

Analecta Husserliana

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Phenomenological Research

Volume CXIX



The Cosmos and the Creative
Imagination

Edited by

Anna-Teresa Tymieniecka

Patricia Trutty-Coohill



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The Yearbook of Phenomenological Research

Volume CXIX

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Anna-Teresa Tymieniecka • Patricia Trutty-Coohill
Editors

The Cosmos and the Creative Imagination

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Editors

Anna-Teresa Tymieniecka
World Phenomenology Institute
Hanover, New Hampshire, USA

Patricia Trutty-Coohill
Siena College
Loudonville, New York, USA

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Contents

Part I Introduction

Scintillations: An Introduction to the Volume	3
Patricia Trutty-Coohill	

Part II Tymieniecka Studies

Creative Philosophizing: Tying Tymieniecka’s “Imaginatio Creatrix” to the Moral Experience of Life	13
Carmen Cozma	
Creative Imagination, Openness, and Music.....	31
Roberto Wu	

Part III Imaginatio Creatrix

Bachelard and Merleau-Ponty: Is a Cosmic Flesh of the World Feigned or Disclosed by Imagination?	43
Annabelle Dufourcq	
Dream and Semblance: The Play of Art and Life	59
Brian Grassom	
Ben Okri’s <i>The Landscapes Within</i> (1981): The <i>Unfinished Story</i>	73
Rosemary Gray	
The Phenomenology of the Creative Imagination: Philo of Alexandria and Ibn ‘Arabi.....	83
Marie Antonios Sassine	
Paul Klee’s Unbound Creativity	93
Marcella Tarozzi Goldsmith	

Ruach Hakodesh: The Epiphanic and Cosmic Nature of Imagination in the Art of Michael Jackson and His Influence on My Image-Making	103
Constance Pierce	
Part IV Husserl Studies	
My Living Body: The Zero Point of Nature-Mind and the Horizon of Creative Imagination	137
Daniel James Hughes	
Knowledge and the Lifeworld: Phenomenological-Transcendental Investigations.....	167
Witold Plotka	
Part V Phenomenological Space and Time	
Maurice Merleau-Ponty and Paul Klee: Toward the Roots of Creative Imagination and Its Cosmic Dimension	181
Lucia Angelino	
Eternal Noon.....	197
Alira Ashvo-Muñoz	
American Walk: Imagining Between Earth and Sky.....	209
Lena Hopsch	
Eternal Recurrence and Nietzsche's Halcyon Progeny	219
Kimiyo Murata-Soraci	
Memory Fields, Attention, and the Resonance of Narrative.....	227
Rebecca M. Painter	
The Eternal Return: Time and Timelessness In P. D. Ouspensky's <i>Strange Life of Ivan Osokin</i> and Mircea Eliade's "The Secret of Dr. Honigberger"	253
Bruce Ross	
Part VI The Cosmic Origin of Life and Art	
Kant's Antinomies Concerning the World Problem Starting from Cassirer-Heidegger's Debate in Davos (1929)	265
Guelfo Carbone	
Cosmology in H.D.'S <i>Trilogy</i>: Poetics, <i>Logos</i> and Trace	275
William D. Melaney	
The Naturalistic Axiology of Holmes Rolston III.....	291
Leszek Pyra	

Scientific Creativity in Malay Cosmology:

A Phenomenological Perspective	297
A.L. Samian	

Part VII The Cosmic in the Arts

Three Cosmic Poets: Samuel Taylor Coleridge, Rabindranath Tagore and Ezenwa-Ohaeto, and Cosmic Nature of Imagination	311
Tony E. Afejuku	

A Short Study of <i>Jisei</i> (Swan Songs): Death, Cosmos and Its Transmigration	321
Kiyoko Ogawa and Tadashi Ogawa	

Fusing with Nature and the Cosmos: Shamanic Elements in the Art of Akiko and Pablo Cesar Amaringo	335
Bruce Ross	

Hegel and <i>The Sea of Ice</i>	345
Andrew Jay Svedlow	

Cosmic Ruminations: The Creative Imagination, Imagined Experience, and the Lure of Distant Horizons.....	351
Saundra Tara Weiss	

A Phenomenological Approach to Earth Oblivion and Human Unbalance in <i>Koyaanisqatsi</i>.....	361
Victor G. Rivas López	

Part I

Introduction

Scintillations: An Introduction to the Volume

Patricia Trutty-Coohill

Abstract This introductory essay does not summarize the work presented in the volume, but rather begins at the beginning (Fig. 1): the wonder of our own existence in a magnificent universe that we can appreciate, but never fully understand. Such an awareness is captured in the gentlest of human utterances, the lullaby. The essay's phenomenological analysis of Jane Turner's "The Star" turns toward Franz Rosenzweig's 1923 discussions of wonder and the healthy human mind. This naturally leads to essays within the volume itself: Daniel Hughes' characterization of Husserl's championing of pre-theoretical conditioning life, Witold Plotka's treatment of *doxa* and the natural attitude in Husserl, and finally Annabella Dufourourq's analysis and Lena Hopsch's description of Merleau-Ponty's "cosmic flesh."

The Lullaby

Unlike us, the child possesses his creative faith intact and is still free as yet of the destructive seed of reason. He is innocent and, so wise. He understands, more deeply than us, the ineffable key to poetic substance.

FEDERICO GARCÍA LORCA (On Lullabies)

As children we sang a lullaby¹ about a twinkling light in the heavens. For over two hundred years, the little poem has opened our consciousness to the vast universe, permitted and celebrated our musings, and accommodated us to the living with the unknown. Its author Jane Turner called it simply "The Star."²

¹In Tymieniecka terms, the lullaby would be considered as the expression of the passions of the soul, reinforced by examples offered in Scottish lullabies, in which a number of songs deal with dark subjects, loss of a parent or a child (<http://www.educationscotland.gov.uk/scotlandssongs/about/songs/lullabiesandlings/index.asp>). Federico García Lorca notes both the poetic character and depth of sadness in the many Spanish lullabies he studied, concluding that they help the mother vocalize her worries and concerns; they are therapy for the mother.

²Jane and Ann Taylor's *Rhymes for the Nursery* is a collection of English poems by sisters, published in London in 1806. Jane Turner's later works were edited and published by her brother Isaac

P. Trutty-Coohill (✉)

Siena College, Loudonville, NY 12211, USA

e-mail: pat@coohill.com



Fig. 1 NGC 602, a young bright open cluster of stars in the Small Magellanic Clouds satellite galaxy to our own Milky Way, as seen by the Hubble Telescope on January 15, 2011. We are fortunate to have the wonders of the heavens available to non-specialists at a touch, thanks to NASA, the internet, and Wikipedia (Credit: HST/NASA/ESA)

The verse, especially the first stanza, is so familiar that we take it for granted. We can hardly think of it as poetry, especially because, since the mid-nineteenth century, it has been associated with a sing-song melody.³ To examine the verse phenomenologically, let us resolutely bracket out that tune and examine the poem bit by bit.

* * *

Taylor in 1832: *The writings of Jane Taylor, In Five Volumes*, Boston: Perkins & Marvin. For the sisters' positions in literary history, see Feldman (2002, 279–289).

³ Mozart might have done variations, but the basic tune was popular in the seventeenth century; its lyric has nothing to do with the heavens. See “*Ah ! vous dirai-je, maman*,” *Wikipedia*, consulted June 1, 2013. The “Alphabet Song” and “Baa, Baa, Black Sheep” use very similar tunes.

*Twinkle, twinkle, little star,
How I wonder what you are,
Up above the world so high,
Like a diamond in the sky.*

From the onomatopoeia of the repeated *twinkle* and the apostrophe to the *little star*, we are taken out of our steady, stable and secure selves. We find ourselves speaking to a celestial body. The first line establishes our relative positions.⁴ The star is *little*, simultaneously disclosing its distance from us and closing that distance. The second line—one that carries us (in the person of the poet) to another dimension—starts with an unexpected exclamation, *How I wonder*, that externalizes (*How*) her/our internal reaction (*I wonder*) (see Stoeger 2011). The *wonder* slows down the speed of the staccato tempo before it, and as the tempo slows, *wonder* expresses the poet's awareness of her subjective relationship with one part of the whole universe⁵. Then she abruptly becomes objective. The next word personifies the now-intimate star, affirms the I-thou relationship and the lessening of distance implied above in the *twinkle* and the *little*. With the ending phrase, *what you are*, we turn from our subjective state to stick a landing with the ultimate ontological question.

Placing *Up* at the beginning of the third line signals quick directional change; *above the world* reverses the proxemics, returning the star to its distant realm that—almost exclaiming—is *so high*, in its distant objective realm, again. The *Like a diamond* reduces the star from the metaphoric personification to a simile. The star hardens as it shrinks to assume its rightful place *In the sky*. Farthest from her.⁶

⁴Lorca (2008) recognizes the importance of proxemics for the lullaby effect: "And sleep comes, achieved by the opposite process to 'distancing' ... In her song the mother often constructs an abstract landscape, almost always a nocturnal one, and places in it, as if in some profoundly simple and ancient play, one or two characters who execute the most straightforward actions almost always with a sorrowful effect of the greatest beauty. Across this little stage pass actors whom the child must necessarily imagine and who loom large in the hot fogs of sleeplessness."

⁵Nancy Goldfarb (p.c.) pointed out Auden's 1958 "The More Loving One," which questions whether such a relationship must be symmetrical.

How should we like it were stars to burn
With a passion for us we could not return?
If equal affection cannot be,
Let the more loving one be me.

Echoes of Auden's personal affairs might be present in this verse, but, in the context of this essay, it is interesting to read it as a validation of the pathetic fallacy. Even if nature cannot love us back, aren't we better off for loving it?

⁶When Timothy Morton (2001) thinks that "Taylor's 'like a diamond' makes of nature a fantastic luxury item, handy as jeweled fruit in an interior garden" (paragraph 61), he thinks of the object and not the ambience. Although children's books were luxury items in that day (paragraph 5), again we should consider the ambience: seems to me that the wealthy (and therefore educated) would have appreciated the poem's literary qualities as a lullaby. Lorca's lullaby study is pertinent: "The lullaby requires a listener who can follow its events intelligently and delight in the anecdote, character or evocation of landscape the song expresses. The child that is sung to can already talk, is beginning to walk, knows the meaning of words, and often sings alone."

- | | |
|---|--|
| <p>2. <i>When the blazing sun is gone,
When he nothing shines upon,
Then you show your little light,
Twinkle, twinkle, all the night.</i></p> <p>3. <i>Then the traveler in the dark
Thanks you for your tiny spark;
He could not see which way to go,
If you did not twinkle so.</i></p> | <p>4. <i>In the dark blue sky you keep,
And often thro' my window peep,
For you never shut your eye,
'Till the sun is in the sky,</i></p> <p>5. <i>As your bright and tiny spark,
Lights the traveller in the dark.
Though I know not what you are,
Twinkle, twinkle, little star.</i></p> |
|---|--|

The second through fifth stanzas (numbered here for convenience) tell a more direct story of the star; none mention “wonder.” In stanza 4, the star, from the distant end of the cosmos, becomes a guardian that *often thro’ my window peep[s]*, ever faithful for it *never shuts its eye*. It *lights [us] travellers in the dark* (stanza 5).

We might apply the themes of these stanzas to this book: the blazing sun is logic, positivism whose glare can wash out the subtle light of the imagination. When the sky is *dark blue*, however, the scintillations of little star *all the night* are a benefit, for they help us navigate the deep dark unknown. And so let us not insist on knowing what the star is, let us be content that it twinkles [exists]. And so, “wonder” returns in the next, the penultimate stanza that refrains the first:

- | | |
|---|---|
| <p>6. <i>Twinkle, twinkle, little star;
How I wonder what you are.
Up above the world so high,
Like a diamond in the sky.</i></p> | <p>7. <i>Twinkle, twinkle, little star.
How I wonder what you are.
How I wonder what you are.</i></p> |
|---|---|

The last stanza loses the positioning statements and doubles the wonder couplet. To what effect? On the practical level, the form is the means to the lullaby effect for the child—and the mother. At the metaphoric level, it addresses our concerns in this study. The repetition slows the listener down, moves us away from practical considerations (the twinkling star guiding us through the dark). It awakens memory, we coast into reverie and return to the mood of the initial apostrophe. Poetically, the fade is a sign of our slip from the conscious to the unconscious, in whose depth the little star will continue its twinkling. The repetition of the last two lines are signs of the fading, the softening, the release of the star from our control. As Lorca said: “We need do no more than study the child’s first games, before his intellect troubles him, to see that they are animated by planetary beauty, and perfect simplicity, and that they reveal the mysterious relationships between objects and things that Minerva will never have power to decipher.”⁷ We, the child and the mother, are content to live with the star’s wonder.

⁷Lorca (2008).

Wonder and the Healthy Human Mind

My simple analysis of “The Star” rejects the complex analyses of Timothy Morton’s 2001 discussion of the poem from nearly twenty points of view including ecocriticism, deconstruction, and ambient poetry with references to Coleridge, Sartre, Heidegger, Lacan, Derrida, and Brian Greene. The star becomes “a mere *sinthome*, a meaningless sprout of enjoyment, a metastasized kernel of inconsistent and meaningless enjoyment to which any linguistic frame would sit loose” (Morton 2001, paragraph 18). The poem has been buried under an avalanche of denotations, of terms, and of names without substance.

Franz Rosenzweig’s 1923 discussions of wonder (Rosenzweig 1999)⁸ are helpful here: By directly questioning the nature of things (*what you are*) and expecting a complete answer, we remove ourselves from “the source of its wonder, from the flow of life.” He argues that a *gesunder Menschenverstand* (healthy human mind) should trust the temporal flow of life, and the language that describes it. The healthy mind “recognizes implicitly that all things and persons we encounter in life are part of a course of development in which alone they realize themselves as ‘what’ they are.”⁹ We may apply this to Turner. Perhaps she lets her question fade because she realizes she will never know the full answer; that her curiosity about what it is, is not as important to her lullaby as her acceptance of the human propensity to ask questions of wonder-filled things. Rosenzweig suggests that “when we allow life to unfold in time, such wonder is resolved on its own [and] the source of our wonder becomes part and parcel of the actual life we live” (Pollock). The fade of the ending couplet lets the ontological question dissolve into life.

Rosenzweig criticized philosophy for not being able to wait for wonder to resolve itself in the course of life: “Moreover, in the way that it questions the source of its wonder—‘what is this x?’—philosophy ends up removing itself, and the source of its wonder, from the flow of life. Any answers it thereby receives for its questions no longer correspond to the very course of actual life in which alone they would be meaningful” (Pollock).

Surely this interpretation reflects a consistent theme in Husserl, as Dan Hughes characterizes him in this volume: “He championed an inevitably experiential, pre-theoretical, conditioning life (*Leib*) whose mechanism he described as the life-structure and whose output he demarcated as sense and validity (*Sinn und*

⁸“*Understanding the Sick and the Healthy: A View of World, Man, and God*” (earlier titled “*The Little Book of Healthy and Sick Human Understanding*”) was commissioned in 1921 by the Frommann Publishing House, Stuttgart. Rosenzweig was not satisfied with the work, so it was first published in an English translation in 1953, edited and translated by Nahum N. Glatzer (New York: Noonday Press). Hilary Putnam introduces the 1999 edition, translated by Nahum Glatzer, (Cambridge: Harvard University Press).

⁹Benjamin Pollock (2009), “Franz Rosenzweig,” *The Stanford Encyclopedia of Philosophy* (Fall 2009 edition), Edward N. Zalta (ed.). <http://plato.stanford.edu/archives/fall2009/entries/rosenzweig/>.

Geltung).¹⁰ Husserl's discussions preceded Rosenzweig by ten years and used quite more complex terminology, *doxa* and "natural attitude," that Rosenzweig simply called *gesunder Menschenverstand* (at least for the interpretation of Turner given here). Witold Plotka, in this volume, discusses Husserl's claims that

the aim of phenomenology is to bring "natural attitudes into the scientific consciousness ... From a noematic viewpoint, *doxa* can be described in two ways. First, it is neither exact nor 'objective,' since it is prepredicative and subjective. Second, it expresses the 'openness' of our everyday cognition. Due to *doxa*, every object is somehow already known without any additional reflective activity of the ego ... He identifies common knowledge with the most rudimentary layer of every act of cognition because it posits reality as reality. Thus, it constitutes our rational knowledge as well. Husserl describes *doxa* as the basic belief that cannot be overcome. For phenomenology the main purpose is to elucidate and to understand this basic level of constitution.¹¹

It is just this awareness that art constitutes and preserves. And as Jane Turner's nursery rhyme demonstrates, such a constitution involves a very deliberate set of choices in word and arrangement. Her concern was to hold intellectualistic language and structures at bay, as befits the lullaby. She understood her genre, and with carefully wove her poem within its formal limits. This did, however, not require her—nor does it require us—to restrict its sense and meaning.

The best art of and for children returns us to the foundations of our natural attitude, to the *gesunder Menschenverstand*, to the cosmic flesh (studied herein by Annabella Dufourcq and described by Lena Hopsch)¹² that we were accustomed to as children. The towers of security we build as adults, towers of absolute knowledge that provide us the illusion of absolute power and control, give us the sense that we grasp absolute sureties and can wall ourselves up in them. For our security, such towers must not shift; they must rest on bedrock. However, in our world, unmoving vessels sclerotize and faulty towers can collapse to leave us unguarded.

Better not to build Babels dedicated to our pasts. Better to recognize the value of pliable matrices¹³ and to recognize a cosmic order based on the expansiveness of contemporary science. Better to look with Anna-Teresa Tymieniecka for a new enlightenment where we can imagine a cosmos that, by relying on the dynamism of strings, for example, can accommodate individual development and creativity. A cosmos whose scintillations let us recognize and love it before we try to understand it.

¹⁰ Daniel James Hughes, "My Living Body: The Zero Point of Nature-Mind and the Horizon of Creative Imagination," in this volume.

¹¹ Witold Plotka, "Knowledge and the Lifeworld, Phenomenological Transcendental Investigations," in this volume.

¹² Annabelle Dufourcq, "Bachelard and Merleau-Ponty: Is a Cosmic Flesh of the World Feigned or Disclosed by Imagination?" and Lena Hopsch, "American Walk: Imagining Between Earth And Sky" in this volume.

¹³ Sułkowska-Janowska (2011).

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Part II

Tymieniecka Studies

Creative Philosophizing: Tying Tymieniecka's "Imaginatio Creatrix" to the Moral Experience of Life

Carmen Cozma

Abstract Beyond any fashionable attempts of emphasizing *à outrance* the signs of fragmentation and pluralism, of deconstructing language and dissolving of the self, Anna-Teresa Tymieniecka chose to create a very personal philosophical work in a constructive and harmonious tonality able to offer some necessary pivots in the searching and deciphering of the meaning of life. Founding her Phenomenology of Life on the uniqueness of the creative human being, she unfolds a dynamic and holistic vision – a cosmic one, of tension-into-equilibrium – challenging to continuously re-think and more deeply understand the human condition in the given world, in the design of the “Ontopoiesis of Life”. A hermeneutic approach opens the horizon of “self-interpretation in *life*” within its inward-outward expanse, on the ground of the inner workings of the “logos of life” – the reason of all things, encompassing not only logical, but imaginative and creative energies. We try to pursue part of the nuclear message of the Tymienieckan phenomenological enterprise, focusing on the actualization of the creative potential to philosophizing about life, by highlighting the role of the “Imaginatio Creatrix” and the significance of moral living, towards a meaningful comprehension of beingness-in-becoming.

Using the words of an important exegete as regards the “conversion” he has experienced during the readings in Anna-Teresa Tymieniecka’s phenomenology of life,¹ we would say that: “when we read Tymieniecka, the mind, emotions and sensibility” not just “all seemed – almost imperceptibly – transformed,” but, after such a moment, in a sort of circularity, it seems that the whole beingness-in-our-very-own-capacity-of-being-aware-of-it has entirely come home.² Finally, we recognize ourselves in the most proper way of being; perhaps, owing to an idiosyncrasy activated in a harmonious resonance with the author of phenomenology of life – a peculiar experience that we live with the writings and no less with the lectures delivered by

¹Thomas Ryba, “A.-T.Tymieniecka, the Work of the *Analecta Husserliana* and Conversion”, in *Phenomenological Inquiry*, Volume 31, Hanover, New Hampshire: The World Institute for Advanced Phenomenological Research and Learning, 2007, pp. 29–38.

²*Ibid.*, 37.

C. Cozma (✉)

“Alexandru Ioan Cuza” University, Iași, Romania

e-mail: carmen.cozma@uaic.ro

Professor Tymieniecka at the international congresses and conferences she organizes around the world as President of The World Institute for Advanced Phenomenological Research and Learning. Indeed, “it is possible that Tymieniecka’s prose can work on its reader in such a way to bring about a *psychic conversion* of the subliminal passions”; and, above all, we are, with Thomas Ryba, touched by “the converting power of Professor Tymieniecka’s charming personality.”³

Undoubtedly, we stand as an obvious example for the crucial Tymienieckan thesis of “self-individualization in life” – one of the three main themes that set the phenomenology of life, together with “the creative act of human being” and “the human condition which grounds the creative act as man’s foothold within the unchartable schema of life.”⁴ Eventually, we find ourselves from within the *human condition* doing something that concerns our own ceaseless self-creation “in the vast panorama of earth and cosmos.”⁵ We face the phenomenological insight directed toward emphasizing life’s individuation in its inherent unity, being orchestrated by an all-encompassing intelligence related to intuition: the “logos of life,” permanently flowing as “self-transcendence in the creation of a novum.” For Olga Louchakova-Schwartz: “For the human condition, the novum consists in the actualization of the self-reflective capacity of imagination and action, and in the conscious a synthetic articulation of the workings of the Logos.”⁶

In terms of our interest reading the philosophical works of Anna-Teresa Tymieniecka, especially her fleuve-treatise in four tomes *Logos and Life* and the latest two volumes of her treatise *The Fullness of the Logos in the Key of Life*, we feel challenged to follow, by priority, the *ethical referential*.⁷ What is at stake is an original *ethics* that springs out from the *ethos*, making us return to the Heraclitean

³ Ibid.

⁴ Anna-Teresa Tymieniecka, “Phenomenology of Life and the New Critique of Reason: From Husserl’s Philosophy to the Phenomenology of Life and the Human Condition”, in Anna-Teresa Tymieniecka (ed.), *Analecta Husserliana*, Volume XXIX, Dordrecht: Kluwer Academic Publishers, 1990, p. 5.

⁵ Anna-Teresa Tymieniecka, “Theme: The Triumph of Imagination in the Critique of Reason”, in Anna-Teresa Tymieniecka (ed.), *Imaginatio Creatrix. The Pivotal Force of the Genesis/Ontopoiesis of Human Life and Reality*, *Analecta Husserliana*, Volume LXXXIII, Dordrecht/Boston/London: Kluwer Academic Publishers, 2004, p. xi.

⁶ Olga Louchakova-Schwartz, “Self in the Path(o)s of the New Enlightenment: Towards a New Clinical Theory”, in Agathos. *An International Review of the Humanities and Social Sciences*, Volume 3, Issue 1, Iași: Editura Universității “Alexandru Ioan Cuza,” 2012, p. 18.

⁷ See Anna-Teresa Tymieniecka, *Logos and Life*, Book 1: *Creative Experience and the Critique of Reason*, Dordrecht: Kluwer Academic Publishers, 1988; *Logos and Life*, Book 2: *The Three Movements of the Soul*, Dordrecht: Kluwer Academic Publishers, 1988; *Logos and Life*, Book 3: *The Passions of the Soul and the Elements in the Ontopoiesis of Culture. The Life Significance of Literature*, Dordrecht: Kluwer Academic Publishers, 1990; *Logos and Life*, Book 4: *Impetus and Equipoise in the Life-Strategies of Reason*, Dordrecht: Kluwer Academic Publishers, 2000.

See also Anna-Teresa Tymieniecka, *The Fullness of the Logos in the Key of Life*, Book I: *The Case of God in the New Enlightenment*, Dordrecht: Springer, 2009; *The Fullness of the Logos in the Key of Life*, Book II: *Christo-Logos: Metaphysical Rhapsodies of Faith (Itinerarium mentis in Deo)*, Dordrecht: Springer, 2012.

aphorism (Fragment 119): *ἦθος ἀνθρώπου δαίμων*. According to Martin Heidegger, the term *ἦθος* is to be taken in the Modern meaning, as "the open space in which man lives." Precisely, "the openness of such a space lets appear what is passed on to the essence of man, and which, coming over him in its intimacy, he thus dwells on. Man's place comprises and establishes as true what is to come of that to which man in his essence belongs."⁸ Above all, there is our concern for the *human becoming in the ethical order*, for the *moral experience* of life that the phenomenology elaborated by Anna-Teresa Tymieniecka maintains in our mind and sensibility – a model of *creative philosophizing*, generally.

Considering the central idea about *creativity* as "the Archimedean point of life," through the new change towards the concept of *life* – "the nervous system of all philosophy," as the American phenomenologist uses to underline – we discover the great significance of her ingenious syntagm of the "*Ontopoiesis of Life*" in which the "*Logos of Life*" manifests for the entire contemporary phenomenological hermeneutics, as a magnificent revolution of philosophizing. As Daniela Verducci notes: "Anna-Teresa Tymieniecka has conducted an *intuitive descent* to the *most primitive* level of being, that which precedes the very act of asking any philosophical or scientific questions" by opening a "*new horizon of meaning and new symbolic system*"⁹ within her so impressive labor of re-approaching the old concept of *logos*, "*which presides over the evolution of the life of being*" and by imposing the perspective of "her own coinage, as "ontopoiesis", that is, 'production/creation of being.'"¹⁰

We are interested about this process of *creative transformation* that efficiently marks our possibility of philosophizing upon human becoming, upon world evolution, upon *life* in its "Great Plan." Concomitantly, its "differentiation and Harmony".

The analysis of the Tymienieckan phenomenology of life reveals to us some fundamental questions about the relation between *transcendent* – the beyond, that leads to the divine transcendence – and *transcendental* – the over here of the in-depth inwardness of human being. We can reach to a more appropriate manner of understanding the meaning of the pair *transcendence-immanence*, linking it to the theory of knowledge that has been acknowledged by Immanuel Kant.

Thus, we go on, to a better comprehension of the pair *subject(ivity)-object(ivity)*. The German philosopher introduced the term *transcendental* – as a concept which is concerned with the conditions of possibility of knowledge itself. At the same time, he opposed the *transcendental* to the *transcendent*, the latter meaning "that, which goes beyond" (transcends) any possible knowledge of a human being.¹¹ According to Kant, *transcendental* means knowledge about our cognitive faculty

⁸Martin Heidegger, *Brief über den "Humanismus"* (1946), in *Wegmarken, Gesamtausgabe*, Bd.9, Frankfurt am Main: V.Klostermann, 1976. Romanian translation: *Scrisoare despre "umanism"*, in vol. *Repere pe drumul gândirii*, Bucharest: Editura Politică, 1988, pp. 334–335.

⁹Daniela Verducci, "The Ontopoiesis of Life: A Theory of Solidarity between Logos and Life", in *Phenomenological Inquiry*, Volume 31, p. 23.

¹⁰Ibid.

¹¹See Immanuel Kant, *Kritik der reinen Vernunft* (1781), Leipzig, hrsg. von Raymund Schmidt, 1930. Romanian translation: *Critica rațiunii pure*, Bucharest: Editura Științifică, 1969.

with regard to how objects are possible *a priori*. “I call all knowledge *transcendental* if it is occupied, not with objects, but with the way that we can possibly know objects even before we experience them.”¹² For Immanuel Kant, the *transcendent*, as opposed to the *transcendental*, is that which lies beyond what our faculty of knowledge can legitimately know.

Phenomenology made from the *transcendent* that which transcends our own consciousness. In the framework of Anna-Teresa Tymieniecka’s philosophy, the question of self-transcendence is one of the most valued ideas crossing the “ontopoietical” vision upon human life. The scrutiny of the possibility to going beyond the limits of the *ego* highlights even the status of an *ethos*: “the Ethos of Human Life, rather than its Eidos,” engaging the action of the *ideal* in its power to be eternally an “example to follow,” “a model to imitate,” “a model to set forth” – a model of conduct “worth striving for”; by penetrating “the enigma at the heart of the moral life.” It does work as an essential articulation of the phenomenological investigation of Human Condition in the moral horizon, putting in act “the conquest of virtue” and “the universal measuring stick”; by calling for a “new wisdom” to overcome the general crisis we are facing, and moving towards a New Humanism¹³ claimed to appear in an age of spiritual “postmodern” route.

We could very well exercise the comprehension of the process of horizontal self-transcendence of human being; but, mostly, that of the unfathomable vertical self-transcendence, following the modulated itinerary of the *logos of life*, the *sense of sense* which “penetrates All,” from the “vital” to the “logo-theic” horizon; seeing that the *logos* “encompasses human reality, the entirety of its fulgurating waves, our new cultural enlightenment, as well as what is to come. IN LOGOS OMNIA!”¹⁴

We enter also the grasping of the phenomenological pair of *noema-noesis*. Derived from the Greek words νόημα – thought or what is thought about – and νόησις – insight, intellection and understanding – these notions have been used by Edmund Husserl to designate components of the structure of any intentional act. “Corresponding to all points to the manifold data of the real (*reele*) ‘noetic content,’ there is a variety of data displayable in really pure (*wirklicher reiner*) intuition, and in a correlative ‘noematic content’ or briefly ‘noema’ – terms which we shall henceforth be continually using.”¹⁵ *Noema* stands for the object or content of a thought, judgment or perception; and *noesis* is that which gives meaning or sense to an

¹²Ibid., 282.

¹³See Anna-Teresa Tymieniecka, *Logos and Life*, Book 4: *Impetus and Equipoise in the Life-Strategies of Reason*.

¹⁴Anna-Teresa Tymieniecka, *The Fullness of the Logos in the Key of Life*, Book I: *The Case of God in the New Enlightenment*, p. xxvi.

¹⁵Edmund Husserl, *Ideen zu einer reinen Phänomenologie und phänomenologischen Philosophie, I. (1913)*, in *Jahrbuch für Philosophie und phänomenologische Forschung*, Halle: Niemeyer, 1928. English translation: *Ideas. General Introduction to Pure Phenomenology (Ideas I)*, Collier Books, 1962, p. 238.

intentional act. Every intentional act has noetic content (or a *noesis*), to which the *noema* corresponds.¹⁶

Both the fundamental issues of *transcendent-transcendental* and of *noema-noesis*, no less that of *ego* and *consciousness* receive an enlightened comprehension in the territory of phenomenology of life of Anna-Teresa Tymieniecka. The American philosopher goes deeper, inquiring upon the "ontopoietic diversity and the unity of apperception" in the effort to catch much more of the essence of the experience of life in its totality. Actually, she goes beyond the Husserlian transcendental perspective. As she writes, the trajectory is one of drawing out "the insights that pertain to our search for the key to the diversity and the unity of all." She continues by emphasizing "these steps" in her own "itinerary": (1) the extension from ego-centered transcendental consciousness to its dynamic conditions; (2) immersion of the subject in the totality of the world/nature, thus recovering animal subjectivity and the extension of differentiated consciousness through the span of life and its evolution; (3) focusing attention away from the ego and onto life/agency; and (4) *bringing out the self-individualizing principles of life as the primary coordinating factor of genetic constructivism and its primary individualization of beingness as well as their crucial role in the ontopoietic unfolding in which the individualizing coordination of all beingness introduces order throughout.*¹⁷

Anna-Teresa Tymieniecka develops such an "itinerary" of philosophizing in which the *creativity* is the major note defining human beingness. It is suggestively the launching of the concept of "Ontopoiesis of Life" to encompassing the existential dynamism with perpetual transformations "from the germinal preorganic and organic circuits" until "the sentient, sympathetic, psychic, social and cultural circuits of life"; at the same time, the making from man's status a very peculiar one in the world, as "Custodian of everything-there-is-alive," having a great responsibility of "creative self-interpretation" in life. Thus, she opens new opportunities to approaching life and human condition, working somehow in a "classical" manner – in the sense of a "valuable, lasting" one – proving once again the truth that a worthy innovation remains always in dialogue with a good tradition.

An attentive analysis upon the work of Anna-Teresa Tymieniecka and of Edmund Husserl makes Angela Ales Bello to erotetically express herself: "we are concerned with a revision of the very concept of the life world, as Tymieniecka proposes breaking '(...) the closed circle of man-within-his-life-world' and opening 'the gate for an integral phenomenology of Man-and-the-Human-Condition.' Is it possible to overcome this objection?"¹⁸ We face a very good question that is addressed by one of the most representative contemporary world-wide phenomenologists. Such an

¹⁶ Ibid., 229.

¹⁷ See Anna-Teresa Tymieniecka, *Logos and Life*, Book 4: *Impetus and Equipose in the Life-Strategies of Reason*, p. 255.

¹⁸ Angela Ales Bello, "The Function of Intentionality and the Function of Creativity. A.-T. Tymieniecka and E. Husserl: A Confrontation", in Anna-Teresa Tymieniecka (ed.), *Imaginatio Creatrix. The Pivotal Force of the Genesis/Ontopoiesis of Human Life and Reality, Analecta Husserliana*, Volume LXXXIII, Dordrecht: Kluwer Academic Publishers, 2004, p. 547.

interrogation stresses, eventually, the authenticity of philosophizing upon man and life; by enlightening us on the truth that the *continuum* of wondering upon the in-depth existence in its integrality and dynamism – and not at all upon fragments and dilution of existence! – can lead us inside the *creative style of philosophizing*.

Here we are much more in the proximity of inquiring after the hard nucleus of our capacity of philosophizing, by appropriating part of the *mystery of life*. We could better grasp such a perspective by linking Anna-Teresa Tymieniecka's phenomenology of the "Ontopoiesis of Life" to the metaphysics of the "mystery and the revelation of mystery" that has been acknowledged by the Romanian philosopher, poet and playwright Lucian Blaga.

Demonstrating an extraordinary courage of creation about which Mircea Eliade wrote that it is "a courage no longer displayed by any European philosopher, after Hegel,"¹⁹ Lucian Blaga compiled a monumental systematic(al) work, putting in act a real creative force of "symphonic unfolding" under the auspices of "encyclopaedianism and universalism."²⁰ Within an original conception, Blaga makes from "the human fulfillment through *creative destiny*" even the leitmotif of his work. Throughout the *Trilogies*,²¹ *human being* is shown to dispose of two *modes* of life experience: a *biological* one, within the given concrete world; and an *ontological* one, as "an accomplished human being," that is able to live "in the horizon of mystery and towards its revelation." Objectivity and subjectivity are intimately interrelated.

Somehow in a similar manner Anna-Teresa Tymieniecka tackles the *human beingness* and *becomingness*, in terms of her "phenomenology of the logos of life." Not merely the givenness, but also the making of human understanding of the complexity of life within the balance of subjectivity and objectivity comes in relief beyond the borders of the constitutive phenomenology. So, Daniela Verducci is completely right to emphasize that Anna-Teresa Tymieniecka

wanted to proceed beyond the confines of essential givenness, assumed by the constitutive genesis of objectivity, and establishing a *phenomenology of phenomenology*, she turned to make conscious contact with the vital and creative "inner workings" that she intuited subtended on the level of constitution and hosted in the profundity of human living experience (*Erlebnis*), in "the locus whence eidos and fact simultaneously spring," in the conviction that "not constitutive intentionality but the constructive advance of life which carries it may alone reveal to us the first principles of all things."²²

¹⁹ Mircea Eliade, *Prophetism românesc/Romanian Prophetism* (1936–1937), volume 2, Bucharest: Editura Roza Vînturilor, 1990, p. 201.

²⁰ Ibid., 201, 200.

²¹ See Lucian Blaga, *Trilogia cunoașterii/Trilogy of Knowledge* (1931–1934); *Trilogia culturii/Trilogy of Culture* (1935–1937); *Trilogia valorilor/Trilogy of Values* (1946); *Trilogia cosmologică/Cosmological Trilogy* (1947–1948).

²² Daniela Verducci, "Time within Eternity: A Metaphysical Perspective Newly Opened by Anna-Teresa Tymieniecka's Ontopoietical Logos of Life", in *Phenomenological Inquiry*, Volume 33, Hanover, New Hampshire: The World Institute for Advanced Phenomenological Research and Learning, 2009, p. 11.

And, where are these "first principles of all things" coming from?²³ Isn't it exactly that original point of the fullness of the *divine Logos*, the transcendent? Respectively, the "Logos of All that lives in the All," in a cosmic vision, that finally makes possible the entire spread of life?

Turning to the *ethos* and to the *moral* dimension of phenomenology of life, grounded on the thesis of *creativity*, we want to underline some issues.

In searching to reveal the *logos*' manifestations in the "ontopoietical design of life," Anna-Teresa Tymieniecka proves a justified interest for the ethical referential in her phenomenological hermeneutics upon life. We discover even a kind of fondness for the *ethos* that subsists together with the *logos* in a celebration of construction, elevation, order, equilibrium, harmony and measure – as coordinates without which the expansion and the maintenance of life would not be possible; eventually and briefly, a celebration of *virtue* in its original comprehensive meaning as *ἀρετή/ἀρετή* – very much as the ancient Greeks have named it, designating the man's excellence, an intrinsic value, transfiguring after the transcendental model within the humanization work, *the capacity to accomplish in the best way possible the very own function for which man exists*.²⁴

Defining the man's excellence as axis to enable his self-creation, *ἀρετή* plays the determinant role within "the ontopoietic deployment of life." Called to becoming on the upward axiologic-normative matrix, *ἀρετή/virtue* discloses the 'royal path' that man can and must inscribe in the world as subject of moral sovereignty, into a singular creative transfiguration in freedom and dignity, passing throughout the contradictory tensions into the most propitious equilibrium and harmony of life.

According to Tymieniecka, *virtue* is "the bedrock foundation of communal life and the social edifice."²⁵ So, it is an essential dimension of human sharing in life in the given world, living in the dialogue with the 'Other' – the different and yet the same. But, no less, in Tymienieckan thinking, *virtue* functions also in the man's relatedness to God, to the Absolute model of divine transcendent. In such a framework, *the creative force* is at stake as "the key to the very passage from animality to humanity"; and man is revealing himself as the creative agent at the most elevated level: that of moral life.²⁶ In words of the phenomenologist of life: "we have to recognize that the human creative function is the prototype of moral action *tout court*."²⁷

²³ See Anna-Teresa Tymieniecka, *Tractatus Brevis. First Principles of the Metaphysics of Life Charting the Human Condition: Man's Creative Act and the Origin of Rationalities*, *Analecta Husserliana*, Volume XXI, Dordrecht: Kluwer Academic Publishers, 1986.

²⁴ Aram M. Frenkian, "Commentaries", in Diogenes Laertius, *Despre viață și doctrinele filosofilor/Lives and Doctrines of Eminent Philosophers*, Bucharest: Editura Academiei R.P.R., 1963, p. 520.

²⁵ Anna-Teresa Tymieniecka, *Logos and Life*, Book 4: *Impetus and Equipose in the Life-Strategies of Reason*, p. 595.

²⁶ Anna-Teresa Tymieniecka, "Theme: The Triumph of Imagination in the Critique of Reason", in Anna-Teresa Tymieniecka (ed.), *Imaginatio Creatrix. The Pivotal Force of the Genesis/Ontopoiesis of Human Life and Reality*, p. xiv.

²⁷ Ibid.

Creativity is conceived and brought out as the most significant feature of human beingness. It supposes the whole of the man's faculties: intellect, feeling, will, culminating with the *Imaginatio Creatrix*. For a long time ago, the phenomenologist of life has launched the thesis that "imagination is the pivotal point of our human reality and thus the open sesame by which to obtain the novel insights, pointers, harmonies by which to bring our philosophical queries out of the limbo in which they are lost at the end of Modernity and so restore-rejuvenate-reorient Western philosophy."²⁸

By differentiating of the Husserlian thought, Tymieniecka realizes a new approach of the phenomenological investigation of "the human universe of discourse in terms of meanings reaching to the very origin of sense" seeking for it "through the itineraries that are traced out not by the conscious operations of intellectual reason but by *Imaginatio Creatrix*, the prime force inspiring human endeavors."²⁹

Imagination prompts into an ontic-ethical foundation of the self-reflective freedom of choice within the logocic organization of life, and it sustains – certainly, not alone – the conditions to come up to the moral human positioning in the world, in its differentiation, but without a radical rupture from the natural, the vital, the cosmic order of beingness.

Since 1974,³⁰ the phenomenologist of life stated the major and unique importance of Creative Imagination – "as the principal virtuality of the Human Condition" that "inspires and directs the constructiveness of the encounter" with the "elementary forces of life."³¹

Stressing "the crucial role of *Imaginatio Creatrix* in discovery and invention, an impetus that bewilders our traditional worldview, we are both spurred on and enabled to investigate *the new horizons of reality-in-transformation*."³² As the "Archimedean point" of a meaningful life, the *creative experience* with the movement "from intellect to the imagination-creator or creative imagination" is conceived in its complexity, involving the "creative context," the "creative inwardness," the "creative perception," the "creative product."³³

²⁸ Ibid., xi.

²⁹ Ibid., xv.

³⁰ See Anna-Teresa Tymieniecka, "Imaginatio Creatrix, the Creative versus the Constitutive Function of Man and the Possible Worlds", in Anna-Teresa Tymieniecka (ed.), *The Phenomenological Realism of the Possible Worlds, Analecta Husserliana*, Volume III, Dordrecht: D. Reidel, 1974, pp. 3–41.

³¹ Anna-Teresa Tymieniecka, "The Theme: Poetics of the Elements in the Human Condition", in Anna-Teresa Tymieniecka (ed.), *Poetics of the Elements in the Human Condition: The Sea, Analecta Husserliana*, Volume XIX, Dordrecht: D. Reidel, 1985, p. xii.

³² Anna-Teresa Tymieniecka, "Theme: The Triumph of Imagination in the Critique of Reason", p. xviii.

³³ Thomas Ryba, "Anna-Teresa Tymieniecka's Phenomenology of Life", in Anna-Teresa Tymieniecka (ed.), *Phenomenology World-Wide. Foundations – Expanding Dynamics – Life-Engagements. Encyclopedia of Learning*, Dordrecht: Kluwer Academic Publishers, 2002, p. 449.

As "the decisive factor within the creative context," *imagination* integrates the various faculties in the creative agent. "Imagination appears as mediating between two producing levels, the one of the generative forces of passions and the other, scrutinizing and selecting power of reason at all their strata."³⁴

Imagination marks the style of philosophizing upon life in its plenitude and dynamism, with tensions and equilibrium, with concrete and diffuse, doubt and certitude, mobility and rest, timeless and timing, with conscious and unconscious, suffering and joy, intrasubjective and intersubjective modes, etc. It is the *Imaginatio Creatrix* that – jointing the other human faculties – essentially seals the agent to become more and more aware of the workings of the "rhapsodic logos" with the "inward orientation toward a sense of fulfillment," by the innermost quest toward an "absolute understanding of the ultimate sense of beingness."³⁵

A creative philosophizing is continuously orienting and opening to the hidden "true reality," to "the Absolute," beyond the play between "the instantaneity of consciousness and its essential fleetingness," in the human effort of rising towards a projected higher level of existence, forging by priority its spiritual dimension. "Enthusiasm," the "exaltation of the soul" on the one hand, the "unquenchable thirst to surpass the limitations of life, the contingent conditions of the world, the narrow confines of our self-seeking" on the other hand, all of these sustain the creation, the improvement, the development generally.³⁶ A modulated reflection engaging "sensitivity, emotion, volition, imagination, and mind" makes even the *philosophical creation* which "assumes a very specific, unique role, that of guiding the progress" – (a) major sign of the *creative spirit* within the "great game of Divine Creation."³⁷

Anchored in the most significant ideas of the Ancients and the Moderns, too, Anna-Teresa Tymieniecka moves on the potential of philosophizing, newly opening to our creative status of inquiring, of scrutinizing, of interpreting and understanding bit by bit the life experience. She succeeds to unfold a grandiose *cosmic* (opposed to a chaotic one) vision in continuous production and reproduction, focusing on the old concept of *logos* – thought and word, meaning and direction of life. We agree with Patricia Trutty-Coohill writing that "The sense of logos lies deeper than the permanent structure of being assumed by the Ancients, lies deeper than the ordering laws of the human minds as assumed by the Moderns. It is a sort of *mathesis universalis* that assures an order that can not only maintain being but also generate it."³⁸

From a "macroscopic perspective," balancing between concrete and absolute, contingent and eternal, media and hidden, Tymieniecka mostly undertakes –

³⁴ See Anna-Teresa Tymieniecka, "Imaginatio Creatrix, the Creative versus the Constitutive Function of Man and the Possible Worlds", p. 38.

³⁵ Anna-Teresa Tymieniecka, *The Fullness of the Logos in the Key of Life*, Book II: *Christo-Logos: Metaphysical Rhapsodies of Faith (Itinerarium mentis in Deo)*, pp. 14, 15.

³⁶ *Ibid.*, 6.

³⁷ *Ibid.*, 24, 156.

³⁸ Patricia Trutty-Coohill, "The Case of God in the New Enlightenment, Tymieniecka's Phenomenology of Life as a Radical Challenge to Continental Philosophies of Religion", in *Phenomenological Inquiry*, Volume 33, p. 2.

sometimes, just implicitly – the problem of searching and comprehending the ultimate sense of human beingness-in-becoming in its *ethos*’ ground. The *moral experience* of life is to be caught in the vibrating dynamism and interconnectedness of all the psychological capacities and processes, creatively mixed to attitudes and deeds, by proceeding within a “tripartite scheme: consciousness, soul, and body” – as she says – that is manifested in the tissue of “life, nature, and the cosmos.”³⁹

By seeking “a phenomenological recognition of all types of experience” with a “call for a multidimensional approach to and understanding of the world”⁴⁰ in its cosmic, creative ordering – that transcends chaos – Anna-Teresa Tymieniecka pronounces a “*triptych*” image as a method in aiming “to reveal the workings of the creative condition of man,”⁴¹ that finally makes the uniqueness of human being in the complex web of life. Following the link between phenomenology of life and theory of art, in a proper alluding “to life as lived,” Patricia Trutty-Coohill dwells on the point of the *triptych*. She writes: “no part is complete individually. The whole can only be understood in terms of each part, the interaction of the parts with each other and with the whole, both inside and outside.”⁴²

Indeed, the “triptych” form seems to be the fit method for Tymienieckan phenomenological approach of beingness-in-becoming, especially in the endeavour to feature the *creative* human condition. We stress a suggestive remark of the mentioned commentator: “In focusing her work on man’s self-interpretation in existence,” our phenomenologist “chooses to ‘film’ it in the multiple dimensions of its existence. Her multidimensional camera is creativity. This way she hopes to find the true pattern of reality-in-becoming.”⁴³

In a classic valuable manner, despite any fashionable trends, Tymieniecka unfolds a very personal *doctrine of creativity*: a doctrine of the “Ontopoiesis of Life.” Introduced by the author of *Phenomenology of Life*, this term “denotes the self-creative activity by which the Logos of Life actualizes its potentialities. *Ontopoiesis* expresses itself in the emergence of intelligible structures in life, along with a progressive increase in freedom of will and action, the emergence of the self-reflective condition of the imagination, ethics, and spiritual experience.”⁴⁴

Ontopoiesis of Life rises on the unity and order, on development by *measure* which is “simultaneously middle and sovereign – μέτρον ἀρίστον in Cleobulus’s wording.”⁴⁵ In fact, the ontopoietical doctrine of Anna-Teresa Tymieniecka is

³⁹ Anna-Teresa Tymieniecka, *The Fullness of the Logos in the Key of Life*, Book II: *Christo-Logos: Metaphysical Rhapsodies of Faith (Itinerarium mentis in Deo)*, p. 85.

⁴⁰ Patricia Trutty-Coohill, “Visualizing Tymieniecka’s Approach with String Theory”, in Anna-Teresa Tymieniecka (ed.), *Phenomenology/Ontopoiesis Retrieving Geo-cosmic Horizons of Antiquity, Analecta Husserliana*, Volume CX/Part II, Dordrecht: Springer, 2011, pp. 697, 695.

⁴¹ Anna-Teresa Tymieniecka, *Logos and Life*, Book 1: *Creative Experience and the Critique of Reason*, p. 8.

⁴² Patricia Trutty-Coohill, “Visualizing Tymieniecka’s Approach with String Theory”, op. 698.

⁴³ Ibid.

⁴⁴ Olga Louchakova-Schwartz, “Self in the Path(o)s of the New Enlightenment,” p. 17.

⁴⁵ Apud Vladimir Jankēlėvitch, *Le paradoxe de la morale*, Paris: Editions du Seuil, 1981.

developing in direct relation with the Greek ideal of *καλοκαγαθία/kalokagathía*, with the principles of *harmony*, *proportion*, and *measure* ensuring *order* in retort to chaos. According to our author: "Having made the move from the predelineated to the open, from the intellectually sclerosed to the dynamic and fluctuating world of life, we refuse to feel lost or abandoned to hazard. On the contrary, we hope to find rationale in the ontopoiesis of life and find our bearings between the two infinities: the boundless universe and unfathomable transcendence."⁴⁶ There is an "ontopoi-etic" constructive order "in the being/becoming network," that "belongs to the individualized networks of the logos of life, which fulfill aims fore-inscribed by cosmic patterns and laws"⁴⁷ – reiterates the phenomenologist of life.

Designating a specific kind of reason, "an intrinsic intelligence-sentence," the Tymienieckan central concept of the *logos of life* "is the manifestation of a new reason that is unifying, imaginative and creative," that "with regard to the world, it is the measure and proportion of all things, and with regard to the self, it is an all-encompassing intelligence, a combined faculty of logic, insight, direct intuition of phenomenological nature, and awareness-sentence."⁴⁸

Choosing to value the *measure*: "the measure of all things concerning life,"⁴⁹ Tymieniecka finds in it even "the key issue" for a "New Enlightenment" that is thought to be a new route of entering "into our depths in order to achieve a new understanding of our place in the cosmos and the web of life, to find new wisdom for charting our paths together and fresh inspiration to animate our personal conduct"; respectively, "a new awareness of all the forces carrying life and with that ever widening horizons."⁵⁰

Among other characteristics, the Phenomenology of Life can be viewed as a praise of the *measure* carrying both the *equilibrium* "between excess and penury in vital/psychic/societal life dynamics" and the aspiration after elevating towards Divine, towards Good, Beauty and Truth in the Absolute, as ideal of an authentic *human life*.⁵¹

In these terms we can understand the attention given to the "subliminal zone" as the realm of primordial passions considered to be the motors of all creative acts. We may catch the special role of *Imaginatio Creatrix* in operating "instrumentally to harness these subliminal passions by association and by dissociation, so that

⁴⁶ Anna-Teresa Tymieniecka, "Theme: The Triumph of Imagination in the Critique of Reason", op. xviii.

⁴⁷ Anna-Teresa Tymieniecka, "Possibility, Life's Ontopoiesis, and the Vindication of the Cosmos", in *Phenomenological Inquiry*, Volume 36, Hanover, New Hampshire: The World Institute for Advanced Phenomenological Research and Learning, 2012, p. 3.

⁴⁸ Olga Louchakova-Schwartz, "Self in the Path(o)s of the New Enlightenment," pp. 15, 14.

⁴⁹ Anna-Teresa Tymieniecka, *Logos and Life*, Book 4: *Impetus and Equipoise in the Life-Strategies of Reason*, p. 615.

⁵⁰ Ibid.

⁵¹ Ibid., p. 524.

‘pre-established coalescences’ are broken apart and reformed ‘according to new possibilities.’”⁵²

There is a circular movement with pivots like: “mind,” “passion,” “imagination,” “creativity,” “self-transcendence,” and “freedom,” marking the *human* being’s fulfillment. It is a trace, a phenomenological attainment of the meaning of the Kantian idea about the autonomous and dignified *humanness*’ status in the “man of duty” who is guiding himself by the “categorical imperative” as the universal law formulation: “Act only according to that maxim by which you can at the same time will that it should become a universal law.”⁵³

Deeper than the obvious potential of reason, the Tymieniecka discourse overtakes the function of passions and, especially, of imagination, in explaining the *human creative logos* workings. According to the author of *Phenomenology of Life*, “the *creative function* guided by its own *telos* generates *Imaginatio Creatrix* in man, as the means, *par excellence*, of specific human freedom: that is, freedom to go beyond the framework of the *life-world*, the freedom of man to surpass himself.”⁵⁴

We face a clear orchestration of the *creative philosophizing* built on the capacity of revealing the complicated mechanism of a real life, one which is contradictory, but no less balanced by a positive and constructive *telos* – the only that deserves to be eternally served. Here we come to the high position of *measure* within Tymieniecka’s “ontopoietical” phenomenology of life. Also, we come to the identity of this original project in the post-Husserlian phenomenology, which is sustained – among other many issues – by the *vision of a new order in the horizon of human creativity*. This “new order” conferred on the human faculties is that “by which the supreme role passes from the intellect to the creative imagination (*Imaginatio Creatrix*), and the primacy of sensible perception passes to the ‘will.’”⁵⁵

Beyond the “heroism of the mind,” as Edmund Husserl has underlined its necessity, believing that the European crisis of the first decades of the twentieth century is possible to overcome by a courage of philosophy thanks to the eternity of the spirit,⁵⁶ Anna-Teresa Tymieniecka works in the direction of what we would name a *moral heroism*. What does really count in times of a profound humanity crisis as that we cope with is the fact that the *logos* in its various manifestations is perpetu-

⁵²Thomas Ryba, “A.-T. Tymieniecka, the Work of the *Analecta Husserliana* and Conversion”, pp. 34–35.

⁵³Immanuel Kant, *Grundlegung zur Metaphysik der Sitten* (1785), Leipzig, hrsg. von Raymund Schmidt, 1956. Romanian translation: *Întemeierea metafizicii moravurilor*, Bucharest: Editura Științifică, 1972, p. 39.

⁵⁴Anna-Teresa Tymieniecka, *Logos and Life*, Book 1: *Creative Experience and the Critique of Reason*, pp. 25–26.

⁵⁵Daniela Verducci, “The Human Creative Condition between Autopoiesis and Ontopoiesis in the Thought of Anna-Teresa Tymieniecka”, in Anna-Teresa Tymieniecka (ed.), *Does the World Exist? Plurisignificant Ciphering of Reality, Analecta Husserliana*, Volume LXXIX, Dordrecht: Kluwer Academic Publishers, 2004, p. 15.

⁵⁶Edmund Husserl, *Die Krisis des europäischen Menschentums und die Philosophie* (1935), in *Husserliana*, VI, hrsg. von W.Biemel, 1953. Romanian translation: *Criza umanității europene și filosofie*, Bucharest: Editura Academiei Române, 1993, p. 230.

ally acting in a constructive mode. As she writes, "our mode of 'speculation' is to conjecture step by step what led to the *logos*' being posited within the gigantic schema of dynamic reality."⁵⁷ For our thinker, a complex, difficult and nuanced working of the *logos* is revealing in the "ontopoietic" unfolding of life. It supposes the "vital *logos*" and the "Dionysian *logos*, that is, of the affective/sympathic sharing-in-life that culminates in human societal existence"; and morality is the "logoic strategy for securing a measure of equilibrium within the 'wild' Dionysian game of life."⁵⁸ Then, another hypostasis of the *logos* intervenes: "the Promethean *logos*," that is "the fruit and crowning work of the two preceding *logoi* that are prompted by the human creative act and that flourish in the intergenerative circuits of human culture."⁵⁹ Bringing forth the "wealth of the inventive/cognitive riches," the "Promethean *logos*" sends the human being "soaring into the freedom of the infinite."⁶⁰

This new logoic turn can be seen as bringing about three absolutely novel significant lines of expansion: the intellectualive-noetic or dialogical-trialogical, the Dionysian, and the Promethean modes of rationality. No less and eventually the most important in appropriating the vision of the All-in-becoming is the working of the "Divine/Sacred *logos*" by which we can get an image about "the fullness of the *Logos*" in the "Great Plan" of life.

Concomitantly with, and even more than intersubjectivity, what does count the *moral creativity* is the relatedness to the transcendent. It is a path of surpassing the equality between "I" and the "Other," through which man is posing himself in responsiveness face the All-is-alive – as "Custodian" – by aiming to accomplish the exigencies – "categorical imperatives" – of transcendence. Merely by revealing the *sacral logos*' workings in the world, man accesses a superior *ethical creativity* – both on horizontal and vertical dimensions of becoming. Tymieniecka re-discovers the high significance of the *sacral logos* in fulfilling a life worthy to be lived, by attaining the accomplishment of humanness in the metamorphosis "from the *logos* of life to the logo-theic horizon."⁶¹ At stake is the *moral law* – the only means by which human being is able to free itself, beyond the apparent compulsions enacted by it as the greatest imperative of shaping the human conduct. Again, we meet the role of *measure*, seeing that the phenomenologist of life admits the action of the subliminal space of human soul. But, she does it just to make more intelligible the need of equilibrium – indeed, a fragile equilibrium, but an optimal one – and the jump in a new higher level of reality. It is "the equilibrium between excess and penury" – reminding a major ethical doctrine, that of the medianity, which is

⁵⁷ Anna-Teresa Tymieniecka, *Logos and Life*, Book 4: *Impetus and Equipose in the Life-Strategies of Reason*, p. xxxiv.

⁵⁸ *Ibid.*, p. 525.

⁵⁹ *Ibid.*, p. 320.

⁶⁰ *Ibid.*, p. 319.

⁶¹ See Anna-Teresa Tymieniecka, *The Fullness of the Logos in the Key of Life*, Book I: *The Case of God in the New Enlightenment*, pp. 247–255.