

## FORWORD

Blaga is born in Lancram, a town near Alba Iulia, in Transylvania, in 1895, and died in Cluj in 1961. He was the 9-th baby born of the Orthodox priest, Isidor Blaga.

He was a poet and a thinker. He is one of the greatest poet of Romania.

Blaga write 4 trilogies. *The Trilogy of the Knowledge*, published in 1942, containing; *The Dogmatically Eon*, *The Luciferical Knowledge*, *The Transcendent Censorship*, published separately between 1931-1934. *The Trilogy of the Culture*, published in 1945, containing; *Horizon and Style*, *Mioritical Space*, *The genesis of the Metaphor and the Direction of the Culture*, papers published in 1935-1937, *The Trilogy of Values*, first published in 1987, containing; *Science and Creation*, *About the Magic Thinking*, *Religion an Spirit*: first published as separately papers between 1939-1942, and *The Cosmological Trilogy*, first published in 1991, containing; *Divine Differentials*, *Anthropological Aspects*, *The Historical Being*, writhed from 1940 to 1950.

First of all I shall present you a sketch of Blaga's philosophy. Blaga's pillars in the philosophy are the unconscious and the mystery.

For that I shall begin with the *abyssal Noology* and the *style*, *the Horizon and the Style*.

The *Abyssal Noos* means an intelligent unconscious, which is an independent field of our psychic. The fact we have a style in living, a style in writing, in stepping, in speaking, and that style is not conscious, it is automatically applied, is a proof that the unconscious is an important field, an intelligent one.

There is a possible communication between the unconscious and the conscious, which is *Personanta*. It is a constant communication from the unconscious to the conscious, a constant and important link that helps us to have, to make, our consciousness.

What it is communicated? It communicates our *Stylistical matrix*. That

means the Space and the Time as apriori forms of our sensibility, and the Categories of the unconscious. Maybe it communicates something from the Archetypes, but that is not from Blaga, from Jung. It communicates the feeling of the space: a three dimension infinite space, or the Waved space, the Cell space, the vaulted space.

At the time we may have the feeling of the Flowing Fountain time, the Waterfall time, or the Stream time.

We may have Atmosphere categories, Axiological categories, values categories. There may be value marks: a positive or a negative mark attached to the horizons. The European has a positive mark as well as the Indian has a negative mark. For the European all is valuable, the life especially. In India, they are thinking the life has no value; they stop the cycles of the reincarnations by the austerity, the voluntary reclusion.

We may have *attitude* toward the horizons, an attitude that is our destiny. *The Anabasis attitude*. We go forward in the horizon we have, we trust life, as Europeans, and we go for. It is the expansion: Alexander the great, Caesar, Napoleon, Columbus, etc., were. *The catabasis attitude*. Is the backward, going in himself without feeling the necessity to go forward. The non-violence, Gandhi.

We have other categories, of *The Formative aspirations*. Some of us are looking for an *individual* aspiration; we may find it in the north Europe at the Anglo-Saxons people. Germans, Dutch's, painters like Rembrandt, Bosch, Durer, thinker like Leibniz with his *Monadologie*.

We may have another aspiration, *The Rule, The Type*, as we may find in the old Greece: Sofocle, Euripide, Praxiteles, Plato. Monuments as Acropolis. In the Renaissance: Rafael, Racine.

The *Elemental* approach, we may find in old Egyptian art, in the Byzantine art, or in the Indian monuments.

We may say: be yourself. Be the individual or be like the boss. Is the rule, or be like one in the world: Christ, Buddha, Allah, Confucius.

All these categories with the apriori forms of the space and the time,

together, makes the *Stylistical Matrix*. A stylistical matrix is made by free places for categories, because only one category for each characteristic, axiological mark, directions, aspirations, and horizons of the space and the time, may take place in it. The number of the abyssal categories is greater than the places.

The stylistical matrix may have many other secondary categories. The list of the unconscious categories is open, and we may supplement them. The important is that the stylistical matrix is apriori. That means an apriori shape, which may be completed and supplemented in our life, by our experience. All the categories, the Kant categories and the abyssal categories, are subjective.

Blaga talk of a transcendent censorship, of the transcendent brakes. What is such a transcendent censorship we shall see? I tell you that these categories, the conscious and the unconscious are this brake, this transcendent censorship.