

RESTITUTIO. COMMENTARIES

INTERNATIONAL WORKSHOP. THE PHILOSOPHY OF CULTURAL STYLES – THE LUCIAN BLAGA CENTENNIAL *

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Abstract. Within the sessions and debates of the Lucian Blaga centennial, an international workshop has been organized by the Black Sea University programme. The organizers' efforts focused on developing a process to promote Blaga's ideas in the contemporary philosophical world. Blaga's ideas contribute to the knowledge horizons with his general outlook and his philosophical system, which are architectures of authentic science, which is based in its essence on non-reductionism. The workshop maintained that the theme of knowledge is in the centre of Blaga's system, because the concept that the author himself calls “essential”–mystery–represents, in fact, the unknown, seen from the ontological, Gnostic, cultural, axiological and metaphysical highest perspectives. The thoughts of contemporary foreign philosophers about the exceptional value of Blaga's ideas in the metaphysics of knowledge (as he himself called this outlook) and the need for them to penetrate the philosophical debates of this world should encourage a wider-scope cultural project.

Keywords: Lucian Blaga centennial, Blaga's philosophical system, the metaphysics of knowledge.

Within the sessions and debates of the Lucian Blaga centennial, an international workshop has been organized by the Black Sea University programme. The organizers' efforts focused on developing a process to promote Blaga's ideas in the contemporary philosophical world. Blaga himself said at Ioan Luca Caragiale's anniversary that the cultural personalities of the Romanian nation need, before statues, good translations into languages of world circulation. The truth is that the philosophical work of Lucian Blaga has something to say within the concert of world philosophies and it needs to be translated into English. The symposium *The Philosophy of Cultural Styles in the 20th Century (the Lucian Blaga Centennial)* was organized in Mangalia on September 17-23, 1995; its avowed purpose was to draw the attention of the foreign specialists in very topical philosophical fields and directions to the ideas of Romanian philosopher Lucian Blaga. The themes

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referred to: identity and the universal character of culture; thinking styles and cognitive grammars; context and the ethnic character; mental frame, attitudes and backgrounds, historical-cultural entities; the paradigm of Kuhn, implied knowledge with Polanyi and the stylistic field of Lucian Blaga; the psycho-sociological turning point in the philosophy of knowledge; constructivism and postmodernism; the sources of post-analytical philosophy (Dewey, Bergson, Nietzsche, Heidegger, Wittgenstein.) The idea was to offer an opportunity to the foreign guests to express their own ideas in specialised fields; the Romanian participants were expected to emphasize Blaga's ideas, which could be of interest to contemporary philosophers. 57 famous guest philosophers focused on the proposed theme. Although some could not participate because the invitations were sent too late, they wished to address the symposium, expressing thoughts on the debated ideas and showing interest in Lucian Blaga. Th. Kuhn, the famous American philosopher, who brought a new perspective to the contemporary philosophy of science and who is a professor *emeritus* at the Massachusetts Institute of Technology, wrote that he was delighted to learn about the symposium called *The Philosophy of Cultural Styles in the 20th Century* organized on the Black Sea shore in September 1995. He felt the theme was very interesting and was glad he had been invited to speak. Here is a list of other personalities who wrote letters to the symposium: R. Rorty, P. Ricoeur, J. Habermas, G.G. Granger, D. Hinellor, D. Papineau, D. Davidson, G. Vatimo, J. Margolis, David Bloor, Rom Harré, R.S. Cohen, Eliot Sober, J. Agassi, a.o.

All this, plus the participation of personalities from the U.S., the U.K., India and Hungary have proved that the seminar succeeded in drawing attention to the philosophy of Lucian Blaga. The agenda included papers such as: Calvin O. Schrag (U.S.) – *The Story of the Human Subject in the Continuation of the Post-Modern Criticism*; R.T. Allen (U.K.) – *Michael Polanyi and the Acceptance of a Situation*; Archie Bahm (U.K.) – *The Issue of the One and the Many, of Unity and Pluralism*; B.V. Subbarayappa (India) – *Assimilation and Cultural Identity. From Romania*; Călina Mare – *Types of Truth with Lucian Blaga*; Angela Botez – *Historical Cultural Entities – the Blaga Stylistic Field and the Implied Knowledge with M. Polanyi*; Oltea Mişcol – *The Metaphysical Meaning of Culture with Lucian Blaga*; Elena Gheorghe – *Art and the World of Values in the Thinking of Lucian Blaga*; Dana Savu – *Blaga and the Universal Culture*; G.G. Constandache – *Abyssal Nology and Probabilistic Metaphysics*; Valentin F. Mihăescu and Victor Botez – *Blaga's Philosophy in the Romanian Review*; Argentina Firuță – *An Anthology of Lucian Blaga in Three Languages, Romanian, English and French*. The closing speech was made by the programme director, who referred to Lucian Blaga's place in the post-positivist stylistic matrix of the 20th century. The applied debates, the exhibition of photos, books, magazines, excerpts from and about the philosophy of Lucian Blaga and that of other important authors with

similar conceptions, as well as the books of the foreign guests completed the information network on the philosophy of cultural styles and the place of Lucian Blaga within it.

At the end, Professor Calvin O. Schrag said the organizers made possible an international encounter for people to discuss the most topical philosophical issues, with the debates on the contribution made by Lucian Blaga, whose centennial was celebrated in 1995, placed centre-stage. The themes, the speeches and the debates, the exhibition, the whole organization, Schrag feels, helped him discover the value of the Romanian philosopher and poet, who described as early as 1939 in his *Philosophical Self Portrait* the situation of contemporary philosophy: he anticipated the confrontation and cross-encounter at the end of the century of the modernist cultures with the post-modernist ones. *Antinomy Transfigured* sets the foundation for Lucian Blaga's philosophical matrix and succeeds in overcoming the limits of traditional logic through a complementary perspective. Blaga's genius discovered that the transfigured antinomies are applied not only in the specialized field of physical science, but also to the development field of micro and macro-biology and to the cultural existence of the human species in general. Schrag discovered with a certain philosophical thrill that our idea about *transversal rationality* is part of the same family of concepts as Blaga's notion of the transfigured antinomy; they both lead the mind beyond the logos-centred modern spirit and the anti-logic of post modernism. The transversal rationality is a new way of thinking, beyond positivism and post-criticism, proposed by C.O. Schrag, based on sources that Blaga also used, such as Nietzsche, Bergson, Heidegger and by comparison with certain ideas of Foucault, Derrida, a.o. (the article signed by Calvin O. Schrag, which deals with philosophy in the late 20th century referring to Lucian Blaga, is published with the other studies submitted by the participants in the Mangalia symposium.)

Another foreign guest from the U.K., Richard T. Allen, is the author of works on the philosophy of Michael Polanyi and editor of the *Appraisal* magazine (dealing in philosophy and post-criticism). At the end of the seminar he said he had first wondered: Lucian who? when he got the invitation for this workshop. He had only found a short reference about him in the British Encyclopaedia. He was interested by the proposed themes when he saw the name of Polanyi and he decided to offer a few relevant comments on Polanyi. But after hearing the speeches and the debates in the seminar, after reading fragments and comments in the English version of the *Romanian Review*, which have been generously offered to the guests, he has learned that the philosophy of Lucian Blaga has something to say today, when the theses and methods of Descartes, established in the 17th century, are fading away, when relativity, post-modernism and de-constructivism emphatically state there is no such thing as a universal truth about man and the world, and therefore, there is no philosophy able to definitively express such a

truth. The work of Lucian Blaga, Allen continues, deserves to be known by as many people as possible and this is why he hopes that some of his philosophy books will be translated into English. At a lower level, he wishes to present Blaga's philosophy to Anglophone audiences by publishing in the *Appraisal* magazine the speeches made in this workshop, along with a few excerpts from Blaga's works.

The first time Allen encountered the ideas of the Romanian philosopher he realized they were close to those of Michael Polanyi (1891-1978): both were interested in the deep structures of the mind and of knowledge. Both opposed the theories of empiricism and the positivist philosophies which deny the existence of various forms of thinking; these structures are independent from experience and have a historical cultural character. Both thinkers admit that reality transcends our cognitive capabilities and it cannot be definitively confined in formulas. Blaga sees the world through the eyes of mystery and M. Polanyi wrote: "We know more than we can tell."

R. Allen feels that the two types of knowledge and Blaga's double categories are comparable with Polanyi's implied knowledge. "Minus-knowledge" is another concept he is very much interested in, as both Blaga and Polanyi attempted to answer the question "How can we know what we cannot know?" realizing that penetrated mysteries do not become less mysterious, but grow even deeper. (The Notes of a Blaga-Polanyi comparison that R.T. Allen wishes to make after he does an in-depth study of Blaga's philosophy are also published in the above-mentioned anthology.)

The organization of the Mangalia debates was supported by the President of the Black Sea Foundation, academician Mircea Malița, and the Minister of Culture, Viorel Mărgineanu. The symposium was held in English and French and it was mainly based on the translations into these languages published by the several issues of the *Romanian Review* that were dedicated to Blaga. For the English language, these are the only translations of Blaga's works. We can say this was a good beginning for the necessary process to introduce the ideas of Lucian Blaga into the world circuit; the few days of the symposium proved that Lucian Blaga, through his conception on the *stylistic matrix*, the *double categories*, *minus-knowledge* and *transfigured antinomy*, is part of the new cultural paradigm that is being created today; that there are indeed theoretical convergences between him and Polanyi, Kuhn and post-modernists such as Foucault, Derrida and Rorty. We wished to present to the world by way of this seminar, too, a philosophical work that brilliantly represents not only the historical moment and the cultural space in which it was born, but also the contemporary mind of many cultural spaces where it seems that it may engage in a fruitful dialogue with the new philosophical perspectives that are being born now, at the turn of the century and of the millennium. Blaga's ideas contribute to the knowledge horizons with his

general outlook and his philosophical system, which are architectures of authentic science, which is based in its essence on non-reductionism. The workshop maintained that the theme of knowledge is in the centre of Blaga's system, because the concept that the author himself calls "essential"–mystery–represents, in fact, the unknown, seen from the ontological, Gnostic, cultural, axiological and metaphysical highest perspectives. The thoughts of contemporary foreign philosophers about the exceptional value of Blaga's ideas in the metaphysics of knowledge (as he himself called this outlook) and the need for them to penetrate the philosophical debates of this world should encourage a wider-scope cultural project.

In her paper titled *Socio-Historical Entities with Blaga, Kuhn and Polanyi*, Angela Botez, senior scientific researcher with the Institute of Philosophy of the Romanian Academy, points out that in Blaga's outlook on the dynamics of scientific research cognitive patterns change according to a non-cumulative evolution, function of the prevalence of a certain stylistic matrix, of a certain stylistic field, where the main force line is spatial-temporality. The type of cognition that undergoes these leaps and stages is called by Blaga Luciferian cognition and we can find it clearly outlined and described in *The Trilogy of Cognition* under the chapter bearing this title, which reveals, on the basis of categorial doublets, a theoretical perspective similar to the modern paradigmatic outlook on the dynamics of science, founded by the reputed school of the "new philosophy of science" (Polanyi, Kuhn, Toulmin, Feyerabend, etc.), a perspective that highlights, in the language specific to Blaga's philosophy, essential issues such as the relation between the cumulative or non-cumulative development of scientific knowledge, the relation between normal science and extraordinary science, the difference between the problems and anomalies specific to the normal evolution of science, and the problems and anomalies that cause the destructive crisis of scientific paradigms.

Were we to approximately translate Blaga's terminological intentions into Kuhn's language, we could say that the former's work features, besides the paradisiac cognition (acknowledged by Kant and his followers under the name of scientific cognition) a specific form of cognition (extraordinary science) which includes moments such as: the crisis of the object (anomalies), problems of high inner "tension" (enduring anomalies), new categories-boards of cryptic leap (revolutionary theoretical idea), their opposition to the background of accepted scientific facts. The new categories have a revolutionary and constructive function, that is, they become ideas–dynamic centre of the problematic, which, through their content, oppose to the existing empirical material, which excludes the possibility of resorting to this material. This triggers in the Luciferian cognition (extraordinary science) a dissonant use of the idea with respect the given material as against the assonant use of the idea with respect the material in

the paradisiac cognition (normal science). The new idea thus appears as a “bridge towards the cryptic” (as an apprehension of essences) through a paradigmatic behaviour of the thinking. According to Blaga, the mechanistic idea is a paradigmatic idea through which Newton opened the horizon of a mystery. It suggested theoretical constructions to qualitatively diminish the open mystery. Quite often, the paradigmatic idea holds a specific weight in the structural binds of the Luciferian cognition even though it does not subsequently stand out to checking (see the idea of the phlogiston). The paradigmatic function can be removed by a principle, a law, a category, a concept, a pattern. The ability of achieving the paradigmatic idea in one or several problems that Blaga speaks about proves its sphere of applicability. He correctly assumes that the idea of mechanical determinism is an idea of high paradigmatic capacity, likely to be achieved constructively in most various ways. It is not a matter of (empirical) applicability, although the idea may also function in this quality at the level of paradisiac cognition. Blaga points out that the paradigmatic idea presupposes intellectual elaborations that can take shape only within the type of cognition which, through its basic act, triggers a crisis, the Luciferian crisis between the empirical and the theoretical aspects. The paradigmatic capacity of an idea breeds a theoretical system that achieves a reduction of a large number of mysteries (unknown things), open to an only qualitatively attenuated one. Within Luciferian cognition, in the centre of a system lays an idea that is essential as compared to immediate experience. According to Blaga, the history of thinking featured the following such ideas: the atomist idea, the Platonic idea of a metaphysical substratum, the idea of substance, etc. Luciferian cognition cannot create a unique and absolute system since there is not a unique solution likely to serve as “a jumping board in the cryptic of any open mystery”, and this is why it only creates systems in the plural. It keeps triggering crises in object and ends by the eternally repeated, never ended, attempt to get out on another level and of obtaining the object within *its* sphere.

In her paper about *The Types of Truths*, Călina Mare, professor with the University of Cluj-Napoca, begins by saying that: “In the philosophical system created by Lucian Blaga, the issue of the types of truths is approached in all his trilogies, both as regards the interconnection of the basic solutions as well as a certain autonomy of the development of specific solutions.

As early as the '30s, Lucian Blaga distinguishes two types of truth accessible to the human being: the *natural truth*, achieved through the mechanisms of the paradisiac cognition, and the *truth-creation*, reached through the mechanisms of the Luciferian, extatic cognition.

Later on and, particularly, in the works written between 1946-1953, there show up a nuancing and deepening of these solutions concerning scientific truths (in “Anthropological Aspects”, 1947-1948 and “The Mathematic Experiment and

Spirit”, 1949-1953), and the metaphysical truths (in on “Philosophical Cognition”, 1947-1948).

In Blaga's outlook, the evolution of the scientific truth leads to a gradual inclusion of the truth-creation as well, which results from the involvement of certain elements of the Luciferian cognition (the problems, the uncertainty, the stages of mediation, the relativization).

I would give just one very telling example, namely the way in which Blaga approaches the evolution of the criteria of checking the scientific truth, from the mere confrontation with empiricism, characteristic of the ancient European science, to the intertwining of empirical aspects and theoretical ones into a global criterion that operates in transempirical fields, a truth specific of the modern science of a Galilean-Newtonian type.

Gradually, within this global criterion, the involvement of the theoretical as compared to the empirical grows, leading to the deepening of the transempirical reality.

Thus, a part of the verticality of the Luciferian cognitive approach also reflects on the truth, which, especially in contemporary science, does no longer moves only on the horizontal, at the surface of things, but goes into the depth of processes, although this depth is different from the metaphysical one.

Even at the level of scientific truth, Blaga's outlook is very topical, characterized by the conscience of its relative nature, which is approximate, historically conditioned, loaded with gropings, uncertainties, on its way towards revealing the depths of the real.

In the field of metaphorical constructs, Lucian Blaga formulates two appreciations criteria of its value: the *criterion of immanence* and that of *comparison*. The criterion of immanence (very important in fathoming the creative force of the constructor of metaphysical system) highlights the coherence and the self-consistency of the inner harmony of the metaphysical system. The comparative criterion correlates the ideas of the metaphysical construct to their reception. Lucian Blaga nurtures the conviction that the *great metaphysical constructs* earn recognition to the extent to which their ideas are or can be embraced by groups of adepts, enjoying a consensus as regards subjectivity.

As far as the metaphysician-creator's stand is concerned this is grounded on the belief that there is a transcendence to be revealed, and that it is up to the metaphysician-creator to identify specific gates towards transcendence.

In this way, Blaga's theory on the types of truth also outlines the idea of the plurality of truths in all fields of man's relation to the world outside and inside himself.”

Blaga's metaphysical meaning of culture, a paper delivered by Oltea Mişcol, senior scientific researcher with the Institute of Philosophy, highlighted that unlike the other Romanian philosophers of the same period, who tacitly

approached culture from one or several specific branches of science, Lucian Blaga takes an entirely different stand. Metaphysical meaning conferred to culture places him on a unique position in Romanian and perhaps in the world philosophy.

In Blaga's case it comes to a choice of principle, openly professed, which represents the main key in deciphering and understanding not only this *Trilogy of Culture*, but the Trilogies on knowledge and values and especially on anthropological aspects as well.

In the last part of his *Trilogy of Culture*, Blaga emphasizes the peculiarities of his way to define culture as “a visible sign” of an existential variant of an *ontological mutation* which is more closely related to man's definition than to his physical appearance, or at least equally so.

Lucian Blaga infers the conditions of culture from the profound study of the very existential dimensions of man, that is those of the metaphorizant being, who lives against the horizon of mystery and revelation.

From this standpoint “culture is hardly a luxury, which man affords as an adornment which can exist or not; culture emerges as a complementary issue from the specificity of human existence as such, which is existence in mystery and for revelation.”

By these reflections Blaga emphasizes from the beginning the idea according to which culture, as an essential attribute of mankind, belongs firstly to the *ontological horizon*.

How much importance Blaga confers to this idea does result from the following remark made by the philosopher himself: “Any attempt to conceive culture differently than an expression of *ontological variant* we are talking about, leads to a degradation and to an undervaluation of culture”. Thus, in Lucian Blaga's case, philosophical anthropology appears as being structurally assimilated within the substance of the philosophy of culture.

Blaga asserts that, complying with a destiny innate to his being, man strives for revealing to himself the mystery in two ways: through acts of cognition or of cultural creation.

From Blaga's point of view every cultural creation comprises as a core the existence in mystery and for revelation, this ontological interpretation being the single one consistent with immanent values of culture. In Blaga's thinking, culture is not an epiphenomenon or something contingent as related to man; on the contrary, it is a *man's fulfilment*.

The attainment of man's creative destiny, his attempt to rise in non-immediate horizon is possible by means of stylistic embodiments.

By asserting that style is a dominant phenomenon of any human culture, which is contained one way or another in its very definition, Blaga underlines its decisive importance for the spiritual life of an individual or for a whole colectivity.

Never being able to satisfy man's existential ability, the immediate world as a concrete presence represents for him only a "material", a simple "moment", a "saltus bridge" to further on in non-immediate horizon.

Consequently, cultural creation and man as a creative subject oscillate between the two poles: "the immediate" and "the transcendent".

Asserting that style is the only human possibility to overcome "the immediate" and the supreme satisfaction given to man's existential ability, but which at the same time is "a defeated aspiration to the absolute revelation," the Romanian philosopher confers to style and through it to culture, a metaphysical meaning, stimulating for the human spirit. Such a meaning confers a sense to the relativity of human creations. By this outlook, Lucian Blaga integrates man and culture as a specific way of human existence into an infinite cosmic ensemble composed of finite existential earthly guide marks as well as transcendent ones.

Blaga places man in an irreducible parallelism with the absolute principle, thus bringing forth man's demiurgically vocation, an idea according to which, his unique destiny, his aspiration towards the Absolute is accomplished by creative acts of culture.

In his turn, G. G. Costandache, university lecturer at the Philosophy Department of the Polytechnic University of Bucharest, showed in his paper *Abyssal Noology and Probabilistic Metaphysics: Blaga's "Luciferian Cognition"* was published in 1932, while P. Suppes' "Probabilistic Metaphysics" was released in 1984; still, there are certain similitudes between the two works. Far from assuming that L. Blaga anticipated P. Suppes' outlook, it is however worth discussing the existence of significant common points. Therefore, we shall dare to suggest a debate aiming at motivating or interpreting certain parallelisms that can be highlighted by comparing, for instance, the metaphysical sentences in P. Suppes' work with Blaga's aphoristic phrases.

If we admit that a metaphysician's perennial vocation is to denounce all those fraudulent substitutes that are incessantly put forth as genuine truths, then we must acknowledge that the main benefit of any metaphysics resides in its negative or protesting aspect. Along this line, we can retain the following sentence as a thorough expression of the empiric creed: "The theory of rationalism features an intrinsic probabilistic character" (P. Suppes, p. 72); on the contrary, abyssal noology is focused on the double function of categories: "throughout the paradisiac cognition, institution is subject to the categorial concept... and even in Luciferian cognition there is a strive for an agreement between idea and the visible facts of the raised problem, yet this agreement is indirectly attained by a sinuous and excentric by-passing theory". Actually, in the metaphysician-poet's last aphorisms we come across a more direct answer, rather complementary to empiric probabilism: "With man, the instinct and reason avoid each other with adversity, yet, by repudiating each other they lure each other with in order to reach a mutual correction."

To the empiricist metaphysician “The collection of past, present and future scientific theories does not converge to a preset goal, capable of offering at its limit end a comprehensive cognition of the Universe.” Therefore, sciences offer us nothing more than a mere incomplete and, we might say, disappointing image for anyone who still hopes for a scientific, coherent outlook on the Universe. L. Blaga seems to suggest the beginning of an explanation: “Any theory challenges reality”. Indeed, we keep remaining away from a global scientific outlook apt to integrate the multitude of aspects in the physical and organic universe, to say nothing about the mental and social phenomena.”

In her communication *The Art and World of Values*, Elena Gheorghe, senior scientific researcher, highlights the fact that Blaga emphasized the crucial role of culture in the making of man. “The culture belongs to man and the exodus from culture means the abolition of mankind”.

The art is the cultural creation by means of which man attempts to reveal the mystery metaphorically and in stylistic patterns (the abyssal categories).

The profound humanism of Lucian Blaga's thought is proved, once more, by his aesthetic outlook, according to which “art, like any other cultural production must be seen and understood as a symptom of a certain ontological mode that puts between man and ape a greater distance than that between one species and another, the distance between one kingdom and another”. Art is, therefore, a distinctive mark of man's essence, a specific way in which man integrates himself into his creative destiny. It should be pointed out that this understanding of art is opposed to all attempts at explaining the origin of art by exclusively biological, psychological, or even psychopathological factors. As the work of art (as “metaphorical precipitate”) is “an objective storing of revealing acts”, it enables man (by the act of artistic experience) to “virtualize” (i.e. to remove into the shade, on to a secondary plane) the horizon of the given, concrete world and to extend, to “actualize” his way of existing in the horizon of mystery, hence, his “way of being man”, to become integrated, through artistic experience, into the specifically human ontological mode.

Profoundly original is Blaga's approach to the world of values.

Greatly concerned with the question of values, the Romanian philosopher of culture starts from the idea that any theoretical construct aiming at a philosophical status should deal with “the problem of discovering the nature and substratum of values” and, implicitly, “legitimate the world of values”.

The place held by the debate of values in Blaga's philosophy is linked to his conviction that the world of values represents “the specific field of human existence”, that man cannot live without values (since he is a creator and receiver of values). He wrote: “human consciousness lives in a climate of spiritual values”. Blaga makes a major theoretical contribution by advancing the idea that the axiological dimension is a defining feature of human essence.

Blaga's theory on artistic values is a corollary to his ideas on the nature and specificity of the artistic universe. Starting from the well-known premise that any work of art is a heterogeneous construct in which the aesthetic values intermix with the extra aesthetic, Blaga deals, in his work "The Trilogy of Values" solely with those aesthetic values which pertain to art. The Romanian philosopher proposes an original classification of the aesthetic values into five classes: 1) polar values; 2) vicarious values; 3) tertiary values; 4) floating values; 5) accessory values.

The most important values are the vicarious (or stylistic) values. They are based on the stylistic categories. We must not infer, from the fact that they are replaceable (vicarious), that we could do without them in creating and experiencing art. They are indispensable values. The place and role of these values in the structure and reception of the work of art are determined by his outlook on art as an act revealing mysteries in stylistic patterns. Artistic productions are born deep in the unconscious, brought to life and moulded by sensitive factors that make up a stylistic matrix and shape the artistic productions. These categories (of the unconscious) are reflected into consciousness, where they crystallize as values. "Little by little, the abyssal categories may force their way and burst into consciousness, where they also become 'values' which demand acceptance in art and which vigorously affect the evaluation of a work of art".

This aspect is very important in the immanent evaluation of the work of art, as the spectator cannot adequately receive the work unless "he transposes himself, by a kind of intuition, into the matrix of those abyssal categories which presided in depth over the shaping of the work of art".

The individual receiver simultaneously possesses – according to Blaga – vicarious values, which consciously express the abyssal categories peculiar to himself, and values expressing the abyssal categories of other individuals (such as the creator of the work of art). The fact that values are not immutable but, on the contrary, can be replaced promptly by others, depending on the stylistic traits of the work of art enables the receiver to assume a suitable attitude. It is worth noting, in this connection, Blaga's thesis on the educability and malleability of the individual's artistic taste.

All these ideas of Blaga's values reveal the fact that the work of art is a *sui generis* world, it is a "cosmoid" (not an organism), that is, the art is a special universe which has its proper mysteries, a cosmogenetic category which is self-sufficient.

Lucian Blaga and Universal Culture is the title of the paper by Dana Savu, lecturer at the Philosophy Department of the Academy of Economic Sciences in Bucharest, which points out, among others things, that: "The contemporary man feels attracted to Blaga's philosophy because it answers his numerous theoretical searches. Although not firmly structured on certain fields, it seems satisfactory for

the philosophers of culture, axiologists, as well as for metaphysicians. Lucian Blaga preserves the distinction between the theory of cognition, axiology, the theory of culture, anthology, building a unitary as well as from the scientific thinking way of the 20th century, not only a few things, but the essence – their contribution to the world culture.

He could not only resort to a synthesis, but he used these sources to create a new, genuine philosophy, open to any way of thinking, and impregnated, at the same time, by the Romanian's philosophical sense.

His theoretical construction features an inner logic, without gaps, subtly expressed, apt to confer a deep unity to his numerous philosophical writings.

The Romanian philosopher impeccably applies the Kantian lesson without copying it. He uses it in an original manner to work out a system that combines the grandeur of Hegelianism and the attractiveness of phenomenology. He thus imposes, with an irrefutable force, the understanding of the fact that each great philosophy has its own value that cannot be denied. Genuineness spells, first of all, the opening towards the other philosophies.

Blaga's language is a conceptual one, yet it does not suffer from the dryness specific of conceptual expression, while enjoying the colour, charm, mystery, fascination of the metaphor.

The theory of the Romanian thinker refers in a programmatic way to all forms of human spirituality through which man asserts his historical character. He builds, on rationalist-humanist bases, an anthropology grounded on a philosophy of culture, of style, of art, and of values.”

Speaking about “Blaga's Stylistic Philosophy in the *Romanian Review*”, literary critic Valentin F. Mihăescu and journalist Victor Botez said: “*Romanian Review* is a monthly publication that has been issued for more than half a century now. At the beginning it was conceived only as a mirror of the Romanian literature translated in languages of world circulation. However, for several years now, the *Romanian Review* has also offered an image of philosophy in this country. Whole issues have been dedicated to the philosophy of culture, cultural anthropology, the ethno-psychology of the Romanian people, and two issues to Lucian Blaga's work. There have also been published over 30 commentaries and studies by Romanian, Italian, French, Spanish, American philosophers on Blaga's philosophy.

Blaga's stylistic philosophy has been given pride of place in this review in virtue of several reasons. These are of an axiological nature since a value judgement has been passed in the tradition of the Romanian philosophy according to which the trilogy of culture and the trilogy of value would be the most consistent and original in Blaga's work. This viewpoint has been changed by the new researches and interpretations, which also highly praise the philosophy of science, ontology and gnoseology. On the other hand, the communist restrictions

did not allow essential categories of the Blagian philosophy such as mystery, dogma, Luciferian cognition, the Great Anonym, deemed as mysticism by the leaders of the totalitarian party and its ideologists.

Besides the poetry and plays of an exceptional value, which are distinct fields in Blaga's work, the *Romanian Review* has mainly published from the stylistic philosophy large excerpts from *Horizon and Style* (the chapters "The Phenomenon of Style and the Methodology", "The Stylistic Matrix", "The Stylistic Field"), *The Genesis of the Metaphor* and *The Meaning of Culture* and *The Mioritic Space* (the chapters "Man's Singularity", "The Mioritic Space", "Romanian Apriorism"), *Science and Value* ("Two Types of Cognition"). The main chapter of *The Mioritic Space* has been published four times within the last fifteen years in view of its fundamental value for the outlining of a profile of the Romanian spirituality.

For the last few years, the *Romanian Review* evoked the outstanding creative personalities in the field of philosophy under the title "Romanian Values". Since 1990 on, many commentary and excerpts have been published from the works of classics such as Titu Maiorescu, Lucian Blaga, Petre Țuțea, Anton Dumitriu, Dumitru Stăniloae, Nae Ionescu, Ion Petrovici, Camil Petrescu, Mircea Vulcănescu, Stephane Lupasco. As of 1995, the series dedicated to philosophers has been published under the more appropriate title "The Romanian Philosophical Thinking", including figures like D. D. Roșca, Blaga (a double issue), to be soon followed by Mircea Eliade, Emil Cioran, Constantin Noica, C. Rădulescu-Motru, Tudor Vianu, Vasile Băncilă, P. P. Negulescu, Mircea Florian, Nechifor Crainic, a.o. Teeming with philosophical meditations is also the anthology "Who Are the Romanians?", published in the triple issue of the *Romanian Review* No. 6-8/1995 in English, French and German, including 26 authors from Eminescu, Caragiale, Iorga, Xenopol, Pârvan, Eliade, Roșca, Cioran, to Vianu, Bernea, Stăniloae.

We have published so far over 1500 pages of philosophy, of which some 400 pages are from or about Blaga, proof of the special place granted by the Foreign Languages Press Group to his philosophy, and, especially, to the Blagian stylistic philosophy. So far, the only philosophical texts by Blaga translated into English are to be found in the *Romanian Review*.

The integration process of the countries of our old continent is not only of a political, economic or military nature, but also of a cultural one, which is likely to favour the preservation of the specific differences, the respect for spiritual identities. We believe that this sensitive process cannot go without the thrill of the cosmic mystery, without the philosophy of the dogmatic aeon and of the stylistic field, fruit of the work of the Romanian of high Romanian vocation, Lucian Blaga".

