

tions et de ses principes d'axiologie appliquée que l'élégance d'une intelligence un peu « didactique » rend parfois pédants mais qui ne laissent d'être vivifiants dans un domaine esthétique exigeant des valeurs authentiques.

Sous le rapport de ce véritable culte d'un système axiologique continuellement vivace par la modernité des renouvellements dans la sphère de la sensibilité contemporaine, on relève les considérations de l'auteur sur le théâtre universel, ses annotations de philologue cultivé se penchant sur la théâtrologie, ses pertinentes remarques sur les tournées des compagnies étrangères, ces dernières constituant des fiches analytiques utiles pour un éventuel panorama historique du spectacle contemporain en Europe.

Très significatives également, dans les essais de critique, les analyses des spectacles « variaie », où s'agencent dans un tout attrayant des critères de jugement sûrs, des interprétations empreintes de souplesse, des incertitudes intellectuelles, des interrogations fécondes maintenant la vivacité de la réflexion. Et toutes ces vertus riment avec l'ouverture d'horizon facilitée par l'étude d'autres formes de spectacle également, cinéma, télévision, radio. Florian Potra dévoile leur structure intime et suggère de bénéfiques interférences, des synthèses syncrétiques supérieures. L'exigence qui lui est propre s'exprime par une subtile ironie constructive. Le langage critique, éfervescent, chromatisé, inventif le plus souvent, crée des termes de spécialité nouveaux, des éléments auxiliaires, sémantiques, afin de déterminer les idées avec un maximum de cohérence. Ses assertions critiques se fondent sur une intelligence théorique et un vaste bagage de connaissances, toujours en éveil, alors que sa démarche théâtrologique s'étaie d'arguments logiques. On sent, dans le contexte des « écrits » de Florian Potra, une inquiétude créatrice, une permanente recherche, saisissable dans ses fréquents revenirs à l'objet de l'étude afin de l'examiner et ré-examiner, afin de le reformuler avec la sève d'observations nouvelles exprimées de manière adéquate.

L'exercice critique *ad rem* — le spectacle — dépasse dans ce livre la condition de « critique pe théâtre » et, *a fortiori*, celle de « chronique théâtrale ».

Florian Potra élabore un nouveau statut de ces modalités de réception supérieures et spécialisées, leur applique une méthodologie normative et énonciative, cultive le débat polémique positivement incitant dans une « démarche » qui atteste les vertus de création artistique de la critique d'art.

« Reconstructions » de Florian Potra paraissent au « midi » de ses énergies d'écrivain et sont le témoignage vivant d'une pensée supérieure, d'une souplesse intellectuelle nuancée et de grande finesse, qu'une faculté d'observation aigü vient ratifier en créant cet efficace « summum » dans le domaine des arts du spectacle. L'histoire et la théorie du théâtre y sont non seulement magistralement présentées, étudiées, estimées mais aussi tondues avec une maîtrise d'orfèvre.

Ion Toboşaru

GHIZELA SULIŢEANU, *Folclor muzical din judeţul Brăila. Balada sau Cîntecul bătrînesc* (Romanian Folk Music from Brăila County. The Ballad or "The Time-Honoured Song"), Brăila-Bucharest, Centrul de îndrumare a creaţiei populare şi a mişcării artistice de masă a judeţului Brăila, 1980, 752 pp.

The present work is one of the most important and imposing folk music collections over the past few years, comprising 112 tunes and 137 texts. Ours is a period when the folk ballad is threatened with complete disappearance; however, researcher Ghizela Suliteanu has gathered with the utmost care and competence such materials from a county placed actually at the crossroad of three Romanian provinces: Wallachia, Moldavia and the Dobrudja. The work begins with an ample *Introductory Study*, the authoress trying to show the present situation of the Romanian folk ballad, in general, and of its Brăila branch, in particular. A most important aspect is the authoress's attempt at determining also a *musical* typology proper to the genre, beside taking over the literary typology of the ballad, previously established by such investigators as Al. Amzulescu and A. Fochi; at the same time, she analyses the *historical evolution* of the ballad by confronting today's collected ballad samples, with those within the

repertoire of several informants of the predecessors of modern folklorists (e.g., the repertoire of Petrea Crețul Șolcanul, the informant of G. Dem. Teodorescu, or that of Fănică Radu of the village of Siliștraru, the informant of ballad collector N. Păsculescu). In accordance with Gh. Sulițeanu's preoccupations, previously expressed in her doctoral thesis *The Psychology of Folk Music*, also the problems raised by "the human factor both in his practising of and listening to ballad music" is considered namely, that not yet elucidated difference extant between the non-professional peasant informants and the professional fiddlers proper, the so-called "lăutari". With the utmost accuracy is treated also another difficult problem, viz. that of the "factors of evolution... that lead to various stages and stratifications within the ballad style". Worth mentioning, among other things, is the authoress's discovery in Brăila county of a seven-syllable folk-type verse, quite different both from the six-syllable and the eight-syllable ones. However, from our own point of view, Gh. Sulițeanu's most important contribution is, obviously, that dealing with "the musical structure of the Brăila ballad and with its component systems: the sound system, the architectural system and the rhythmic system"; among other things, Ghizela Sulițeanu detects here, within the so-called "epic recitative of the ballad", an "initial musical phrase", either never resumed afterwards or resumed quite casually, although in an augmented form; she goes on analysing very minutely the "zicere" (i.e. half-spoken, half-sung) manner of performing the ballads within the *parlato* or "*băsmi*" (narrative) style. Quite remarkable are also the authoress's considerations "on the musical-poetical typology of the ballad as well as on some classification criteria"; the typology is connected with several factors of folk psychology, whereas the classification criteria are shown to comprise no less than 42 archetypes, each of them having a variable number of types, which, in their turn, have subtypes; however, this attempt at classifying the ballads is, in our opinion, a little too much dependent on the literary factor, although it is already a well-established fact that even in the folk species mostly subjected to the literary factor, as the ballad is, the display

of the music is relatively independent and parallel, but nevertheless *different* from that of the text, according to the specific laws of the folk music! The 42 archetypes lead finally to 64 musical types proper, out of which 39 are really pure "ballad" types, the other 25 being only "contaminations" of various types of songs and even of town sentimental songs or romances, a fact due also to the spreading of the new-style tunes and texts. The last chapter deals with the perspectives still left to the Brăila ballads, but the remarks made can be extended to all the Romanian folk ballads as well! The Alphabetical Index of Informants is very accurately compiled, comprising also the collectors' discussions with them, most interesting in a number of instances, and which complete the published materials.

As accurately done are the musical transcription, although not all the melodic "stanzas" could be recorded (written down), and the transliteration of the texts; notably, the variants collected by the predecessors, and all the various data supplied by the informants are also added to the respective ballads. The Correspondence Indices of the music and of the texts in their interrelations, as well as the Glossary and the Bibliography are completing the work. Considering all this, one can asseverate that the Brăila ballad collection edited by Ghizela Sulițeanu is one of the best achievements in the field; its value is increased also by the fact that, unlike most of the previously published collections, which contained text only, it is essentially *a music book*; although there are still several researchers who overlook the essential fact that the ballad, like any other versified literary folk genre, is performed *when set to music and with music!* The present collection is filling up a deep gap in this respect; as for its methodological qualities, it is a great success both among folkloric publications in general, and the folk music ones, in particular.

Constantin Stih-Boos

ROMEO GHIRCOIAȘIU, *Studii enesciene* (Studies in Enescu), București, Ed. muzicală, 1981, 132 pp.

This book by the well-known musicologist and Conservatoire Professor of Cluj-