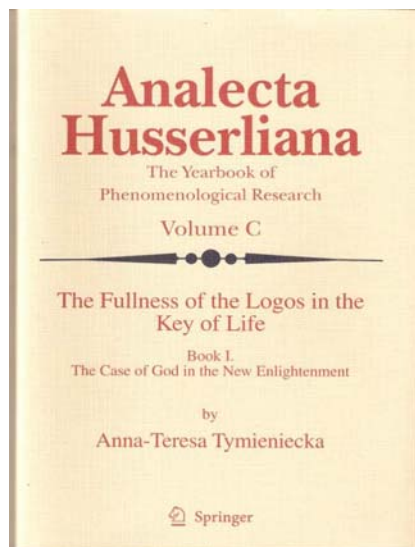


BOOK REVIEWS

***The Fullness of the Logos
of Life
and the Comprehending of
the “Sacral Logos”
on the Horizon of Life***

Carmen Cozma



Anna-Teresa Tymieniecka. *The Fullness of the Logos in the Key of Life*. Book I: *The Case of God in the New Enlightenment*. *Analecta Husserliana*, Volume C. Dordrecht: Springer, 2009. Pp. xxxv + 258

Coming to accomplishing her great treatise with a *discourse fleuve*, the impressive *Logos and Life* - that has been unfolded in four books: 1. *Creative Experience and the Critique of Reason* (1988); 2. *The Three Movements of the Soul* (1988); 3. *The Passions of the Soul and the Elements in the Ontopoiesis of Culture. The Life Significance of Literature* (1990); and 4. *Impetus and Equipoise in the Life-Strategies of Reason* (2000) -, this new writing of Anna-Teresa Tymieniecka constitutes a testimony for that the Polish-North American phenomenologist of life understands to develop her original philosophy; this time, in a new tonality, by accessing the sacred plane of reference.

“Continuing the dialogue” – as she likes to reiterate it - on the theme of the “logos of life” arteries in the “ontopoietical design”, the recent Book I of *The Fullness of the Logos in the Key of Life* has appeared in the prestigious series of *Analecta Husserliana*, by the careful editing of the devoted Springer publisher Maja de Keijzer.

In the context of the present disarray we have to cope with, this book is a sort of cultural travel and support for our attempts to overcoming a serious moral existential crisis, and to setting off an acute vulnerability of beingness, eventually, by (re)finding the en-

lightening power of a veritable human life oriented towards the divine transcendent.

Under a suggestive and well-inspired title, *The Fullness of the Logos in the Key of Life*. Book I: *The Case of God in the New Enlightenment*, Anna-Teresa Tymieniecka tackles a hot topics of nowadays - we could say, considering the current debates; for example, that that has proceeded in the framework of a panel presided by Patricia Trutty-Coohill at the International Conference "Towards a Philosophy of Life: Rethinking the Concept of Life in Continental Philosophy of Religion", Liverpool Hope University, June 26-28, 2009.

The interest generated by this new book of Anna-Teresa Tymieniecka is completely justified, seeing that the main issue about the necessity of refreshing the philosophical thinking in terms of a "New Enlightenment for humankind" comes as response to the spiritual confusion of our days, opening viable opportunities for understanding "the question of life as the radical beginning" (p.xxxi). This time, the trajectory of the "logos of life" – the Tymienieckan "reason of all reasons" – is at stake: and that is followed in its achievements on the level of the divine script.

Building the whole scrutiny around the thesis: "*In Logos Omnia!*", the phenomenologist of life places the axial point of approaching in the horizon of the divine referential, in which the "Human Creative Condition" has to manifest with the eternal "quest for wisdom", in the "ontopoietic plane of life", within the "unity-of-everything-there-is-alive".

The complexity of the very own discourse of Anna-Teresa Tymieniecka needs to be discovered step by step, by appropriating and comprehending her abundance of original concepts inserted in the philosophical language and by disclosing the fine articulations of a dynamic and integrator vision about individual, social, cultural, and geo-cosmic situation of beingness in the world.

Being conceived as a dynamic flux, the architectonic of Book 1 of *The Fullness of the Logos in the Key of Life* is structured in five parts that follow a substantial propaedeutic(al) section with the "Preface: The Logos' Temporalizing of Life through the Life-Transcendental Horizons of the Individualization of Beingness", with the "Prologue: The New Enlightenment and the Case of God", and the "Introduction: Before Entering into the Heart of the Matter (Legitimizing the Access to Truth)" (pp.xix-xxxv).

In a hermeneutical whole, the content orchestrates the parts “I. The *Logos of Life* as the Carrier of Beingness” and “II. *Ontopoiesis* – The Proto-Ontic *Self-Individualization* of Beingness in Life in the New Critique of Reason”. In these parts we can grasp a synthesis of the novelty brought by the Tymieniecka philosophy in a large territory, that of the post-Husserlian phenomenology. The leitmotifs of the “logos of life” and of the “Ontopoiesis of life” are brought out in the effort of revealing the “case of God”.

Revisiting the transcendentalism, Anna-Teresa Tymieniecka aims to re-positioning the “beingness-in-becoming” at the same time on the geo-cosmic, “ontopoietic”, creative, and sacral orbits. Actually, in the “Part III. The Life-Positional Horizons of Beingness and their Orbits” (pp.127-177), the author develops her vision upon the centrality of creative manifestation / of the “ontopoietic intentionality of life”. The all is tied to a cosmological and anthropological approach; also, to an onto-ethical and aesthetical perspective upon life, generally.

Consequently, the *novum* in getting a phenomenological theory of “The Human Soul in the Cosmos and the Cosmos in the Human Soul” (Part IV) highlights the manner of a more profound understanding of the web of life and of the human status within it. Especially, the author stresses the importance of that she calls “the moral sense” – one of the three bestowing factors, together with the “intellectual” and the “aesthetical / poetical” senses. According to Anna-Teresa Tymieniecka, in the “moral sense” we can decipher the “Human Creative Condition” as a “second birth of being”. As she features: “The emergence of the moral sense and valuation introduces an order of «insight» that radically alters the significance of life hitherto valid for living beings as all the significant strings leading the experiences of the logos of life come together in a specific net for a new vision of existence, the Human Condition” (p.196). And, in its turn, this “Human Condition” activates a “specifically human *kairic* timing of life”, namely: freedom and accomplishment, elevating towards the catching of the orchestration of “the sacral logos” on the horizon of life.

The basic principle of life, the “logos of life” reveals itself not only as a vital, a “Dionysian” and a “Promethean” one – as we already know from the “triadic” hypostasis acknowledged in *Impetus and Equipose in the Life-Strategies of Reason* (Book 4 of *Logos and Life*). But, it is moved to the “sacral logos”, to the “Divine” one, allowing to anew interpreting the human situation in the given world.

We face an excellent phenomenological hermeneutics that completes a great tradition due to Hans-Georg Gadamer and Paul Ricoeur, for example. By her original concepts, by her unique manner of reflection, Anna-Teresa Tymieniecka penetrates throughout the most hidden meanders of life, opening new chances to the human interpretation and “self-interpretation” in life.

Once again, the former student of Roman Ingarden - at the Jagiellonian University of Kraków -, who over the years became one of the most reputed phenomenologists of the world, Anna-Teresa Tymieniecka offers a well-grounded and challenging work of re-thinking the mystery of life, finally.

The Fullness of the Logos in the Key of Life. Book I carries on the phenomenology of life, focusing on the *logoic* movement “from the logos of life to the Logo-Theic horizon”. Crowning the entire scrutiny of the “logos of life” in a new key, “Part V. The Sacral Logos on the horizon of Life” (pp.213-255) en-lightens us that by “the sacral quest” we could find – a part, at least, of - the “sacral heavenly sphere of life within the fullness” (p.250) and “the sense of the logos of life accomplished” in a “Great Metamorphosis ... rejoining the Fullness” (p.251).

There are “six ways” – writes Tymieniecka – in which “the sacral soul participates in the celestial sphere and that sphere’s participation in the soul in turn”. Merely as a challenge for the reader, we mention these ways: “1.The Fulfillment we seek in and above temporality”; “2.The All-surpassing sphere of Fulfillment”; “3.Accessing the Plenitude: self-denial and dedication to fellow man”; “4.Participating in the Fullness through our felt vision of the All within our human horizon”; “5.The Divine within”, and “6.Awe before the immensity of the Creation in which we partake; Adoration” (pp.252-254).

An authentic celebration of life and of human creative mind and sensitivity within the great plane of life, in accordance with the supreme sacral model, respectively with the manifestations of the “divine logos” – that is, eventually, the Book I of *The Fullness of the Logos in the Key of Life. The Case of God in the New Enlightenment* by the Polish-North American contemporary philosopher Anna-Teresa Tymieniecka.

***A Philosophy of Music
through the Artistic
Education***

**Manuela Teodora Balașca-
Mihoci**



Ion Gagim. *Muzica și filosofia*. Kishinev: Știința, 2009. Pp. 159

Trying to synthesize the essence of the last book signed by Ion Gagim, some words of the author are the most eloquently: „The musical education – he writes -, in its ultimate form ... becomes education through music” (p.155). This is the final idea of the intellectual effort of a thinker with a rich educational experience in the field of musical practice, exploring the philosophizing act.

For those who are hurrying to read this book, it would be enough to consider the issue about “Music – *Didactica Magna*: A Philosophical overview”. But, undoubtedly, by choosing the „essence”, they would lose the „way” to reaching it; eventually, the way of musical education that the author wants to share with us. So, I am wondering: What is more important, in such a situation? Is it the way toward Wisdom or the „wisdom” without the reading work? I invite all the interested people to journey with Ion Gagim through a well done cultural work, grounded on the *tryad* Music-Human Being-Existence.

The *corpus* of the book contains 19 studies that bring into light the relation between music and philosophy; the entire material also has a motivation and a short introductory, and a referential bibliography at the end.

Step by step, the music art is followed within the existence, the sound and the silence, the cosmos, the experienced philosophy, the

movement and time, the transcendental world, the self-knowledge and the climax one, and the consciousness.

The very own experiences of personalities like Cioran, Kant, Lupasco, on the one hand, and on the other, those of great authors coming from music art and theory, as Dimitrie Cuclin, have been considered. No less, the book offers some significant elements of contemporary thinkers; i.e. George Balan and Carmen Cozma.

The collected studies about philosophy and music art put together the sagemess / the wisdom. Constantly, the *theory* – the contemplation – is linked to the *practice* – the experienced harmonious sound, the felt one as soul vibration; seeing that the musicality of human being is conceived in its function to activating the polyphonic variations of our universe of life.

The book begins in a Kantian style. Thus, some philosophical inquiries *sound* in the framework of the 19 sequences of living *into* music and philosophy, emphasizing the assertion that „music means an experienced and not just a reflected philosophy of life” (p.6).

Ion Gagim returns to Im.Kant in a peculiar study: *Kant and music art* (pp.98–108). He puts in act part of the Kantian concepts, applying them to a modern understanding of music art; as he underlines, „the music has nothing to do with the conceptual thinking” (p.105).

Somehow, despite this notice, Ion Gagim meditates upon the human soul and the consciousness, in terms of musical harmony, elevating towards a generous spirituality. He communicates us his ideas by using the musicality of the thought; that, beside its characteristics of rationality, is a full one of the emotion of „speaking” about music art. Sometimes, it is difficult to find: What is the prime term? Is it the music art or the philosophy? At this point, it really deserves to stress the rectitude of man and the methodical writing, showing an internal silence to which the author has reached by a long cognition of the musical and philosophical culture - that is so necessary to every human agent.

Ion Gagim tries to argue that music is not a phenomenon that controls the emotions, but it is a phenomenon that *creates* emotions; it challenges a sort of detachment of any system, of the material, generally, opening toward happiness and divine revelation – at the same time -, toward harmonious sound and silence, alike. Too short seems to be the topic around the “Philosophy of silence” (p.33); but, this is unfolded by a subtle educational method. The author mentions

some other contributors who have written about silence, as an invitation to a deep comprehension (Note 52).

The silence and the music art are rejoined. If the silence and the mystery are initiating' routes in the world religions, there is also a new approach of the relations between contradictory categories: sound and silence.

Especially, the section "Music – An experienced philosophy" develops fundamental aspects: the very peculiar musical experience; the musical act; the experience of music art. According to Cioran, we could say: „When the whole existence becomes music, and when your entire beingness is metamorphosed into a vibration, all the regrets are finished!" (*Cioran and the Music*. Bucharest, Humanitas, 1996, p.61).

Ion Gagim dedicates a study to Emil Cioran. Being a gifted educator, he presents the Cioranian vision about music art and life, at large.

The central part of the book is upon the spiritual destiny of George Balan – the considered man by the author of the book as being able to think and to experience in a veritable musical manner. He is the man who, many years ago, has founded a School of music for the listeners, sustaining the concept of *musicosophia*. This means a way to taking the music and the life together; it is a spiritualization method, a way of human "musicalization", a particular form of education.

George Balan represents the character to which the author devotes his friendship homage. The respect for the Romanian-German contemporary philosopher reveals part of the creator's potential who can find even the human mystery within the musical sound.

Using a very short bibliography, Ion Gagim discusses the „case of Dimitrie Cuclin" - a great personality of 20th century in Europe. Cuclin is the representative thinker for whom music art means much more than „a mirror of life", seeing that he has elaborated an axiological perspective about „human life as the way between Substance and Essence" (p.94). I just allow to say that „Cuculin case" needs a larger approach, to enlightening his major contribution for the philosophy of music art.

In his turn, Stéphane Lupasco is mentioned with his theory around *logic and music art*. According to Ion Gagim, the reputed philosopher has reached the *apex* of music art by his concept of „the knowledge of knowledge". As a philosopher of science, Lupasco has realized a transcendent movement in the horizon of sciences, by understanding

the music art in relation with the dynamism of the „contradictory energy”.

The fine unity of music art and the ethics is also undertaken in the presented volume. Ion Gagim insists on the concept of philosophy of music that Carmen Cozma has launched many years ago; namely: the „meloethics”. It is a nucleus concept, by which the classic values are brought into light, on the thesis that „music is a state-of-beingness-in-the-world of humanness” (See, Carmen Cozma. *The Meloethics. A Semiotic Essay on the Moral Values of Musical Artistic Creation*. Junimea Publishing House, Jassy, 1996, pp.10-11).

The „meloethics” has been created by its author in the framework of a phenomenological hermeneutics, by starting from the musical experience. The dynamic integrality of „meloethics” guides to the self-knowledge, as a continuation of psychology in the relation with music art (Ion Gagim, *op.cit.*, pp.131–134).

The book of Ion Gagim is an impressive one not only thanks its content, but also thanks the design at large; one made by grace and harmonious color.

I dare to say that Ion Gagim has already discovered a superior level of living and writing about the „singing status”. His works represent a veritable openness from music art towards philosophy; and from philosophy towards music art, no less. On this pathway, we find the human beingness with all the gifts, inscribing itself on the eternal route by activating: living, experience of harmony, emotions and virtues, psychic balance and creativity, cultural horizon and inquiries labyrinth. Anything else is merely silence ... – as a possible source for a new musical sound, for a new other book.