

**FROM PHILOSOPHICAL SELF-PRESENTATION:
A LECTURE DELIVERED AT THE UNIVERSITY OF CLUJ (1938)***

LUCIAN BLAGA (1895-1961)

Abstract. The idea of “mystery”, of our existence in the horizon of mystery, has indeed such a central position, that there have been voices criticizing me for mysticism and, although Blaga did not take this criticism negatively, stated that he was not mystical in his philosophy, maybe in poetry or drama, where mystical experience has its place. However, his idea to place mystery in a central position of his philosophy is the consequence of the desire he had for exactness in his philosophical thinking. Thus, in *The Dogmatic Aeon* and *Luciferian Knowledge*, for the first time in the history of philosophy he thoroughly analysed and examined the very idea of mystery. Neither the philosophers, nor the theorists of science, have ever done this before. The issue of “mystery” has been approached as vaguely as possible. I am the first who has ever tried to establish the role of this idea in the formative process of human knowledge.

Keywords: Lucian Blaga, mysticism, “mystery”, existence, human knowledge.

The six systematic studies published so far complete each other and display a certain architectural vision. They are part of a more comprehensive approach that I hope to carry out through the years to come. All the six approaches belong to the same wider philosophical framework, and they finally outline a metaphysical vision of the whole of existence. Let me say a few words upon the architecture of this system. The system I am conceiving has, unlike the classical ones, a symphonic nature, being neither a one-idea-system, or a none-formula-system, but is structured rather like a multi-cupola church. Some principal, rhythmically alternating leitmotifs interweave in this system, which was conceived cyclically, in “trilogies” dedicated to one group of daily experiences. Two of these “trilogies” are already completed and published:

* This text shows clearly that in Blaga's philosophical works there is a systematic architectonics or symphonic structure like that of a Byzantine church with many cupolas. His metaphysical construction does not erect one single idea but principal leitmotifs, which interweave and return from one study to another in a rhythmical alternation. In Blaga's *Trilogies*, the metaphysical perspective of the third part crowns the ideas set forth in the first and second ones. Blaga expresses clearly his appreciation of his main achievement, with roots deep in his poetry and philosophy, a metaphysical representation of knowledge created in the horizon of mystery (editors' note). *Revue Roumaine de Philosophie*, tome 49, nr. 1-2, 2005, pp. 3-9.