

**BABEȘ-BOLYAI UNIVERSITY  
FACULTY OF HISTORY AND PHILOSOPHY  
PHILOSOPHY FIELD**

*Lucian Blaga's philosophy of history*

**PhD Thesis  
(summary)**

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## **Argument:**

Way the philosophy of history to Lucian Blaga? Because Blaga was very little discussed in this direction. As a poet and playwright, Blaga is known even among the masses, but as a philosopher, especially the philosopher of culture and history, unfortunately not. Blaga managed through all the hardships caused by an unfavorable system, but still his favorite topics are not popular among his countrymen, nor enjoy a growing popularity.

If you want to find an overview of Blaga's poetry, or drama to, or theory of knowledge, even his life, different commentators have written about most praise terms about the Romanian philosopher, but if we work on the cultural theory or about the historical phenomena, bibliography is quite poor. All are addressed in terms of religion, or the Great Anonymous and put very little emphasis on original issues addressed in the Blaga's *Trilogy of Culture*, the *Trilogy of Values* or in the *Cosmological Trilogy*, the true essence of his philosophy, and references to culture and knowledge thesis, promoter further his ideas about history and culture, are almost nonexistent.

Blaga's life went hand in hand with history and its creation was the only escape that has allowed it, one that has brought immortality. He understood the human condition, has surpassed and left behind one of the most important and valuable philosophic historical documents for generations to come. He knew that he wrote with great passion and knew that not everyone will read it and understand it will, but I had no claim to write for the many, but somewhere in his heart he knew that his work is for the few.

## Summary

But what kind of philosophy of history could we reach according to Lucian Blaga? Nowadays, the two ways of reaching the philosophy of history are: speculative philosophy of history and philosophy of critical (analytical) of history. Both types of approach has its own problems. Below we provide a brief description of the two ways of doing philosophy of history and an outline of the types of problems considered the ways to do philosophy of history.

Speculative philosophy of history: in general deals with reflection on history content and how is this relevant content on a whole (which in most cases can be "world history").

Issues dealing with speculative philosophy of history:

1. It is unique and unified narrative history?
  - 1.1. If so, does this story end?
    - 1.1.1. If so, then this last one utopian, cataclysmic or ordinary (mundane)?
    - 1.1.2. If not, history is cyclical?
    - 1.1.3. The major crops have invariably fallen? It is inevitable? (same problem occurs in 4 and 5)
  2. History can be divided into distinct periods?
    - 2.1. If so, what are these periods?
      - 2.1.1. What can they tell us about the history of these periods?
      - 2.1.2. We can talk more mentality throughout history (eg mythical consciousness, contemporary scientific mentality)
  3. History is not necessarily the history of mankind's progress?
    - 3.1. If so, why?
    - 3.2. If not, why not?
    - 3.3. We can make analogy between history and human life (birth, childhood, youth, adulthood, old age, death) (also in 1.1.2.)?
  4. There are "laws" governing the conduct of history? There causality in history? Or there are other laws?
  5. Is history determined (influenced) by external forces and independent human control or influence the history of individual actions?

5.1. (it may be 4.1) There is "Fate", "Providence", "Destiny"?

6. We can learn something from history or during each situation is unique?

Critical philosophy of history: generally deals with reflection on history form, with theory and analysis of the thinking of historians practice their discipline. In other words, the form in which history is investigated and exposed. This approach is called analytical philosophy of history.

Issues dealing with the critical philosophy of history:

1. What qualifies a sentence about the past to be considered "true"?
2. Is there a specific way historians explain past (eg as opposed to a science)? (ie reflections on history as a distinct discipline of study)
3. There are some "laws" of behavior (especially thinking of) human that historians use when dealing with history? That is a mindset for historians?
  - 3.1. If yes, what are they?
    - 3.1.1. Are they valid?
      - 3.1.1.1. What is the criterion that validity? Is he inside, outside, or both?
4. How much it influences on historical subjectivity (his views ideological, religious, artistic tastes, literary, etc. subconscious.) And whether objectivity is possible?

I have to mention one important distinction: the history of analytic philosophy differs from the methodology of history. The latter technique is rather to make history. In other words, practice. Instead analytic philosophy of history is rather theoretical since it deals with the critical approach of all concepts involved in the study of history, including methodology.

For now we say that the way Lucian Blaga address speculative philosophy of history rather than critical. We detail these issues later. Also an interesting aspect is that Blaga is sometimes critical (analytical) not relative to the discipline of history and how historians proceed, but rather on the methodology of philosophy of history.

During this work, in some chapters, I presented aspects biographical, literary and cultural formation of Lucian Blaga as far as the explanatory relevance of culture in general philosophy and philosophy of history especially, given the close link

between them and Lucian Blaga's philosophical system. Events in his life led him to build a specific theory, and in this theory offer a special Romanian culture.

Philosophy, said Galileo, we find it the great book of nature, but unfortunately always expect a philosopher to come and tell us what language is it written history and especially how to read it. Nature is shaped by a culture superior man that gives immediate sensory impressions unity and meaning, while history is our imaginative faculties as they seek to understand living beings in the universe relative to our own lives and thus render the latter a more profound reality.

For who does history exists?

This is a question answered by many, but as many are still wondering. I would say that history is for all of us insofar as we are conscious beings participating in it. The sense of history is the same thing with the history

If we relate to world history for example, we might say that the term means an act mythical, whose dramatic landscape can be between Hellas and Persia. That is a view of the past, a sentiment that has not yet taken a real form, because the historical image can be viewed only in terms of spiritual and internal.

Herder called school history to educate humanity, Immanuel Kant considered a development of the idea of freedom, while Hegel universal spirit of self-realization. Spengler, however, see:

"In the history of an eternal image processing, a becoming and a miraculous destruction of organic forms. History sees cabinet but as a tapeworm, endlessly preparing another era ".

Which is why I studied the work of Lucian Blaga in general and especially its system, as Spengler considering that nothing is more useful than you can create a system of ideas instead of missing, and the only thing to justify it.

We consider the history of philosophy as the last issue of any serious



philosophy, and man and representative element of the universe is only a part of nature, but also an important part of history.

"... several questions correspond more answers, that any philosophical problem is not only repressed desire to get a sure answer, already given, that the great problems of the time would never be considered as obsolete, and should therefore allowed a group historical solutions, which together can only solve the big puzzle. "

The issue of history of personal prejudices historians make it a part of past history is the ultimate goal of any philosophy of history, as any historical event does not happen only once and not repeated again. Remarkable intervention of Leopold Ranke as saying that the novel "Quentin Durward" by Walter Scott is the chief representative of the true science of history and a good work history is excellent if the reader is able to be his own Walter Scott. Eventually may be only an illusion that history provides more concrete forms of knowledge, is very poetic but to imagine that history is a snapshot of memory.

Since the second half of the nineteenth century have imposed certain issues of the theory of history and culture in our country, but after the war of reunification, these problems seemed to prevail more strongly. Among the major contributions to this field, young in the new territory, but with deep roots in the consciousness of the Romanian people, stands Constantin Radulescu Motru P.PNegulescu, Ion Petrovici, Lucian Blaga and Tudor Vianu, who through their studies, they exposed the foundations theories of history and culture to be known, but interpretations are given to us.

The most inventive and innovative author in this field is Lucian Blaga, who not only came with a new theory in addition to his predecessors, but came with a totally new and interesting, showing how vast and complex that threshold can be fragile but very important in human humanization.

This paper is divided into six chapters, following Blaga's path from the beginning until the "last page" Creation, through poetry, drama and essays, reaching one great system, masterpiece of Romanian philosophy.

If the first 3 chapters refer to the beginning, onset and activity lyrical and dramatic, with Chapter 3 entered the cultural creation of Lucian Blaga's deciphering meaning in the work culture. Lucian Blaga, poet, playwright, essayist and philosopher meet in a happy way in this building epic great exception, bringing to the attention of specialists in philosophy and history, and the Romanian people in whose memory remained that human life can not never be studied outside only through the prism of cultural and mystery. The mystery is specifically human horizon to exist, said Blaga, a pervasive and permanent horizon, in which culture arises that every man then understand as an additional dimension, but its specific and necessary way to live. It is just wrong to understand culture as a man whose gender specific difference would be only proximate animal, for man as a conscious being has something amphibious. He has the latitude to breathe with alterations in two very different horizons.

Lucian Blaga has developed the most interesting and coherent theory of culture. His concern for the philosophy of history and philosophy of culture still exists in the college years, so it becomes natural for continued studies in Vienna to complete a thorough and representative philosophy work - *Culture and knowledge* thesis. But even Blaga himself at that time no estimate what proportion take the obvious concern of his.

In the same chapter looking at the Lucian Blaga *Mioritic Area*, work published in 1936, a period in which to discuss the national character in our country meant to you be very interested in Romanian culture and can participate in an exchange of ideas which is the center of Romanian culture with everything it means.

Thus, Blaga's *Mioritic Area* is in a very short time, fundamental work on Romanian culture. It is normal and well received that Lucian Blaga whole theory builds on the fields of mioritic culture.

The fifth chapter of the thesis I highlight all cultural and historic value Lucian

Blaga has left us his system (*Trilogy of knowledge, culture, values and cosmological*) and the essay that precedes system activity (*Culture and Knowledge, The Original Phenomenon, Faces a Century, Daimonion, works in Volume Corners and Steps*).

We say that Blaga's philosophical work begins with his dissertation *Culture and knowledge*, but there is an intermediate period between that sentence which marks the start of Blaga's philosophy and his philosophical system that is committed later.

The faces of a century, Lucian Blaga bring to the attention of philosophy and culture in general new trends of his time. This paper and those who followed them, grouped in corners and steps are part of the preparation of his philosophical system grouped in trilogies. It seems that there was no random choice of horizons and stage name.

*Original Phenomenon* is a very interesting topic of cultural philosophy, discussed extensively by Goethe. Goethe's conception of the phenomenon summarizing original Blaga emphasizes three important moments: first phenomenon was originally built on analogies, then the original phenomenon is not something abstract and not least he puts into play a kind of polarity. Thus Goethe method has been successful and has influenced others as Schelling or Bergson. Maybe a little more original strategy brought *Nietzsche Birth of Tragedy* but otherwise color artistic vision was purely philosophical.

Blaga followed the same idea used in *The Origin of Tragedy's* Nietzsche, Spengler in *Decline of Western and Culture* Leo Frobenius in Africa, but not generalized Blaga, the care for cultural creations in trends can be included in this method, others do not .

Besides Spengler's theories and Frobenius will always return to Trilogy of Culture and Value through talking about the lives of historical cultures.

The *Trilogy of Knowledge* I wanted to show the evolution of thinking on doctrinal implications in Blaga's place in the universe and human knowledge in

relation to Divinity. With *Eonul dogmatic*, Blaga exposes the methodological principles of a new theory of knowledge; the philosopher brings to the fore, by selecting some of the concepts of privileged terms. Lucian Blaga sought to explain the existence of dogmas from under the idea of formulas of Christian theology.

Blaga considers that a metaphysical theory of knowledge must not only tell us the nature and limits of knowledge that we are permitted but which is ultimately its purpose.

*Trilogy of Values*, art and value assumptions are based on theoretical postulates presented in the first two trilogies.

Human consciousness in the sense the Romanian philosopher way of live in a climate of spiritual values and philosophy has worked almost every time if not always, to elucidate the substrate and the nature of these values because they, values, are able to produce human subjective states of satisfaction. Finalism dominating consciousness is not reflected in consciousness. Because if it reflects, he would perish. Thus, the creator of human destiny is something not limited by a vague metaphysical finalism but saturation appears as a finalist with structures and techniques that it reveals itself.

I also wanted to show the position of Lucian Blaga to religion and Orthodoxy, by religion and spirit and magical thinking about the two sections of *Trilogy of values* that best illustrates Blaga's way of thinking in this direction.

"The human being is analyzing religion in the order that and it reveals, that the human being participating in the order in question, with knowledge, with affect, with the will, with a feeling of intuition, imagination and subconscious amid all the wishes and hopes, of eros, or even all sorts of rational and irrational thinking, indeed of all kinds to think and to feel the magic".

Blaga reminded us in spirit and Babylonian Saros cycle that takes almost any history to remind us to turn on some scientific achievements is due ancient Babylonians, as all these are usually presented as if only very briefly to our curiosity. Sumero-Babylonian mythology speaks of a cyclical divine rule, each lasting a year

cosmic world. Blaga said that such Babylonian culture was felt all the time echoes this view.

Finally we present *Cosmological Trilogy*. Important in this essay is to discuss Blaga's view of human history, as Blaga said that the history of historiography and not understand the subject of historiography itself. History is a dimension of human existence because of all terrestrial beings only man can boast a history. In essence, history is how to be human. This idea is extensively discussed and Frobenius and Spengler and Blaga resume the thread of the other trilogy just to discuss this issue.

History is the metaphysical existence in general; this way of living and create the man as being dangerous and permanent Grand Anonymous rejection of him by the Great Anonymous by provisions prevented once and for all whom he has taken. [...] History is in every moment of its existence the great intentions, which is broken in itself, because the only means of achieving them are available, continually turn against them. History has a purpose, a terminus, and strive to that end it would be somewhere in the future. History arrives as an ontological shift in the Universe will not end only with man, and leaving the full history every moment of it."

The second essay is part of the trilogy cosmological anthropological aspects. Lucian Blaga dealt with matters that concern man in his appearance to his involvement in the spiritual life of the world and to desire to know the origins.

Unfortunately we were deprived of full cosmological vision of Blaga and I was only paradoxes listed in the latest study of the essay. There is a first paradox refers to all that is divine and its ability to produce by itself and we have a second paradox, which states that everything is divine, although it can replicate in all its complexity of infinite times, not only through differential reproduction. In *Cosmic Differentials* Lucian Blaga has again widely Anonymous Great question, and even more guilty even asked Grand Anonymous from his creations, to the mutilation imposed identities.

After three consistent philosophy volumes that Lucian Blaga addressed the major themes of human existence, and thus ending the system most, the years he

dedicated not know if wanted, but certainly inspired more artistic side of the work his creative personality.

The elaboration of *Anthropological Aspects*, Lucian Blaga is a more prudent way of thinking and managing research. It ceases to be a philosopher of culture, but somewhat limiting its scope of investigation.

"The idea of evolution is presented in its evolution ... from Nicolaus Cusanus to Darwin, through Buffon, Kant, Herder, Erasmus Darwin and Lamarck and especially given the ideological and scientific climate and not just the general culture. It is an absolutely necessary theoretical postulate, without which no step can be made before the problems arise in relation to being and human origin."

Among anthropologists, it is argued that man is the product of the Quaternary Ice Age, but Blaga believes that with enough followers this is incorrect information and the same reasons stated above, but also because the former culture and civilization could be characterized by technical products left behind and not by other considerations.

Man is but a slave or at least one child of his time, is conditioned by time and space in which he lives and does not believe that was issued to them than accepting the other and other chains. In search of truth but he should just to break these chains and start to dominate time and space. Thus man becomes eternal pilgrim but a pilgrim in his own self searching. This is destiny. But destiny is not a law but a bare possibility of human will, because history begins with a legend (as human destiny) and ends with that check, with certainty (as human destiny).

About the meaning of history, for Blaga history has an end in the sense of purpose and is clearly linked to man. It is not an independent entity that has its own way:

"is in every moment of its existence the great intentions, which is broken in itself, because what only means available to it continually return against them.

History has a purpose, a terminus that aspire to, and that would end its ...  
History arrives as an ontological mutation in the universe and it will end only  
with the man ... ".

For Blaga is dependent on the prehistory and history of myth. Prehistory is a  
"hall of history", which can exist without history, but the latter being almost  
impossible to exist without the former.

For Blaga type of thinking (conscious) mythical origin is human prerogative  
not only an appearance of "dawn" of history. However, no history of a people  
determines its mythology but, conversely, mythology, history decides. Myth to  
coordinate "myth is a creation of man in relation to its specific details and fully  
human, the myth of human existence is in order." Both myth and history are related to  
matrix style of man and of peoples.

For Blaga, in contrast to Spengler, history has a sense of progress and  
civilization is upper stage of culture (and it does not mean the death of culture). For  
Blaga man creates history and he is the subject of history: "history is par excellence a  
dimension of human existence. Among all beings one man can boast a history  
Basically history is itself fully human way."

Historicity is a dimension of all natural phenomena that occur in space and  
time. They have always held somewhere (concrete) in space and time, but not all  
irreversible aspects. Of concrete phenomena are not only those who wear an historical  
style. Only a phenomenon that occurs in a field worthy of an object style of  
historiography and history there is no time.

On the issue of determining the history there are two possibilities. Whether it  
is influenced by external forces, independent of human control or a change people's  
actions. Willing to reveal the mystery man in the horizon which he lives, is a great  
competitor as Anonymous, so history is specifically human mode of existence..

For Blaga, "History is not a consequence of human ontological way, but this is  
really the right way ... Man creates history when its existential emphasis lying in the

way of living in mystery and revelation horizon."

This history destiny is destiny of man. Human destiny is creation, revelation mystery. Man may face existence, only if it becomes an active and creative being, Blaga said that man as to let "nature" could not live in this world. He was unarmed, was made (and is biologically made ) only seems primitivism and being inadequate. Being adapted to become a nature he has to win and this can be accomplished by the creation of culture, the historical creation.



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