body, and especially in soul!), who this dear woman offered to him: **OANA, OCTAVIAN, ELENA**.

LET’S REVIEW...and we continue:

Absolute debut (with poems and essay / critics): in 1972, at *Năzuințe*” magazine (where he was editor-in-chief), belonging to Gura Humorului Academic High School.

Debut (with poetry) in a consecrated cultural magazine: 1988, *Steaua* magazine-Cluj.

Debut (with essays) in a consecrated cultural magazine: 1985, in *Collegium* magazine-Iași, Society Bulletin of Philological Sciences of Romania.

In 1999, he founded and becomes coordinator editor of biannual magazine called **CONTRAATAC** – education, culture, literature and attitude magazine, for both teachers and students – *having as main goal fighting bad taste, imposture and immoral-anti-artistic aggression*– of Adjud.

on-line edition (in collaboration with ARP magazines): *Contraatac – magazine of culture and Christian attitude*: <http://revistacontraatac.wordpress.com>

PUBLISHING ACTIVITY:

I - in editorial collective of *Scara* - Bucharest, editor at „*ONYX*” magazine, DUBLIN/IRELAND, editor at *Starpress Vâlcea Turism* (ROMANIAN-CANADIAN-AMERICAN international online magazine, for tourism, culture, business, diaspora and news), editor at *MIORIȚA USA Newspaper, The only Romanian INDEPENDENT newspaper of America* - editor at *Ardealul literar* - Deva, editor at *Crezul nostrum* - Bacău, editor at *Salonul literar* - Focșani, member in the editorial staff of “*FOAIE NAȚIONALĂ*” magazine - Bucharest etc.

Honorary Member of staff Collectives of „*REGATUL CUVÂNTULUI*” and „*SFERA EONICĂ*” magazines – universal culture magazine edited under The Romanian Writers League.

II – He published in and (regularly or sporadic) collaborates at the following magazines and newspapers: *Steaua*-Cluj, *Cetatea culturală*-Cluj, *Citadela*-Satu Mare, *Zodii în cumpănă*-Oradea, *Nova Provincia Corvina*-Hunedoara, *Vatra veche*-Târgu Mureș, *Viața Românească*-Bucharest, *Luceafărul*-Bucharest, *Dimândarea*-Bucharest, *Deșteptarea aromânilor*-Bucharest, *Permanențe*-Bucharest, *Rost*-Bucharest, *Origini*-Bucharest, *Cotidianul*-Bucharest, *Collegium*-Iași, *Poezia*-Iași, *Porto Franco*-Galați, *Plumb*-Bacău, *Credința Ortodoxă*-Bacău, *Fereastră*-Mizil, *Pro-Saeculum*-Focșani, *Oglinda literară*-Focșani, *Observator*/München-Germany etc. – as well as at the electronic magazines of ARP-Artur Silvestri: *Neamul Românesc*, *Ecoul*, *Epoca*, *Luceafărul Românesc*, *Dacologica*, *Studii etnoistorice*, *Monitor cultural*, *Arhiva românească*, *Tânărul scriitor*, *Scriitori români contemporani*, *Universul cărților*, *Boabe de grâu*, *Soarele* – but also *Agero*-Stuttgart, *Noi nu*, *Clipa*-California (USA), *Vâlcea Turism*-Canada, *Miorița USA*/California-USA, *Sfera online*, *Curentul Internațional*/Canada, *Revista Phoenix*/Arizona-USA, *Bruxelles Mission* – portal of Romanians from Netherlands, *Slova Creștină*, *Revista Zeit*-Brăila, *Napocanews*, *Starpress Vâlcea Turism*/Canada, *Destine literare*/Canada, *Pagini românești-Romanian Pages*/New Zealand, *Constelații diamantine*-Craiova, *Scurt Circuit Oltean*-Craiova, *ScrieLiber*-Iași, *Feed Back*-Iași etc. etc.

POETRY VOLUMES: 1-*Jurnal din marea temniță interioară* (*Journal of the great interior dungeon*) (Axa-Botoșani, 1998); 2-*Rog inorog* (*Pray unicorn*) (Literary Circle-Focșani, 1998); 3-*Povestea unui colecționar de audiențe* (*The story of an audience collector*) (Corgal Press-Bacău, 2003); 4- *Epopoea Atlantică* (*Atlantic Epopee*) (Corgal Press-Bacău, 2003); 5- *Eu, barbarul* (*I, the barbarian*) (House of Writers-Bacău, 2005); 6- *Crezuri creștine - 70 de sonete cruciate* (*Christian creeds - 70 crusade sonnets*); *Van Gogh – perioada Borinage (tumorile artei)* (*Van Gogh – Borinage period (art tumours)*, House of Writers, Bacău, 2005; 7-*Nu mai ridicăți din umeri!* (*Stop shrugging your shoulders*) (Rafet Publishing House, Rm. Sărat, 2007); 8-*În contra demenței de astăzi în cultura română* (*Against the today's Romanian culture*) (ProPlumb Publishing House, Bacău, 2008); 9- *Aici – la-nălnirea tuturor câinilor* (*Here – meeting all the dogs*), Rafet Publishing House, Rm. Sărat, 2009; 10-*Cartea Profețiilor* (*Profets' Book*), Rafet Publishing House, Rm. Sărat, 2010; 11-*Linștea lumii* (*Silence of the world*), Dacia XXI Publishing House, Cluj-Napoca, 2011; 12- *Obârșii* (*Provenance*), Rafet Publishing House, Rm. Sărat, 2012; 13-*La prohodul bradului* (*At the burial of the fir tree*), Rafet Publishing House, Rm. Sărat, 2013; 14-*Cavalerii Apocaliptici. Psalmidieri în Vârful Muntelui* (*Apocalyptic knights. Chants on the Top of the Mountain*), Rafet Publishing House, Rm. Sărat, 2014; 15-*Eliberarea de trepte* (*Clearance of steps*), Rafet Publishing House, Rm. Sărat, 2015.

Presence in bilingual anthology (Romanian-French) *În căutarea îngerului – En quête de l'ange - Seeking for the Angel*, from the creation of poets in Vrancea, selection made by prof. VALERIU ANGHEL, Pallas, Focșani, 2006 – translation by Prof. CONSTANTIN FROSIN, PhD. Presence in the English anthology of Prof. DAN BRUDAȘCU, PhD.: *Voices of contemporary Romanian poets – selection and English version by Dan Brudașcu*, Sedan Publishing House-Cluj, 2007. Included in *Anthology of Romanian Sonnet*, by Radu Cârneli - vol. III. Included in all three volumes of trilogy *Cartea întâlnirilor* (*Book of meetings*), de Eugen Evu.

PROSE: 1-volume *Basme- pentru copii, pentru oameni mari și pentru foarte mari oameni* (*Fairy tales – for children, grown-ups and great people*) (Corgal Press-Bacău, 2004); 2-*Nălucirile abatelui Bernardo – cinci povestiri fantastice* (*Ilusions of Superior Bernardo – five fantastic stories*), Rafet Publishing House, Rm. Sărat, 2014; 3- „*Prostul*” – *cincisprezece povestiri ciudate, cu EPILOG* (“*The stupid*” – *fifteen strange stories, with an EPILOGUE*), Rafet Publishing House, Rm. Sărat, 2015; 4- *Domnul X – roman antepostidenmodernist* (*Mr. X – antepostidenmodernist novel*), Rafet Publishing House, Rm. Sărat, 2015; 5- “*Revoluția*” lui Lucio Ferrante - sau *Cabala Nebunilor* - *poveste alchimică* (*Lucio Ferrante's “Revolution”- or Insane Cabbala – alchemic story*) - Rafet Publishing House, Rm. Sărat, 2015.

CRITIC/HERMENEUTICS: 1- *Prigoniții cavaleri ai Mielului* - *despre poezia cultă aromânească* (*Lamb's oppressed knights – about Macedo-Rumanian cult poetry*) (Dimândarea părintească Publishing House, Buc., 2000); 2- *Spirit și Logos, în poezia eminesciană* - *pentru o*

nouă hermeneutică, aplicată asupra textului eminescian (Spirit and Logos, in Mihai Eminescu's poetry – for a new hermeneutics, applied on the text written by Mihai Eminescu) (Rafet Publishing House, Rm. Sărat, 2005); 3-*Loja Iohanică Românească – ION Creangă, ION Luca Caragiale, IOAN Slavici – pentru o nouă hermeneutică, aplicată asupra textelor lui Ion Creangă, Ion Luca Caragiale și Ioan Slavici (Romanian Iohanic Lodge– ION Creangă, ION Luca Caragiale, IOAN Slavici – for a new hermeneutics, applied on the texts written by Ion Creangă, Ion Luca Caragiale and Ioan Slavici)* (Rafet Publishing House, Rm. Sărat, 2006) – obtained the Price of Excellence from Rafet Publishing House, for 2006; 4-*Cei Trei Magi ai prozei românești (Mihail Sadoveanu, Liviu Rebreanu, Mircea Eliade) – și Epoca Mihaelică : pentru o nouă hermeneutică, aplicată asupra textelor lui Mihail Sadoveanu, Liviu Rebreanu și Mircea Eliade (The Three Magus of Romanian poetry (Mihail Sadoveanu, Liviu Rebreanu, Mircea Eliade) – and Michaelic Epopee: for a new hermeneutics, applied on the texts written by Mihail Sadoveanu, Liviu Rebreanu and Mircea Eliade)* (Rafet Publishing House, Rm. Sărat, 2007) – obtained the Price of Excellence from Rafet Publishing House, pentru 2007; 5- *Opera scrisă a lui Corneliu Zelea Codreanu – între vizionarism și alchimie națională (Corneliu Zelea Codreanu's written works – between visionaries and national alchemy)* Criterion Publishing, Bucharest, 2009; 6-**NORMALITATEA REACȚIONARĂ: sinergia scris-făptuire-ființare cosmică, la Grigore Ureche, Miron Costin, Ion Neculce – pentru o nouă hermeneutică, aplicată asupra textelor cronicarilor moldoveni: Grigore Ureche, Miron Costin, Ion Neculce, (REACTIONARY NORMALITY: cosmic writing-fact-existence synergy, in Grigore Ureche, Miron Costin, Ion Neculce – for a new hermeneutics, applied on the texts written by Moldavian reviewers: Grigore Ureche, Miron Costin, Ion Neculce),** Rafet Publishing House, Rm. Sărat, 2012; 7-**„DOSOFTEI – VESTITORUL LUI EMINESCU – prima abordare stilistico-poetică/hermeneutică, a operei Sfântului Mărturisitor DOSOFTEI” (DOSOFTEI – MESSENGER OF EMINESCU – the first stylistic – poetic / hermeneutic approach of St. Metropolitan DOSOFTEI's work)** – Rafet Publishing House, Rm. Sărat, 2014; 8-**„EMIL BOTTA – închinător înfrânt Eminescului...?! ARHEII EMILBOTTIENI” (EMIL BOTTA – defeated prayer before Eminescu...?! EMILBOTTA ARCHEUS)**– Rafet Publishing House, Rm. Sărat, 2015.

ESEURI: 1-Ruguri – România sub asediu (Piles – Romania under sedge), Carpathia Press, Buc., 2008 (afterword by dr. Artur Silvestri); 2-*Cartea Cruciaților Români (Book of Romanian Crusaders),* Rafet Publishing House, Rm. Sărat, 2008; 3-*„Cazul Dacia...” (Dacia Case),* Rafet Publishing House, Rm. Sărat, 2011;

-STARTING 15TH OF MAY 2004, HE IS A MEMBER OF THE ROMANIAN WRITERS UNION.

-STARTING 18TH SEPTEMBER 2011, HE IS A COLLABORATOR MEMBER OF ROMANIAN WRITERS ASSOCIATION, OF QUÉBEC/CANADA.

-STARTING 15TH MAY 2014, HE IS A MEMBER OF TDC DACO-ROMANIAN ACADEMY (« TEMPUS DACOROMÂNIA COMTERRA »).

-„PROVINCIA CORVINA” Cultural-humanitarian and scientific Association - HUNEDOARA and „NOVA PROVINCIA CORVINA” magazine staff for cultural rear-

guard -HUNEDOARA – offers „*DIPLOMA OF EXCELLENCE, FOR YEAR 2011*”: „It is awarded to Mr. *ADRIAN BOTEZ-senior, for his polyedric work, impregnated by authentic Romanian sense*” – on the 14th of January 2012.

- *PROVINCIA CORVINA*” Cultural-humanitarian and scientific Association - HUNEDOARA and *NOVA PROVINCIA CORVINA*” magazine staff for Literature and Art- Chairperson: Eng. ION URDĂ, PhD.; editor-in-chief: academician EUGEN EVU - „offers „*DIPLOMA OF EXCELLENCE, FOR YEAR 2013, to Mr. ADRIAN BOTEZ-senior, for the extraordinary poem volume <<LA PROHODUL BRADULUI / AT THE FUNERAL OF THE FIR TREE>>* , as well as for the originality of his entire literary work”.

-He is laureate of the Great Prize offered by the Literary Salon -Dragosloveni - 26th edition, November 1998.

- U.S.R. Prize, for POETRY - for year 2005.

- U.S.R. Prize, at CRITICS/HERMENEUTICS, for year 2006.

-Great Prize of „*Titel Constantinescu*” International Literature Festival, Rm. Sărat, 2011 – for his essay volume named „*Cazul DACIA... / DACIA Case*”

PRIZE FOR JOURNALISM: On Thursday the 3rd of June 2010, at the head office of Romanian Writers Union, he was la awarded The Prize for Journalism (in the Prizes of Romanian International Association of Writers and Art Figures - *LITERART - XXI* and of *Origini* magazine – *Romanian Roots*, on years 2008-2009): Prof. Adrian Botez, PhD. (according to *Conexiuni Magazine*, 6th year, no. 64, July 2010).

PRIZE OF EXCELLENCE, AT THE 5TH EDITION OF „TITEL CONSTANTINESCU” INTERNATIONAL FESTIVAL (organized by Rafet Publishing House), awarded by „*RENAȘTEREA RÂMNICEANĂ*” CULTURAL ASSOCIATION, for his volume „*NORMALITATEA REACȚIONARĂ: SINERGIA SCRIS-FĂPTUIRE-FIINȚARE COSMICĂ, LA GRIGORE URECHE, MIRON COSTIN, ION NECULCE -pentru o nouă hermeneutică, aplicată asupra textelor cronicarilor moldoveni: Grigore Ureche, Miron Costin, Ion Neculce*” (*REACTIONARY NORMALITY: cosmic writing-fact-existence synergy, in Grigore Ureche, Miron Costin, Ion Neculce – for a new hermeneutics, applied on the texts written by Moldavian reviewers: Grigore Ureche, Miron Costin, Ion Neculce*), Rafet Publishing House, Rm. Sărat, 2012.

“*FĂNUȘ NEAGU*” PRIZE, of “*TITEL CONSTANTINESCU*” INTERNATIONAL FESTIVAL, 7TH Edition, Rm. Sărat (Republic of Romania)-Edineț (Republic of Moldavia)-2014.

“*DIPLOMA FOR SUBSTANTIAL CONTRIBUTION TO THE DEVELOPMENT OF FRIENDLY RELATIONS BETWEEN ROMANIAN EVERYWHERE*”, in „*TITEL CONSTANTINESCU*” International Festival of Literary Creation, Edineț (Republic of Moldavia) – Râmnicu Sărat (România).

DIPLOMA OF EXCELLENCE, FOR JOURNALISTIC ACTIVITY, IN YEAR 2013, awarded by *SCURT CIRCUIT OLTEAN* magazine, (editor-in-chief: Mrs. MARINELA PREOTEASA).

Nominated at ARP (Romanian Association for Patrimony) Prizes, for 2007 - for his work "*LOJA IOHANICĂ ROMÂNEASCĂ / ROMANIAN IOHANIC LODGE*".

-HONORIFIC CITIZEN OF ADJUD TOWN- 2009.

-He is offered the title of "DOCTOR HONORIS CAUSA" of the DACO-ROMANIAN Academy (DACO-ROMANIAN ACADEMY -A.D.R. is the main autonomous component of ADRTDC Foundation and, at the same time, the unique connection of the National Institute for Romanianism and Romanianistic -INPROROM, founded in 1991, and DECENEU Study Circle), by the Chairperson (Mr. GEO STROE) and ADR members: "for the entire activity in recording national values" (the 6th of August 2015).

-On the 21st of November 2015, in "EMIL BOTTA" Festival-Adjud, 4th edition, ADR-TDC Chairperson, GEO STROE, nominated Adrian Botez, as sole candidate (on behalf of the TDC DACO-ROMANIAN ACADEMY), to the NOBEL PRIZE IN LITERATURE, for 2017.

Adrian Botez IS PRESENTLY IN: Dictionary of Romanian Writers from today (of Romania, Basarabia, Northern Bucovina, Serbian Banat, Occidental Europe, Israel, America) – by Boris CRĂCIUN and Daniela CRĂCIUN-COSTIN, Iași, 2011; Vocație și destin - dicționarul personalităților vrâncene / Vocation and destiny – dictionary of personalities from Vrancea, Terra Publishing House, Focșani, 2000, by Valeriu ANGHEL; Dictionary of writers and journalists from, by Florin MUSCALU, "V" Magazine Publishing House Focșani, 1999; Elementary dictionary of contemporary Romanian writers–in ARP electronic magazines; "OCTAVIAN VOICU" Bibliographic album – Creators from Middle Moldavia, House of Writers Publishing House, Bacău, 2005; Writers' Atheneum –Ateneul Scriitorilor Publishing House, Bacău, 2008; CONSTELAȚII LITERARE VRÂNCENE / LITERARY CONSTELLATIONS FROM VRANCEA (dictionary, volume I), by Petre ABEABOERU, Terra Publishing House, 2013; Harfele harului - antologie de poezie creștină (The harps of talent – anthology of Christian poetry, made by Eugen EVU and Ion URDĂ, Corvin Publishing House-Deva, 2007; Cuvinte pentru urmași, vol II, Modele și exemple pentru Omul Român (Words for descendants, volume II, Models and examples for the Romanian, Carpathia Press, 2007 – edition tended by Artur SILVESTRI; Al Cincilea Patriarh (The Fifth Patriarch), Intermundus, Buc., 2007- edition tended by Artur SILVESTRI; Antologie literară (Literary Anthology), Valman, Rm. Sărat, 2007, edition tended by Gh. NEAGU; Antologiile revistei SINGUR (SINGUR Magazine Anthologies) (vol. I – Poetry + vol. II - Prose); ANTOLOGIA SCRITORILOR ROMÂNI CONTEMPORANI DIN ÎNTREAGA LUME (NATHOLOGY OF CONTEMPORARY ROMANIAN WRITERS FROM ALL THE WORLD), Starpress 2011 (vol. I – Poetry + vol. II - Prose) – English version – and L'ANTOLOGIE DES ECRIVAINS DE TOUT LE MONDE (Poetry+Prose) – French version, Fortuna Publishing House, 2012 (under tender of Ligya DIACONESCU); Antologia PARADOXISMULUI Internațional (International PARADOXISM Anthology) (vol. 7, 8, 9), edited by Prof. Florentin SMARANDACHE, PhD. (2011, 2012, 2013); ANTOLOGIA SCRITORILOR ROMÂNI – de pe toate continentele

(*ANTHOLOGY OF ROMANIAN WRITERS – on all continents*) (anthologist: Elisabeta IOSIF), Cetatea Cărții Publishing House, Bucharest, 2014; *ANTOLOGIA DE POEZIE CONTEMPORANĂ ROMÂNEASCĂ – „PORNI LUCEAFĂRUL”* (ANTHOLOGY OF CONTEMPORARY ROMANIAN POETRY – “HERE GOES THE MORNING STAR”, edited by Mrs. Carmen CĂTUNESCU –Scrișul contemporan Publishing House, Ploiești, 2014; *ANTOLOGIA DE PROZĂ CONTEMPORANĂ ROMÂNEASCĂ – „SĂRMANUL DIONIS”* (ANTHOLOGY OF CONTEMPORARY ROMANIAN PROSE – “POOR DYONYSOS”), edited by Mrs. Carmen CĂTUNESCU –Scrișul contemporan Publishing House, Ploiești, 2014, *Cuvântul în timp – antologie de poezie, proză și eseistică* (*Word in time – anthology of poetry, prose and essays*), Grinta Publishing House, Cluj-Napoca, 2011; *PAGINI DE ISTORIE LITERARĂ VALAHĂ DE MÂINE* (PAGES OF TOMORROW’S WALLACHIAN LITERARY HISTORY) (volume II), by Ion PACHIA-TATOMIRESCU, Waldpress Publishing House, Timișoara, 2015 etc.

The critic, MIRCEA DINUTZ makes his literary profile, in *Pro-Saeculum* Magazine, no. 3-4, Focșani, May-June 2005 (*Adrian Botez - a Holy Grail’s Knight*).

-HONORIFIC MEMBER OF THE INTERNATIONAL ASSOCIATION OF PARADOXISM– awarded by Chairperson Florentin Smarandache, PhD. from the University of New Mexico/USA, on the 17th of September 2011.

-CERTIFICATE OF APPRECIATION AND ACKNOWLEDGEMENT OF THE VALUABLE CONTRIBUTION TO CULTURE, awarded to Prof. ADRIAN BOTEZ, PhD. by the „Math & Sciences Department”, of University of New Mexico – Gallup Branch/USA, for 2008-2009.

-He is chosen for *THE RESEARCH BOARD OF ADVISORS* distinction, he is nominated as “*MAN OF YEAR 2005*”, for merits in culture and education– and for *THE WORLD MEDAL OF FREEDOM* - by *THE AMERICAN BIOGRAPHICAL INSTITUTE*, Raleigh, North Carolina, U.S.A.

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http://www.aslrq.ro/ASLRQ_fichiers/membri_files/adrian%20botez.htm

Prof. Adrian Botez, PhD.

CRITICAL OPINIONS

CRITICAL APPRECIATIONS (SELECTION) ON ADRIAN BOTEZ'S WORKS...ALONG TIME...

ROXANA SORESCU, 1st main scientific researcher, "George Călinescu"-Institute of History and Literary Theory- București:

"In the Romanian literary critic, there aren't any works of such type. By means of the work Spirit and Logos, in Eminescu's poetry, Mr. Adrian Botez, is a precursor. On the road he goes many people will try to follow, but they will meet ecstatic babble, with the severe disciplines, which are Mystic and Initiation in the spiritual field – but this is the risk of any new research. Mr. A. Botez, resets under discussion, out of an unprecedented angle, the entire vision on the poetry written by Eminescu and the poetic revelation state, in general (...)" (according to Appreciations of the PhD. Commission, the 14th of February 1997, in the Faculty of Philology of the "A.I.I.Cuza" University – Iași – about his paper Spirit and Logos, in Eminescu's poetry, which became the book Spirit and Logos, in Mihai Eminescu's poetry – for a new hermeneutics, applied on the text written by Mihai Eminescu - Rafet Publishing House, Rm.Sărat, 2005).

"Adrian Botez is the author of a poem that seeks a definitive air and finds, itself, denying by affirmation, it is comfortable, re-immured."

AUREL RĂU, editor-in-chief of Steaua magazine from Cluj– in the Foreword to the debut volume, Journal from the great interior dungeon, Axa, Botoșani, 1998)

"Metaphoric poet, with an incomparable prosodic scheme, Adrian Botez starts to become a name in the Romanian lyrics."

VALERIU ANGHEL – in Pro-Saeculum magazine, November, 1998

"I read these comments at VOSHOPOLEA [Lamb's persecuted knights, Fundația Aromâna Publishing House "Dimândarea părintească"-Buc., 2000], great lyrical – epical poem of Nida Boga, breathless! Having the feeling that I am listening to one of the most important books written by Johann Gottlieb Fichte, „Words to the German nation (Reden an die Deutsche Nation”, 1809). (...) And us, Romanian, need such soul impulses, in the time of our destructure (...) An offensive speech is the entire book written by Professor Adrian Botez, from Adjud, a substantially patriotic speech, usually with vatic accents (...)"

HRISTU CÂNDROVEANU – in Deșteptarea aromânilor magazine, 11th year, no. 10 (127), October 2000

"Ambitious, profound, with a taste for the scholarly magnitude text, Adrian Botez breaths easily in the hard air of ideas, no matter how high, he starts real consciousness earthquakes, with devastating projections in moral and intellectual plan, he experiments without necessarily having the vocation of the experiment, succeeding – in most pages of the hereby epopee [<<ATLANTIC EPOPEE>>] - to produce deep revelations in the aesthetic and ontological dimension. (...)Poet, firstly, with serious magic-mythological knowledge, extraordinary scholar, haunted by sanctuary aroma, touched in the sacred aura of icons and the hard air of ideas, proser and essayist, from the yet narrower reserve of autochthone scholar,

fighter with a grace on the road of Good and Artistic, Adrian Botez is a thinker and writer fully mature, vigorous and competitive at national level."

MIRCEA DINUTZ- in *Pro-Saeculum* magazine-Focșani, no. 3-4, June-July, 2005: art. *Adrian Botez – a Holy Grail Knight*

LITERARY DIALOGUE (Year CXLI, July, 2008)

Book case

EMILIAN MARCU

(4) **Adrian BOTEZ, *Piles – Romania under sedge*, Carpathia Press Publishing House, 2008, 200 p. with and Afterword by Artur Silvestri.**

The preoccupation, close to ardour, of Adrian Botez, to enlighten the reader in the fundamental problems of contemporary Romania future, fundamental themes with doctrinaire nature, but also of ideological one, of cultural anthropology, sweep, from one end to the other, the content of the entire book.

In divine nature context, the Romanian Metaphysic People is seen in a real transdescence, in triad: Past, Present, Future as a sign of the pile which burns (purifies), but also enlightens („in-light”). „Few things count, in macro-history, how strong you were for 70 or even 100 years – if you did not leave behind, be it a (burnt!) brick which could be useful to the construction of a spiritual evolution ladder of your People, in particular, and of the Terra Spiritual Planet, in general!” - Adrian Botez justifies his entire unique effort, in „Unique argument”,

Religion, homeland, and People, Education and Culture, Social problems, great national and international spiritual problems, Macedo -Rumanian problems: Macedo-Rumanian– „brothers by mother and father” or Past, present, future and ... continuity solutions, are fundamental chapter in this work.

Exceptional themes in the Romanian destiny are presented by Adrian Botez, themes with a general interest for the Romanian nation, always seen facing the divinity.

*„But the author is a thinker with occult dominance which thinks that history, even apparent, is nothing else but the document of «successive falls» until contemporary «iron age», the action with a purpose to repair is certainly understood and includes manifestations with extension, with most certainly effects on a development in the direction of collective attitudes” – says Artur Silvestri in Afterword and the this is precisely what the author suggests – collective attitudes in these *Piles* – because: Romania is under sedge. Only that who cannot see and cannot hear does not believe. The rest ...*

“The bibliography of the book is impressive, perfectly framing the huge quantity of energy offered by the author, in this scholar demarche, at academic level. A work that appeared under the form of an Excellence Prize, awarded by the Publishing House (...). An authentic investment in the profound Romanian culture. (...) It is about a monumental apparition, produced by unique intellectual, in the Romanian landscape since 1989. A phenomenon.”

MARIN IFRIM, in *Opinia de Buzău*, Tuesday the 8th of April 2008: About "The Three Magus of Romanian prose"

« It is difficult to dissociate between the poet Adrian Botez of his first book and of those which followed. But, one thing is certain: **This Poet is incomparable.** (...) The works of Adrian Botez is not comfortable, reassuring, intensifying, he forces, screams, questions, makes his presence felt – without making any compromise and reverence to the old or new lyrical currents. HE goes on the principle that: This is me, who can accept me. But, if you try to come closer to him, what follows, goes beyond any imagination: you will discover a wonderful, fabulous and real universe at the same time, which you did not know existed, but you were sure it was so close to you and that you are part of it. And in this matter, Adrian Botez is a messenger. He announces and he is announced, without any ceremonies, but he comes close to his own consciousness and heart, place you cannot get him out of. (...) »

You cannot say that Adrian Botez is a romantic. He is a lucid sufferer and sacrificer for the substance and body of the word, leading it on the highest peaks of the authentic value, doubled by a flawless dignity and moral probity as rarely can be seen today. »

CEZARINA ADAMESCU, Galați, editor at *AGERO* magazine -Stuttgart

On the 7th of January 2010, on St John's : **Adrian Botez – an uncomfortable poet and his magisterial poems**, in *ARP* magazine *Romanian Morning Star*, January 2010

"Adrian Botez is, undoubtedly, the most original poet I have ever met, while browsing / reaching to the dusty books, but also to the latest Romanian lyrics.

He has no equal. His creation, so different from the quotidian common herd which brings never-ending praises to the bodily dimension of the human being, put his print, his precious mark on the so craved field of literature and his place cannot be taken by today's previous speaker, no matter how much they tried.

Adrian Botez is not bordered, aligned, confounded.

He is different, totally different, and I do not say these words out of politeness. Everything he does, by the multiple rays he spreads, in his desperate trial to enlighten those around, can be seen as a sign of unity which does not know a common place, the taken paths, although his inspiration is sometimes bookish. He re-assembles himself, re-writes himself, re-iterates the great themes of universal literature, with the same nonchalance and artistry, as if they were written right now. The vast, great erudition which he accumulated by sacrificial, superhuman trials, could scare, intimidate, because they reach unreachable peaks.

Encyclopaedic spirit, offers, with some restraint, some pieces of the mind, so well organized, as much as us, human, can bear.

But, what measure his verb can have, by essence, crystallization, bright beyond the eye!

If we were to report to other encyclopaedic personalities, which inscribed the feather in the golden book of our lyrics, Gellu Naum or Emil Botta – were pale shadows...

But let's leave classifications aside, because the place of Adrian Botez on the podium is also singular. On the step his overwhelming, vast work stands, no one else can stand, not because the author wanted to reach this performance, casting away any eventual competitors in reaching immortality, but because looking around, he can't see anyone to compete with, as they are in a hurry, and disorganised, proud and indifferent, kingly pushing one another, in the Arch of Good Hope, to get a place, as well do. This is why, in the competition of perfection to which he thrives continuously, Adrian Botez runs alone. He takes the trophy, he comes back a winner,

he shows the crowd, that, strangely and paradoxically, do not chant his name, they do not post it with huge letters on giant boards, but they prefer, as the crowd did not prefer Christ with his bloody forehead because of the thorns, whipped and naked, as a some Baraba, who he knows to gain fame with all kinds of tricks, or on Baraba model, who speculates every second, every feeling and every gram of the auditor's grace, with gregarious spirit. (...)"

CEZARINA ADAMESCU, Galați, editor at *AGERO magazine* -Stuttgart - art. *In the twilight of words' world – poems for the Day of Anger: ADRIAN BOTEZ, Pray unicorn, poems, Salonul Literar Publishing House, Focșani, 1998 – in ARP magazine A book a day, March 2009*

"Highly sensitive writer, with a creative force, a scholar of our days, Adrian Botez succeeds to reach above the foam wave, which characterizes Romanian literature today, trying to offer a more enlighten direction, such as: courage of critic act, revitalization of free speech, which is based on extraordinary Christian moral. A man with a large culture, by means of his profession as teacher and cultural philosopher, both Romanian and universal – he was abundantly gifted, I think, with Heavenly Providence, with the grace of Poetry and understanding arts, in general. Fecund writer, he edits, with much success and prestige, "Contraatac" magazine, at "Gheorghe Balș" Technical College, from Adjud, with the support of ARP (Romanian Association for Patrimony)-Bucharest, founded by the Romanian scholar Artur Silvestri."

IOAN MICLĂU, from Cringila/AUSTRALIA - in *Pro-Saeculum* magazine, no. 63-64, April-June 2010 – Focșani: in the article ADRIAN BOTEZ : *"Spirit and Logos, in Mihai Eminescu's poetry – for a new hermeneutics, applied on the text written by Mihai Eminescu"* (Rafet Publishing House, Romania, 2005)

„I would remember that the tree protectors of the Romanian human being, as expressed by the doina: of sorrow, of suffering, of rebellion. Adrian Botez inscribes this triangle in the modern expression, re-building THE CROSS AS PILLER, in a quad which is...of Heaven. (...) Adrian Botez the Poet is the forceps critic, operating where nothing else can be done, even in tumours. (...)

When suffocation is at a risk quota, Botez writes with rose water on the wing of a blow (...) . This is what he does. Not like Arghezi, Bacovia, but like BOTEZ!"

EUGEN EVU – art. ADRIAN BOTEZ: *terrifying counterattack in human envenoming– or Lamentation as cry to the dying life – in PRO-SAECULUM magazine, Focșani, 9th year, no. 1-2 (61-62), 15th of January.-1st of March 2010*

After word to *PILE. ROMANIAN UNDER SEDGE*, Carpathia Press Publishing House, Buc., 2008

ADRIAN BOTEZ: IDEOLOGIST OF „METAPHYSIC PEOPLE”

Adrian Botez's literature, a writer from Northern Moldavia, (born. 1955, at Gura Humorului), was known later, appearing at once in a mature conformation, as Minerva in Jupiter's head, and creating himself – in this order as „a case”. His work is vast, diverse and consistent, because the author does not have ease in writing torrentially, but in a continuous awakening state – and he manifests with a definite attitude in every moment. Developed in episodes that offer the enthusiasm, almost ancient, in communicating – he expressed himself, at the

beginning, mostly in lyrics, where his bibliography is relatively vast: *Journal of the great interior dungeon* (1998); *Pray unicorn* (1998); *The story of an audience collector* (2003); *Atlantic Epopee* (2003); *I, the barbarian* (2005); *Christian creeds – 70 crusade sonnets*; *Van Gogh – Borinage period (art tumours)* (2005); *Stop shrugging your shoulders!* (2007). But beyond quantity, the poems have no age and style forms or current categorization are to be described. Nothing here is „modern”, as well as it isn't „romantic” or „classic” = because, illustrating with devotionally attitude where the state of great metaphysic intensities lead the soul to the abyss, the poet comes during the exterior evolutions which, are only a convention. It results that a stylistic classification cannot be done either, besides connections in hymn asymmetries, and in the poetics of emotive stumble, with a rich tradition since Dosoftei to Vasile Voiculescu and „*Comornicul*” belonging to Sandu Tudor. The musicality, although understood, is not *belcanto* here and neither it is a mechanism of perfect symmetries in the medieval, minstrel way, but offers an interior music, a whispered song in the mystic manner of Byzantium or military musicians. Because the poet has the attitude of a prophet more, imagining great developments on soul linen sometimes memorable.

But, more than a poet, Adrian Botez is an ideologist and, more recently, a prophetic preacher, who thinks that „*Creation*” is not essential, in laic and circumstantial aspect – and that, no matter the context, some themes and attitudes are more important, in the optic of a „*collective imperative*”. His way of embracing a moral responsibility, which exceeds the simple condition of „*individual*”, is radically different from creative „*individualism*”, where intellectual adventure is usually imposed and preferred. The evolution is produced step by step, but in a short period of time and solidly by quantity, because the book synoptic imposes itself by number, as well as by profound accumulation. *Lamb's oppressed knights – about Romanian cult poetry* (2000); *Spirit and Logos, in Mihai Eminescu's poetry – for a new hermeneutics, applied on the text written by Mihai Eminescu* (2005); *Romanian Iohanic Lodge – ION Creangă, ION Luca Caragiale, IOAN Slavici – for a new hermeneutics, applied on the texts written by Ion Creangă, Ion Luca Caragiale and Ioan Slavici* (2006); *The Three Magus of Romanian poetry (Mihail Sadoveanu, Liviu Rebreanu, Mircea Eliade) – and Michaelic Epopee: for a new hermeneutics, applied on the texts written by Mihail Sadoveanu, Liviu Rebreanu and Mircea Eliade* (2007) – these are episodes in a demonstration that sees the notion of „*Metaphysic People*” belonging to doctrinaire – and which will have to be developed, sometime, in a systematic form, away from the need to analyse the classical text. We see it, in „*Macedo-Rumanian Reconquista*”, as well as in the examinations made on Eminescu's works, where some clear signs of own method appear, thing that is derived by hermeneutics, with sources in theological existentialism and clues of spiritual family towards Unamuno and Ortega y Gasset. Yet, only with „*Johanic Lodge*”, one of the strangest exegesis in the Romanian Contemporary literature, he shows not as much the method, BUT THE VISION, this being the contribution that made Adrian Botez in his doctrinarian way, rather than as studious with analytical virtuositities (yet, OF RARE ORIGINALITIES!), showing the dimensions of a personality which speaks of the future. The research is a „*hermeneutic*” sui-generis which, although stands on the legacy of Vasile Lovinescu, adapts the method with originality, reaching Nichifor Crainic and „*experience*”. Some guénonist dissertations here allow, but do not confer a strict observance line nor a regulatory initiation, but just reading with clarification purpose. Because the author is a scholar, with prophetic behaviour, aiming on intuition, „*sub-lunar history*” and „*incontingence behest*”, rather than on sistemyc exposure and demonstration made mathematically. Kabbala, rosacrucians, Kali-Yuga, „*spenglerism*”, ottocento theosophy, alchemy – these are only some of the fields Adrian Botez explored with

exuberance, without dedicating himself to a certain hermeticism, different from a useful argument as support. And the glance on literature is enriched by these multiple perspectives. The work, in what is „object”, is seen as original storage, a conclusion seen in signs, with occult message and, this is why, not the aesthetic value but the place in the value table preoccupies (although presumes), the interpretation, so the revelation.

But from now on, a certain perspective of anthropological nature is clarified, enhancing the derivations drawn from source dower. Everything starts, in fond, from the errors of perspective that separate the Orient from Occident and, because they are seen as Asia and Africa, it sets us (actually, „orthodoxy” and „hesychasmos”) in a fiction geography or, better said, exclude us from value universal history. The conclusion upsets and is corrected. But how? As there are „expressed cultures” and „confuse” cultures (Adrian Botez says „national spirits”) and we are in those few with „modelling centre”, it results that our neglect is wrong and claims corrections and adding. They are made under form of theories which, as curious as it might be, we can find in the „Getic Spirit” of G. Călinescu and in „regression to archaic” and which (translated in René Guénon’s language) would be *tradition of golden age*:

„Actually, the GETO-DACIC model took shape in the Romanian Divine Model: MIORIȚA and EMINESCU, from a spiritual point of view, they merged: The Divine Word and Hieroglyph Model. When MIORIȚA is silenced, Hieroglyph -Eminescu speaks – when Hieroglyph-Eminescu is silenced, we feel how the expression of geto-dacian ritual raises inside us (We = spiritual elite of people) (condensed in MIORIȚA). Spiritual elite means AWAKENED SPIRITS – spiritual elite must not necessarily be intellectual. (...) Spiritual elite reforms: succession of forgetting can be re-organised in Eminescu-Centric, Spiritualo-Centric ritual. Any gesture and word can be «regulated», by means of humility and anonymization, according to the christico-eminescian model – which makes the spirit-model easy to see, after it was doubled, in eternity: DACIA MODEL – sacred model.

This way, it is absolutely necessary to dismantle the Romanian literature history: to dismantle the steps of obliteration – and to visualize the concentric circles of National Spirit, around Circle-Revelation-Eminescu (...). Eminescu is this Interior Centre -Golgotha, is the visualization in simultaneous-demiurgic cosmic vibration words (as this is the gift of GENIUS, to re-create the simultaneity of vertical vibration, horizontal words, re-offering the interior force of the Word: this phenomenon is perceived as «seduction force» – actually, it is the force of TRANSFIGURATION, for divine of the Word of the Archangel – National Spirit.

And, starting now, from Revelation – Eminescu, random (historical) hierarchy will be replaced by spiritual (year-historical) hierarchy: not the years are important (as segments apparently obeying-evolutional), but the closeness or the distance, on concentric circular trajectories, to EMINESCU Divine – Revelation Model. Variations – report to the GREAT INVARIANT”.

This is the centre of the „irreducible nucleus”, and the developments just confirm it, in the „Iohanic Lodge”, as well as later in „The Three Magus”. The analysis, actually „exegesis”, in the post-hermetic sense, cannot resume, but just reproduce – but the doctrinaire scheme remains unchangeable, with the conviction that here we would have a „sacred geography” where, when it is read, it is read superficially which has deeper meaning that escapes examination or is ignored. And because „evolution” in rationalist sense is missing, and it is an appearance of „eternal return” to the occult original, it results that we will not have „stages”, but „eras” – translating the exit in visible or layers that pre-exist under the form of

some entelechies— originally named „Iohanic” and „Michaelic” and which will have to be examined in detail and with the suitable measures.

But the author, being a thinker with occult ideas, who sees history, even if apparent, as the document of some „successive falls” until contemporary „iron age”, the action with a purpose to rectify is understood and includes extensive manifestations, with effects, and most certainly, a development in the direction of collective attitudes. These are exposed as „laic foreseeing”, martyr prophecies, or actions of „popular prince” – and they have the aspects concerning the regime of the moment and the possible „work” in recent years.

„Contraatac” magazine, education, culture and literature magazine, for students and teachers— aiming against bad taste, imposture and immoral-anti-artistic aggression, at the same time an offensive weapon and a book for education in episodes, is the creation of Adrian Botez and one of the numerous arguments of his intellectual action - and „Piles. Romania under siege” is the ideologist entering in the immediate troubled time and contains some of the recent essays of social analysis, which bring the radicalism of Romanian inter-war culture, where the author draws his directive, as well as his moral stake. But they cannot be understood outside the doctrine on which, rightfully speaking, he exemplifies everywhere, in a campaign as crusader.

Dr. ARTUR SILVESTRI

„For years I lived in pain, lacking power, and bearing tears in the soul that I would not be able to find another contemporary poet who could escape the sloppy dungeon of postmodernism – this era of art Kali-yuga– to which I scream: *Here is the Poet!* and have towards him, at least partially, the veneration, the respect and the bow as I could have held it before Eminescu.

Mircea Dinescu died before he was born as a poet or he remained prisoner of the words curse: „*Mircea, pretend to work!*” - and nothing in him is poetry anymore. I wonder if there ever was; if there was poetry some of the „*quill driver, bread and grain*” – ...that is all that comes to my mind, of Dinescu’s poetry...

Mircea Cărtărescu was born, he beat the wings of poetry and the verse grace died, as if it had never been.

Where is the poet?! Who should I watch to beyond postmodernism and empty words?!... Where can I find the Man who brings words back to the soul!?!...

I happened to read poetry written by Mr. Adrian Botez and I happily exclaimed: Here is the Poet!

I was writing, in a message, little after I discovered his verse:

Have you ever thought you are the greatest contemporary poet? ...It is not praise without meaning. I feel the life, and the alive, the pain, the lack of power and the scream towards the heaven in your verse. I feel the Earth breathing... I feel all prayers lived, but untold... I feel a fight of man of being the Creator. I feel the sorrow for God and purity of a generation and of a people... These are not empty words, as ballast and built without meaning and bearing the title of POETRY as an entire generation of “writers” who call themselves <<poets>>... Poetry is a prayer towards the heaven, it is the purest state of man, and I feel your prayer and the pure state.

Yes, sometimes you are too profound and it is difficult for me to understand you; some other times I can’t get the idea and what you wrote does not go to my heart. But most of the times I feel my soul alive before those words crying out of a verse volcano.

For example, the poem "When you write a book" is shocking for me. I do not feel like this when I write. Writing is not a cancer in me and I do not abort a monster at the end when the book is ready. For me the writing is a bliss, a state of grace, it is the biggest gift God has given to me. Nothing monstrous grows inside of me, but words blossom. The pain of fingers and hand after hours of writing is the sweetest pain. I take my left hand into my right hand numb because of the writing and I bear it as a child, a caress it to make the pain go away, but I cannot wait for another pain to come... I start my writing with a prayer and I end it with thanks to that that inspires me. In "In the evening I speak to brother Christ" everything seems colossal to me. It is wonderful you can show your wounds to Him and He can show His to you. To take your pal and blow stardust in it, to anoint your wounds and to make them blossom...

You have something of Arghezi, something of Nichita Stănescu, something of Eminescu – which now is a part of the air we breathe and it is a part of our being as water, it is our communion with a dream – but beyond them you are ADRIAN BOTEZ. You have a voice I already consider unique... You fed on the spirit of the great forerunner, but you kept on going and you found your way. – and these were the first impression after I read just a little.

Now, that I read more, it became a certainty that those first impressions are real, that I was not wrong. Through the accents of Mr. Adrian Botez we get out of the smelly pond of postmodernism (...) and we move with the accents on the territory of true literature, where there are great themes and heights impossible to reach, to the poet, as an Icar, who always wants to fly. The poetry found its wings, it became a flight! It became a wound in the soul and it is written in blood. The faith, seeking sense in life, missing God and nostalgia of absolute, inability, fear – not of death, but of the life lived without meaning and without having risen to the height of what the Creator put in you, the misery of the world mirrored in verse – but not to the puddly ray, from crazy words (it is a blasphemy to name them poetry) of Gălăţanu, but to the "flowers of evil" of Beaudelaire, or the "mould fungus" of Arghezi – it blossoms like an accent and pain sister, in the verse of my word brother, Adrian Botez.

Always seeking for God, who he wants to make peace with in the poem "Pax", and self, a nostalgia to tears, of the lost absolute – and it seems to me, that through poetry, re-encounter, peace, at least take place. The poet Adrian Botez is a strange and surely apposition and, missing Christ and being a Don Quijote on earth. It is a bitter faith to be crucified on the poetry heaven (where you seek the Messiah) and wondering in the world, as a poor man with a crock. Poet, don't be sad of your fate! Thinking about it could have been infinitely worse: **What would you have done if you were Mihail Gălăţanu?!...**

You see now, poet, how much God loved you!?... I see you in verse, I feel you crucified between the thorn crown and the death of the world and I cannot but whisper and say I know how it feels to be without a name what no one has ever been (...).

(...) Alone, becomes king on thoughts, on words and he builds the world with. In poetry it is everything: water, heaven, light, faith, redemption, crucifixion, sorrow, love and the poet writes in ardour, with rage – as if time was over and he has not finished getting the world out with his words. (...) Obsessively, the poem is full of the word wing, as vital organ that connects the poet to heaven – but, to heaven, first he learns how to fly. (...) The prayer is impressive ; the poet prays to God to get his wing from under the warms so he can dedicate it to heaven and this way it becomes axis mundi between man and Creator. My feeling is that the wing would be the human soul that must be saved from destruction, from death (...).

The poetry, the grace – do not come anyway and to anybody (...) – the poetry is a beat of God, meeting demiurge which hurts as if in heaven. For those who write with the soul, with the heart as wound, for those who believe writing is religion and sacred - fear and mute scream to heaven are normal (...). Poet, if I can hear your voice, I who am a small creature of God, maybe He can hear it too. If I cry before your verse, I do not say God cries too, but surely my tear born from your poetry falls in His palm. It is enough, poet, if you know your name will remain!? Is it enough to diminish fear a little?!... Being afraid when you write, that your accent did not feed from the rainbow and did not reach heaven, it is normal, I have the same fear.

(...) The poet does not bow to the world, even if he makes a mirror to it by writing, as writing is a path between poet and God, not between poet and the world (...) – writing is born, not from words spoken badly by a single person,

without the consciousness of sacred and eternity, but who dreams the demiurge, when throwing wastes on words, and appears miraculously (...) What beauty! What height! I have nothing to say of such verse, as my words would be sacrilege. Between the inspired poet and God – no one is allowed to interfere. I read with modesty, as a prayer, and I listen to the music getting born from the silence after the verse.

(...) Sometimes the Poet is tough, fanatic, but how could it be otherwise, when you see that some enter with their boots on the golden of the Romanian language, on the words of Eminescu?! How can it be when the country is destroyed, when children leave their homes, when you do not know who to put your faith in?! How else can it be, in times when the world seems it has lost its compass?! How can it be, when the dream has a locket and all wings are broken and Faith is destroyed!? ...In times like these people are born – few, indeed – who preach, as St. John in the wilderness. I serve, with my accents, the earth and the people I belong to – and nationalism is like a lively flame and it is a path, in times in which it seems nothing is sacred anymore. After having read the article I sent Mr. Adrian Botez the following message:

Acerbic, inquisitional, but true!

We see it is bad, we see we go down a ladder and we cannot but with accent serve the earth that holds the people that is our cradle. I hope children and descendants will never judge us for not having done everything we could. And from the grave I will defend myself: I did not say "yes" no matter how hungry I was, I did not say "yes" no matter how dry my mouth was of thirst, I did not say "yes" not even when my words condemned me to death although true life and spirit of this earth stood in them... I have never said "yes", if "yes" was against my faith and my values! The lizards that rule today dreaming of themselves as sacred icons cannot hurt us as long as it does not hurt, only children, only descendants I hope will not do it... At least they should understand that I was against the wave when everything demolished... They should say if it was much or too little...

I think we are on the same side of the blockage, Professor!

Patriotism is a sacred religion, a duty and a path. Two stalks make the man and the poet Adrian Botez a whole: faith and patriotism and neither of them are not empty words, are the blood that runs through our veins, are the breath that make him alive, are his reason to live. All his poetry tells me that without a country, without ancestors and without faith he could not live. I shed a bitter tear and I did not find any words – I who usually have the words and use them easily – reading in writing: *"Prayer of a child"* (...). Should I wonder, should I be amazed how, poet, did you think of laying the pain of people, of all stepped on – by the sublime verse of *Miorița (The Ewe)*!? How did it come to your mind to cry so beautifully in your verse!?... I know, poet...I know...The earth cries and the ancestors in you cry – and they do not let you be quiet...And if you killed the voice inside of you, it would be a shame, a deadly sin, and you could not find redemption.

...It is normal to find the presence and the *"theme of love for nature"* (...), as in every great poet. *"The mountains are high till the clouds"* is a symphony of words that offers me bliss, extasy (...).

Love and the loved one are about a sacred territory (...) it is no wonder that, by loving, the poet seeks heaven. The musicality of the verse, the song close to intoxication of happiness perfectly completed the hymn to the loved one, even if the stars would fall, even if they fall on houses, because love is stronger and more eternal than time.

(...) The dominant – essential theme of the poetry written by Mr. Adrian Botez is **faith – reporting to divinity**. All the other themes are pale and small, compared to the tumult and the elative-heart-breaking vibration of seeking a path to Heaven.

(...) I like the music in the poems until I know nothing about myself anymore: "*Prigoană de doină*" / *Doina*¹ persecution, "*Cântecul cavalerilor rourei*" / *Song of pearl dross knights*, "*Licornul*" / *Licorn*, "*Doina ghiocului*" / *Cowrie doina*, "*Venit-a ceas*" / *It is a time*, "*Rugăciunea unui copil*" / *Prayer of a child*. It is pure sweetness of popular verse in it and I do not know to read or sing anymore as somewhere in my heart, the verse became one with the singing.

(...) I come close to the end of my voyage through the world of poems written by Mr. Adrian Botez. I do not know which are the words used to end. I am not a "professional" literary critic... I came close to the verses in fear. I did not want to strive anything. I dug through meanings and secrets. I dreamt, I flew and I whipped in every verse. I felt crucifixion between the world and God, I felt the seeking, the weak struggle before fate, I felt love on this earth and sorrow as a thirst of Christ. I felt all of these – and yet I do not know how to end it... I will let the poet's verse make an ending. His verse is more beautiful than every one of my words. Read in constraint, dear reader... You will share Grace and meet a vertical MAN (...).

11th of July 2010

LUMINIȚA ALDEA, Cornu Luncii/SUCEAVA: art. *SCRISUL CA DESTIN - Impresii legate de poezia domnului Adrian Botez* / *WRITING AS DESTINY - Impressions about the poem written by Mr. Adrian Botez* –in Romanian VIP electronic magazine – magazine of Romanian everywhere, Sydney, 12th of July 2010

I CAN'T REPAIR...

[...] **THE MASTER OF CEREMONIES**, Adrian Botez [...] is the most downward in Septentrion, with voivode origin in the Word stamp, chanted by Destinies lightly, legendary and angel like, on good reason, **THE BEST** (!!!) of our generation! (see that I, with some modesty, "*come*" from the last century, more from the last millennium!)...

Of course, when he is upset or disgusted by the dirt of the shiv received behind the back, under the form of false smile, the Master finds the power (Please, God, don't give the man more than he can bear!) to open the Grace barriers, a Grace offered by God, before the **WORLD BECAME EVIL** and pour, in fire and golden accents extraordinary stories, about true things and different people, to tell the world perspectives seen only by him, to sing, to satiety, about primordial myths – which, if blind, we cannot see not even if we "*touch them with the hand*", to offer Romanian his heart, always cast in the smell of falling fairy tales in the Country of Bucovina (unrightfully passed in a foreign eye), to move the mountains with his faith in the Absolute of Christ's Being!

With "*Book of Books*" **EMIL BOTTA – ÎNCHINĂTOR ÎNFRÂNT EMINESCULUI...?! ARHEII EMILBOTTIENI[1] / EMIL BOOTTA - EMIL BOTTA – defeated prayer before Eminescu...?! EMILBOTTA ARCHEUS**, which appeared in 2015, at Rafet Publishing House in Râmnicu Sărat, Adrian Botez bows before the earths (and undergorunds!) that adopted him and brings to "*the poets' Judgement*" an exceptional personality of the Romanian culture, a master of the generation opening the '30s, a total artist. o We remember here the great tragic actor Emil Botta who, with his brother, Dan Botta, are surprised by the hermeneutic vision of "*leaning, in deep reverence, before the Protector Spirit of Wallachia- EMINESCU – ... their reverence not meaning epigonism, but creativity, originality, complementarity to the Demiurge of Wallachian Logos*". In atheist vision of Adrian Botez, **Orfeus of Dark April** (we say this in all conviction!)

¹ *Doina* is a Romanian musical tune style, possibly with Middle Eastern roots, customary in Romanian peasant music.

debuts and perseveres in incomparable projection of modern existentialist poetry, touched by *“death and lack of power”*, beyond good and evil, impressive by thick touch, with which he almost forces the red of blood and the blue of hope, on the carnival masks he used to garment the poetic imaginary scene .

[...] We give reason to Adrian Botez, who considers emilbottian imaginary as being under the Primordial Logos, starting *“without saturation”*, from archetypal projection of **PROTO-WALLACHIAN WORLD**, then understood and justified in a multiple *“reading”* of unique work, as a *“TRAVEL (‘travel’ made quietly, in meditation!)*, **THOUGH THE GARDEN OF HEAVENLY ARCHEUS - GARDEN meant for us by EMIL BOTTA Magus – and useful, firstly for SELF-KNOWLEDGE, but also for the knowledge of Metaphysical People of DACO-WALLACHIANS!”... AFERIM!**

[...] And the Wise Magistrate says, in his book, for he who wants to listen: *“Who is the apparent non-I, with assiduous febrility cultivated and supported, in his actions – towards me? It is the bizarre character (bizarre in this poem, bizarre in Romanian mythology): CUCKOO. I said somewhere, referring to the Cuckoo –funerary mark, as bird in the soul: ‘Concerning the name of the birds on the graves, the most suitable one proved to be ‘corn’... to the traditional names an improved repertoire is added: ‘black bird’,... marthlet’, ...symbol, probably, of life without ending, geminated by purity of blue skies. We will never know!’”*

And we go further, according to duty of *“tenderer in hermeneutic / hermeneutics”*, as *“we unfold the (Symbolic) Movement of Archeus!”*... And here is how the World of emilbottian literary work is confounded with archeus identified by the bright Explorer, even starting from the simple marks masterly inscribed in the lyrics cup. In an *„inscription on the night marble”* (how beautiful!!!) the reverie respiration and not the fears of abyssal is insinuated as a pale protecting Spirit, beneficially overwhelming the soul experiences and the never-ending imagination lived as a mark necessary for catharsis. Adrian Botez is right to say: *“We do not believe to have bowed to night a greater and more expressive ode, in any of the world’s literature. Not Novalis, nor Leopardi can reach essentiality as large as Night Archeus! Since ODE TO THE MOON, from the first part of Scrisoarea I (1st Letter) written by Eminescu, nothing as complete and high has ever written before”*. [...]

[...] In THE LAST WORD OF THE AUTHOR there is a writing that *“dries my heart”*. I present it with a body without perfect beauty: *“EMINESCU is MERU MOUNTAIN of Wallachian Spiritual Cosmos. EMIL BOTTA, in exchange, is as preoccupied, as absorbed with his own Work and Image of Interior-for-Archcheity-Work, as you have the rest of life to decipher. The labyrinth where he works and marks the path’s stages – not to forget, yourself ,... Emil Botta must be accepted, as ORPHEUS – Poet, as he is”*.

I really believe that this **BOOK**, unique in specialty literature, was written **CRYING!** As Adrian Botez is a **SCHOLAR! ENCYCLOPAEDIC SPIRIT!** On HIM it is said that he read books for 25 hours a day! When he does not read, he writes, when he does not write, he sings his poetry in his mind, which pays his being. While speaking to you on the phone, you can be sure he has already thought of some verse which magazine editors *“will fight for”*, in the following days... As he liked to say to my good friend Valeriu Filimon, *„Adrian comes to the world with what his mother put him in the bag, from his birth: much GRACE, sweetened by Death!”*

God took care of the Spirit’s wing ... and now, when the Poet cries, be sure that God puts his hand on his head and ...He cries too! They both cry, too much, lately, especially since God cries in ... **ROMANIAN...!!!**

prof. Dan SANDU, Berzunți-Bacău/ROMÂNIA

[1] - Adrian Botez, "*EMIL BOTTA – închinător înfrânt Eminescului...?! ARHEII EMILBOTTIENT*" / *EMIL BOTTA – defeated prayer before Eminescu...?! EMILBOTTA ARCHEUS*, Rafet Publishing House, Rm. Sărat, 2015.

WHEN DIAMONDS BREAK... Constantin Stancu

Adrian Botez presents the sense of existence in the volume of verse called *Book of prophecies*[1], these senses which enlighten the being, elevated and opens new perspectives to the soul willing to get redemption. It is a spiritual courage as in past times, times to fall, to confess prophecies, about its secret, about verticality in thought, to offer force to the thought.

The poems of the writer come in a profound conviction in the Christian values, assimilated through his personality, modelled by own suffering, own sickness, the light shedding on anyone who wants to seek the matrix, the essences – **Christ dimension**.

All are dynamic by means of literary means apparently classical, touched by modern forms of artist's rebellion, pushed to the limit: **MANE, TEKEL, FARES** („*Numbered, weighed, shared*”).

This words of **tenderer** are structured in four parts: *The Book of Prophets, The Book of voices, gestures and silence, The Book of magic songs, The Book of Apocalypse*. It is a structure with signification, these are four canonical Gospels, the being next to divinity has four faces, the world with four dimensions, four are the earth directions to focalize in the vertical direction of faith.

The prophecy is about the newly born in a precise time, about judgement, angel, day-night, Christ-flowers, flowers under ashes, divine, working harmony.

The dynamics of the world comes from words, from symbolic confession and a linear one, culminating in **silence** as a full confession of the one who says light. And the voices of water, bat with empty mouth, man, death, art, death and supreme form of words: silence, motif taken from Scripture (Book of Ezekiel), with profound meaning in the future.

The magic song, takes the place of Psalm in the **Carpathian Land**, it is the swing of nature, touch of fir tree shadow, reality sadness, Divine presence ...

The last book is the book of punishment, but also a perfect discovery of Christ, based on the pillars of creation: will, order, love, song to the world's edge.

The big message of the entire volume is arborescent, sending ideas to the tree of life and death, to the tree of knowing the good and evil. The verse oscillates between tenderness and imprecation, it gathers lighting words and soil words, sometimes mud words, the artist's rebellion before the fall is real, the simple joys fill the poem, the great motifs of Romanian culture or universal culture they and are carefully worked on as it is necessary in a prophecy. From this point of view, Adrian Botez takes the risk of going to the limit, where the poem can explode in vowels and consonants. There are positive energies at the poet, but also some negative ones, the prophecy is not a comfortable one, the writer has the meaning to say, to be silenced, to confess the truth and beauty somehow, to accept divine judgement, as last instance, overcoming the human instances, ... There is an extraordinary pressure on that who has to share secrets to the world. It is a time for sharing, for hearts to sing, for dedicated ones to be numbered ... God is active in the poem and in the world ... A hand, suddenly, writes on your heart the verdict you cannot get out of, the circle-sentence

from which you cannot escape, words that came from another world for this joyful world in fast and mundane glory...

(...)Although the book opens to the prophecy, it is concrete, it comes from man as divine words.

The necessity of sacrifice, the aching flesh, the painful burden, in this path on earth only Christ, the guide...

The vision of the poet mends with the one of the prophet (...). The poem is dense, the symbolic is profound, it goes through faith and world history, the seer becomes complete, as only Christ can BE. This sight in four dimensions is of divine nature, the poet gets it from words, draws attention on the vision, it is possible that the man can see in the end, if he assumes perfect state, in truth ...

(...) There are perfect things in the world, the flower has a secret of perfect white, the resurrection comes from the springs, it is a mystical wedding in the clouds, the treasure of divine harmony is confessed in the wedding, in the Virgin... - **The Secret of the Flower**

It is the voice of water, running water from world to world...the poet writes for creation in assemblage, it is cosmic writing, the letters are angles ...

Metaphysical words are presented in the poem *Solving metaphysics*, inside which is the secret, they all shrug, they do not understand, but they are intrigued by interior metaphysics of man touched by grace ...

(...) In these poems the lyrics of a poet run through by verse can be felt. (...) the poems have the modern graphy of that who rebels on immediate reality, words without capital letters, the broken verse, modelled by untold pain, but in the presence of divine name correctly written in capital letter, clearly brings the style of old prophets, who honoured the Creator, in old Hebrew, it is known, there were special words, used only to confess God, it was something secretive, the devotion of the one who wrote was perfect, pious a piety necessary to get out of daily muddy words ...[...]

Adrian Botez, starting from the manner to be a prophet, goes all the way in this volume, the examples are taken from the Old Testament, from the writings of great prophets or other prophets, the influence is penetrating, there the images are much more shocking, to shed light on the divine will. Actually, specific to prophetic writing is the manner to watch things, through the Eyes of God and, then, the level of fall of sin can be seen as raging the human being. For the poet, it is necessary to re-arrange the Christian view of the New Testament, to see things through the Eyes of Christ, and Adrian Botez makes a visionary effort, going to the Messiah, as Universal Saviour. [...].

The volume deserves a more careful study, the themes, the motifs, the words and the silence of the artist are calculated when set in work [...] the visionary instinct of Adrian Botez does not let him be, it is the instinct of reincarnated poem ...

There are connection words which offer force to the poems: the cathedral of untold song, it is not peace – it is distance, smell of gods at the table, roof for the soul smell of a star, lips burning in silence, bird storms, green earthquakes, it is so much darkness in the daily thought, the mathematic order of the song ...

The time comes: **MANE, TEKEL, FARES!** The poet does not force anyone to bow to him, he is lightening and devoted to the Light of Sword, the real universe falls and stops the sight, then pens the landscape, beyond immediate reality ...

(...) The final themes are uncovered: the wedding, the eternal knights, the death, the nameless death, the lost prophet, hope, eons ... The prophet finds his place in a world without prophets, the poem is changed the world in the eon ...

[...]

About the Love Spirits (Seraphims) Adrian Botez has the revelation: „*above love of God – only deep mystery: Faces God / Three*”

Constantin Stancu

31st of May 2011, in *Agero-Stuttgart* magazine, week 43/2011

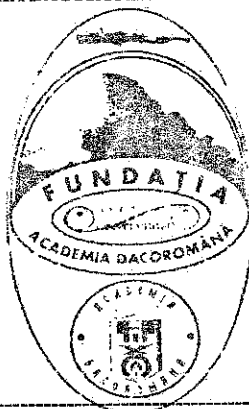
[1] Adrian Botez, *Book of prophets*, „Rafet” Publishing House, Râmnicu Sărat - 2010

Yours sincerely,

dr. Geo Stroe, President of the “Academia DacoRomână”



SENATUL FUNDAȚIEI ACADEMIA DACOROMÂNĂ “TEMPUS DACOROMÂNIA COMTERRA”



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