

ROGER ARIEW (University of South Florida, USA), Descartes and Humanism: Historical Method, Anti-Syllogism, and (Neo) Stoic Ethics in the *Discourse on Method*

**Abstract:** I discuss René Descartes' relation to some key characteristics of Renaissance Humanism, from the espousal of an historical method to the rejection of scholastic or Aristotelian logic, to the revival of Stoic ethics. Basically, this discussion corresponds with topics treated by Descartes in the first half (or first three parts) of his *Discourse on Method*. I conclude that, in all three cases, Descartes' adoption of Humanistic method is only partial. He flirts with humanistic views in his battles against scholasticism, but does not adopt them fully.

WILLIAM EATON (Georgia Southern University, USA), ROBERT HIGGERSON (Georgia Southern University, USA), How to Malebranche and al Ghazali: Causation, Miracles and Natural Events

**Abstract.** In this paper we use Malebranche's distinction between general and particular divine volitions to defend al Ghazali's occasionalism from two important objections. The first objection, raised by Averroes, claims that scientific knowledge is impossible without a necessary connection between cause and effect. The second objection, raised by Raja Bahlul, claims that al Ghazali cannot provide an adequate distinction between miraculous and non-miraculous events. After resolving these objections we argue that al Ghazali may have had something like the general particular divine volition distinction in mind.

ROBERT THEIS (Université du Luxembourg, Luxembourg), Le problème de la création dans la métaphysique de Christian Wolff

**Abstract.** The paper analyses first of all the relationship between philosophy and theology at Christian Wolff. Second, is investigated the signification of „creatio ex nihilo” at Wolff. Finally, is studying the context of the polemic with J. Lange who offers the profile of the theory of Wolff on creation.

MIRELA OLIVA (University of St. Thomas, Houston, USA), Paul Ricoeur's Hermeneutics of Creation

**Abstract.** This paper investigates the hermeneutic background of Paul Ricoeur's interpretation of *Genesis*. The critique of the traditional concept *creatio ex nihilo* and the focus on the narrative configuration of creation reflect some philosophical assumptions of hermeneutics: attention to inner dynamism and process of phenomena rather than causal explanation, rejection of the idea of a homogeneous totality in favor of a dynamic and pluralistic perspective that includes discontinuity and incongruence, temporality as dimension of the happening of being, optimistic attitude that takes its cue from figures of abundance and truthful manifestation, privilege accorded to language.

DELIA POPA (Université Catholique de Louvain, France), L'aventure du sens et sa problématique

**Abstract.** Underlying the importance of meaning when describing the way that experience takes birth and develops, phenomenology hasn't always clearly specify its concrete nature and its practical consequences. Following Patocka's suggestions, the paper confronts the notion of meaning with those of being, life, value and finality, in order to show that its nature reveals only in its concrete experimentation, when meaning is lost or about to be lost, when it remains unknown or to be discovered. The necessity of meaning for living is thus to be defended from the point of view of those who share it in the clear lucidity of its fragility and through the hope to sustain its revival.

VASILE MUSCĂ („Babeş-Bolyai“ Universität, Cluj-Napoca, Rumänien), Der Wille zur Macht und/oder der Wille zum System

**Abstract.** In Nietzsche's Philosophy, the Will to Power designates two different things which are nevertheless closely tight to each other: a basic principle of his thinking, but also the title of a book called *Der Wille zur Macht*, which proved to be an artificially compiled writing, that was drawn by Elisabeth Nietzsche, the philosopher's sister, together with Peter Gast. The writing was compiled by the two out of excerpts or fragments from the philosopher's work. The aim of this "creation" was to ensure a systematical shape for Nietzsche's work, which presented itself in a very fragmented manner. Having a systematical character, his work was supposed to attain a greater success. The present study investigates the causes of the failure recorded by this attempt which, philosophically speaking, occurs within the wrong frame of existential philosophy.

ANA BAZAC (Université Politehnyque, Bucarest, Roumanie), La révolte et la lutte: Albert Camus et Jean-Paul Sartre en dedans et en dehors de l'existentialisme

**Abstract.** The aim of this work is the comparison between Albert Camus's conception on the rebellion and the one of Jean-Paul Sartre on the struggle, but, as our issue is focusing on Camus, the theory of Sartre is only sketched. Anyway, by discussing the significances of the two concepts, it is emphasized the intellectual community of the two thinkers and it is suggested that their difference could show a certain succession within the use of philosophy toward the human life. The first hypothesis of the paper is that, by criticizing in *The Myth of Sisyphus* the irrational side and the contradictions of some existentialist philosophers with their own philosophy, Albert Camus did not do but to fortify existentialism and his existentialist representation on the human being and the world. The second supposition is that Sartre's focus on the struggle in *Critique de la raison dialectique* (II) has developed the existentialist idea of the human freedom and responsibility.

ALEXANDER SCHNELL (Université de Paris-Sorbonne, France), Le problème de la complétude de la table des jugements dans la *Critique de la raison pure*

**Abstract.** This paper questions the completeness of the “table of categories” in Kant’s *Critique of pure reason*. The author tries to show that – in the opposite of the common view – the categories are not brought together “rhapsodically” and “empirically” but that the table of categories implies a “dialectical” scheme. By carrying out this underlying scheme, what supposes to clarify the nature of understanding, this article contributes to precise the relationship between transcendental philosophy and metaphysics.

CLAUDIU BACIU (Institut für Philosophie und Psychologie „Constantin Radulescu-Motru”, Bukarest, Rumänien), Die Phänomenologie der Erkenntnis bei Ernst Cassirer

**Abstract:** Starting with the presentation of Ernst Cassirer’s early philosophy, the text argues that the phenomenological approach of the German philosopher has two characteristics: firstly it is oriented by the Hegelian understanding of the phenomenology and secondly that this approach is close related to the functionalistic way of thinking

PETRU BEJAN (University of Iasi, Romania), For an Aesthetics of Communication

**Abstract.** The present text aims at evoking some of the recent aesthetic theories, engaged in a reflection process upon the conjunctions between art and communication. The new aesthetics bring up the nature of the ‘artistic’ interest, but also the condition of the art ‘work’, as an answer to the proliferation of the agonistic or catastrophic thesis announcing either the ‘crisis’ or the ‘death’ of the classical art. Similar theories denounce the ‘utopia’ or even the ‘tyranny’ of communication, as pendant of deeply felt excesses, on the background of the transformation of the nowadays world in a media show – superficial and frivolous. The programmes of the “sociological art” (Hervé Fischer, Fred Forest, Jean-Paul Thénot), of the „aesthetics of communication” (Fred Forest, Mario Costa) or of the “relational aesthetics” (Nicolas Bourriaud) conceive the work of art as an unpredictable open structure, requesting the public’s participation in interactive communication networks. The message and the relation replace the traditional artistic object; and this object dematerializes itself completely, becoming information disseminated in the rhizomatic, labyrinthine networks of the Internet - genuine on-line territory. The communicator artist is a creator of subversive, challenging messages, hostile both to the dominant ideologies and to the stereotypical reflexes of the society obsessed by the mirage of consumerism; his art becomes emission, reception and defalcation of messages. The following pages aim at describing the adjacency between aesthetics and communication from the perspective of reciprocal affinities. How are the two domains seen today in the works of aesthetics? What do they have in common? What is each one of them’s share in the projects of problematic revival and mutual retreat demanded by the unprecedented boom of information technologies?