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Review

# The Fall of the Morning Star: Axiological Cosmopoetics and the Rebirth of Meaning

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**Abstract:** The present essay manuscript proposes and analyzes a new literary-philosophical current termed **Axiological Cosmopoetics**, exemplified by the book manuscript *Lost and Found in the Maze of Desperation*. Integrating existential, poetic, and cosmological thought, this current synthesizes **values** (*axiology*) and **cosmic symbolism** in response to the escalating moral crisis of modernity. The text critiques the collapse of moral resonance, human connection, and spiritual meaning, portraying this collapse as a descent into a "**Moral Black Hole**"—a symbolic structure that embodies not only existential collapse but a gravitational pull toward cultural numbness, metaphysical despair, and the disappearance of truth. This cosmopoetic vortex is simultaneously a threat and a threshold: the site of annihilation or transformation. Through comparative analysis with **Schopenhauer's metaphysical pessimism**, **Eminescu's Romanticism**, **Arghezi's Symbolism**, **Cioran's aphoristic despair**, **Blaga's metaphysical mystery** and **Eliade's sacred mythopoeia**, the essay establishes *Axiological Cosmopoetics* as a metaphysical response to **spiritual orphanhood**. It affirms that only through **sacrificial love** and the **rebirth of cosmic consciousness**—symbolized in the union of the **New Eve and the fallen Morning Star**—can a New Eden arise. This rebirth occurs not through the intensification of Luciferic Knowledge—defined here as the apex of the Fall through the illusion of mastering good and evil—but through its collapse. As the soul reaches the metaphysical midpoint of the Black Hole, it undergoes a metamorphosis into Holy Forgetfulness: an ontological innocence that transcends corrupted reason. Out of this collapse emerges Homo constellatus, the new human capable of connecting the visible and invisible, despair and divinity. *Axiological Cosmopoetics* emerges from a world in existential collapse, where traditional narratives of meaning no longer suffice to address the experience of disorientation, alienation, and spiritual fragmentation. In this context, *Lost and Found in the Maze of Desperation* becomes both **testimony and blueprint**: a metaphysical cartography of despair that dares to articulate the possibility of spiritual reconstitution through poetic structure. The central metaphor of the "**Moral Black Hole**" functions as a multidimensional signifier: at once astrophysical, theological, and psychological. It expresses the gravitational force of **moral entropy**, swallowing the light of meaning, yet paradoxically offering a passage through singularity toward **ontological resurrection**. This symbolic tension is embodied in the archetype of the **Morning Star**—the morally lucid, intellectually burdened, and emotionally exiled soul whose descent into the black hole reflects both **Christological kenosis** and **Promethean sacrifice**. His implosion, however, is not final. It is contingent on the intervention of the **New Eve**, the soul-bearing co-savior whose love, humility, and moral courage catch his falling fire and convert collapse into supernova. Their union is not merely romantic but **cosmopoetic**: a fusion of metaphysical meaning and celestial design that restores balance to a universe fractured by individualism, cynicism, and spiritual decay. In Chapter 5, *The Supernova Overcoming the Black Hole from Within*, this cosmopoetic architecture reaches its ontological apex. The collapse into the Moral Black Hole does not culminate in annihilation but ignites a metaphysical supernova from within. The protagonist and the New Eve, rather than escaping the abyss, enter it sacrificially. Their shared implosion becomes the crucible of moral ignition, transfiguring entropy into ontological light. The Black Hole is not merely survived—it is rewritten. This lightburst, born from collapse rather than triumph, affirms Axiological Cosmopoetics as a theology of sacred descent. The morning light does not erase the night—it consecrates it. Through this lens, the archetypes of the New Adam and New Eve become not restorers of Eden, but cosmic

re-forgers, whose fire renders the void meaningful. The poem *The Old and the New* exemplifies this redemptive cosmopoetic arc. By reinterpreting the Edenic myth, the poem reframes Eve not as a scapegoat but as a **mirror, a gift, a redeemer**, whose sacrificial act completes the salvific circuit of the Morning Star. In a reversal of Genesis, the poem argues that **feminine agency is not derivative but initiatory**, not submissive but salvific. Together, the New Adam and New Eve model a template for moral healing that transcends theological binaries and affirms a mutual path to wholeness. *The Drought Before the Armageddon* articulates the **ecological and eschatological** dimension of Axiological Cosmopoetics. The metaphor of drought functions not only as a commentary on environmental degradation, but as a lament for the **moral dehydration** of modern consciousness. The withering of springs, the dissonance of celestial alignments, and the silence of Heaven suggest the intensification of apocalypse. And yet, the poem's closing vision—a **"paper maze" opening a gate to "Heaven's Gold"**—reaffirms the **salvific potential of the written word**, of poetics as portal to transcendence. *A Dialogue with Mine Guardians of Sleep* extends this cosmology inward. Set within a small, dimly lit room, the poem stages a **solitary soul's existential vigil**—hovering between death and transformation, despair and divine visitation. The appearance of an ambiguous long-haired figure (possibly angel, reaper, or feminine savior) blurs the boundary between **annihilation and rescue**. The guardian's presence—though elusive—signals that even in abandonment, **the soul is not alone**, and that spiritual resuscitation may yet arise through recognition and communion. The book's subtitle—*Is the Centre of my Cosmic Axis a Black Hole of Alienation?*—encapsulates the work's metaphysical core. It poses a question that reverberates through every chapter, suggesting that the alienated self, though exiled from meaning, may paradoxically become the origin of redemption. The individual soul is both **the gravitational center of despair and the latent seed of resurrection**. As such, *Axiological Cosmopoetics* is not simply a literary genre—it is a **spiritual tradition** forged in the furnace of metaphysical collapse. Rooted in the anguish of modern consciousness yet reaching toward **transcendent reconciliation**, it reclaims the poetic word as a vessel of **truth, resurrection, and sacred moral orientation**. This essay outlines the contours of this movement through a deep reading of *Lost and Found*, showing that this work represents a significant and necessary step toward the **reintegration of the sacred, the beautiful, and the moral** in contemporary literature.

Keywords: eminescu; schopenhauer; arghezi; cioran; blaga; eliade; romanticism; pessimism; symbolism; aphoristic despair; metaphysics; mystics; axiological cosmopoetics; cosmic axis; morning star; existential fidelity; human alienation; moral black hole; cosmic orphanage; maze; lost and found; despair and transcendence; metaphysical longing; collapse; new eve; transfiguration; supernova; light; genesis; redemptive poetics; homo constellatus; romanian literature; philosophical synthesis; moral axis; post-tragic metaphysic

## 1. Introduction: Axiological Cosmopoetics as Response to Moral Collapse

Axiological Cosmopoetics emerges as a creative, philosophical, and literary response to a cultural condition of soul-death—what the author of *Lost and Found in the Maze of Desperation* book manuscript names the **"Cosmic Orphanage."** Unlike traditional literary movements defined by genre or style, this current is defined by existential urgency and spiritual vision. It is not simply a school of thought but a call to ontological and moral reawakening. It unites the expressive capacities of poetry with the moral imperative of axiology, and the imaginative breadth of cosmology.

The foundation of this cosmopoetics is the recognition that moral, aesthetic, and relational values have become de-centered in modern culture. The collapse of these values does not occur in isolation but as part of a broader metaphysical unraveling. The **"Moral Black Hole"** functions as both metaphor and metaphysical construct—a singularity where meaning implodes under the gravitational weight of cultural relativism, emotional disconnection, and spiritual nihilism. This figure is neither a rhetorical flourish nor a speculative fiction, but an existential condition described poetically.

The manuscript's subtitle—*Is the Centre of my Cosmic Axis a Black Hole of Alienation?*—is no mere ornament. It signals the metaphysical orientation of the work, casting the protagonist's consciousness as the gravitational center of spiritual isolation. The question is not only philosophical; it is visceral. It frames the soul itself as a cosmic axis potentially collapsing under the burden of alienation. The answer, left unresolved in the subtitle, reverberates through the text as an open wound, making the book not only a narrative but a metaphysical diagnostic tool for modernity.

The archetype of the Morning Star—a luminous, exiled being—epitomizes the morally lucid individual who, through the pain of consciousness, becomes increasingly invisible to society. His descent is a sacrificial movement, not unlike the mythic motifs found in Christianity, Romanticism, and mystical literature. It is not a fall from grace, but a descent into the abyss for the sake of others. Here we see a reversal of the Luciferian trope; the Morning Star does not rebel against light but seeks to offer it, even if it means annihilation. Yet his fall is paradoxically marked by the intensification of what the text identifies as Luciferic Knowledge: a hypertrophied state of self-consciousness rooted in the illusion of mastering good and evil. This form of cognition, seemingly illuminating, in fact deepens the implosion—accelerating the fall into the Moral Black Hole. Only when this knowledge reaches its apex and shatters under its own metaphysical weight does transformation become possible.

Yet, the text introduces a vital counterpart: the **New Eve**. Her role is not to remain passive but to engage actively in catching the fire of the Morning Star. The cosmopoetic structure of the book places the salvation of the world in the fragile, redemptive hands of this archetype. It is through the New Eve's empathetic descent, her sacrificial love, that the balance can be restored. This dynamic union between the fallen and the catcher becomes the generative site of cosmic regeneration—what the author poetically calls the "**Eternal Morning**." Through her intervention, the Morning Star undergoes not merely redemption, but metamorphosis. The collapse of Luciferic Knowledge gives birth to what the text calls Holy Forgetfulness—a luminous form of metaphysical innocence that surpasses corrupted reason. In this sacred forgetting, egoic mastery is relinquished and the soul is opened to relational truth.

The union of these archetypes forms the ontological core of Axiological Cosmopoetics. Unlike fatalistic philosophies or escapist mysticisms, this current affirms the transformative potential of suffering when held within a cosmological and relational matrix. The language of the book often evokes a liturgical cadence, drawing on theological imagery while remaining universal in its metaphysical reach. The pain expressed is not individualistic but collective; it is the agony of the human spirit torn from its source.

Furthermore, the narrative fragmentation and lyrical interludes within the book reflect not disorder but the form of inner collapse—the kind of structural disorientation one experiences when moving through trauma or existential awakening. These fragments do not simply mimic despair; they become symbols of the broken moral order that the protagonist and the reader alike are called to transcend.

The emergence of **Homo constellatus**, the human aligned with the stars, becomes the eschatological vision toward which Axiological Cosmopoetics gestures. This figure is not a utopian construct but an existential telos: a being whose moral, intellectual, and spiritual faculties have undergone integration through trial. They are no longer fragmented by culture's centrifugal forces but are luminous, connective, and wise. This being arises not despite the collapse of Luciferic Knowledge but because of it—having passed through the black hole of despair, forgetfulness, and reorientation. In *Homo constellatus*, the poem incarnates its final metaphysical claim: that only through unknowing can true gnosis be recovered, and only through self-offering can cosmic communion be restored.

In this light, the introduction of Axiological Cosmopoetics is not only a declaration of a new movement but also a diagnosis and prescription. It identifies the condition of cultural despair and posits that only through a renewed commitment to value, poetry, and cosmic communion can a meaningful future be imagined.



As we proceed, we will examine the philosophical roots and literary expressions that give body to this cosmopoetic vision. Through the lens of **Schopenhauer's metaphysical insight**, **Eminescu's Romantic longing**, **Arghezi's symbolic descent**, **Cioran's existential austerity**, **Bлга's poetic metaphysics of mystery** and **Eliade's sacred mythos**, we will chart the terrain in which *Lost and Found* resides—and from which a new poetic and moral world may be born.

### **"The Drought Before the Armageddon**

The spring hath ceased to run,

The rain hath ceased to fall;

Rivers and lakes are vanishing,

The drought of the heart is unleashing.

The mountain's spring is no more,

The fountain's water has receded.

O corrupted humanity—can you not yet see the danger?

When will thine ears open—when the world has ended?

O, Spring of Life, where art thou now?

Where has the soul-cleansing water gone?

Behold, Venus and Mars no longer align—

The fire and the ice no longer uphold life.

Behold, Armageddon is now inevitable.

Even husbands and wives are unreconcilable.

The angels in Heaven cry out in frustration—

For they remain without companions.

The seas and oceans weep,

For their fathers have disappeared.

"The hot season shall lift us into the heavens," they cry,

"And we shall hydrate the invisible guardians."

Behold—the spring has vanished.

Only hot or cold shall remain.

The Ocean of Peace will turn to the Desert of War,  
And forested mountains to sharp Earthly teeth.

Behold: before all existence,  
The Word was already there—  
Spoken by the Sender,  
Communing with the Connector,  
Creating time, space, and matter,  
And all forms of life by the Letter.

Time is skipping a second—as the First-Called Galactic Vortex draws near.

Or is it my heart skipping a beat, tired of ghosting storms and silence?

Behold: my heart may be of Armageddon's make.

May I not share the sorrow of Daniel Blake?

Thou hast not merely released my inner child—

Behold, thou hast unleashed the life once blown into my soul:

The sacred soil that births all life and living.

Thy paper maze has opened a gate to Heaven's Gold."

### Literary Commentary on "The Drought Before the Armageddon"

In "The Drought Before the Armageddon," the author channels a prophetic, almost apocalyptic voice to capture a moment of deep metaphysical and moral crisis in both nature and human society. The poem functions simultaneously as ecological lament, spiritual invocation, and cosmological warning. The recurring image of drought—literal and figurative—serves as a potent metaphor for the desiccation of empathy, love, and divine connection in a world accelerating toward collapse.

The speaker mourns not only the physical death of rivers and springs but the spiritual drought of humanity, described as a "drought of the heart." This internal barrenness mirrors external devastation, illustrating the poem's central principle of *axiological mirroring*: that the moral condition of the soul manifests in the condition of the world. With mythological allusions to Venus and Mars no longer aligning, the poem reflects the disintegration of balance—between masculine and feminine, love and war, fire and ice. The celestial discord becomes a cosmic metaphor for the disunity and loss that plague earthly life.

The biblical cadence ("O corrupted humanity...") and apocalyptic vision evoke prophetic literature, particularly Jeremiah and Revelation, while the tone of ethical despair evokes the moral cries found in Blake, Yeats, and Cioran. The inclusion of the line "May I not share the sorrow of Daniel Blake?" explicitly links the poem's anguish to contemporary socio-political abandonment, referencing the eponymous film as a symbol of institutional indifference to the suffering soul. This

reference roots the poem's cosmic despair in tangible injustice, revealing the poet's concern with both metaphysical and material abandonment.

And yet, the poem does not succumb to nihilism. The final stanzas gesture toward a *cosmic Logos*—"the Word... spoken by the Sender"—echoing Mircea Eliade's notion of sacred creation as mythic origin. The Logos functions here not as dogma but as *ontological memory*—a reminder that before the collapse of order, there was divine speech, communion, and structure. Even as the poem mourns divine silence and ecological death, it recalls a creative principle still latent in the fabric of being. The "paper maze"—a likely metafictional symbol of the authored book—becomes a **portal to transcendence**, through which spiritual meaning and metaphysical hope are reawakened.

Ultimately, this poem encapsulates the essence of *Axiological Cosmopoetics*: a lyrical theology of crisis, where destruction and dryness are not ends in themselves, but signs of a turning point—what Eliade might call *the return to origins through chaos*. If the world is nearing collapse, the poem suggests, then it is precisely in this extremity that a rebirth becomes possible. The drought before Armageddon may not only signal death, but the conditions for the Eternal Morning—if *its lament is heard and answered*.

The culmination of this axiological architecture is found in the book's fifth chapter, *The Supernova Overcoming the Black Hole from Within*, which dramatizes the inward ignition of moral fire within the gravitational vortex of despair. Here, the text refuses escapism and affirms transfiguration. The collapse into the Black Hole does not extinguish the protagonists—it compresses their shared suffering into a cosmological supernova. In this moment, *Axiological Cosmopoetics* articulates its full vision: transformation is not the avoidance of pain, but the ontological reassembly of pain into sacred participation. The supernova is not salvation *despite* the fall, but *through* it.

## 2. Discussion: Philosophical Lineage and Literary Synthesis in Axiological Cosmopoetics

At the heart of *Axiological Cosmopoetics* lies a rare convergence of literary vision and philosophical depth. This section unpacks the intellectual scaffolding of the movement, drawing detailed connections between its foundational themes and six intellectual giants: Schopenhauer, Eminescu, Arghezi, Cioran, Blaga and Eliade. Each contributes a unique perspective that, when integrated through the prism of *Lost and Found in the Maze of Desperation*, reveals a coherent cosmopoetic system rooted in moral longing, cosmic symbolism, and redemptive suffering.

### 2.1. Schopenhauer's Pessimism and the Will's Transcendence

At the root of Arthur Schopenhauer's metaphysical pessimism lies a vision of reality dominated by a blind, insatiable force he termed the **Will**. In *The World as Will and Representation*, Schopenhauer argues that human suffering arises from the endless striving of this will — a force without rational aim, constantly desiring, yet never fulfilled. The world, in his eyes, is a mirror of this restless, irrational force. All being is caught in this cycle of desire and dissatisfaction, and thus existence itself is an error — an affliction best met with resignation or aesthetic detachment.

*Axiological Cosmopoetics*, as introduced in *Lost and Found in the Maze of Desperation*, both absorbs and transforms this diagnosis. The author acknowledges suffering not as peripheral but **ontologically central**. The motif of the **Moral Black Hole** in the book is, in many ways, a cosmopoetic analogue to Schopenhauer's Will — an existential gravity well that pulls all meaning, purpose, and moral structure toward a point of nihilistic collapse. But where Schopenhauer retreats from this abyss into aesthetic contemplation or Buddhist-like denial of the will, *Lost and Found* proposes a **counterforce**: sacrificial love and axiological alignment.

The **falling Morning Star**, emblematic of the morally lucid yet exiled visionary, does not seek to escape the gravity of suffering. Rather, he **descends deliberately**, burning with knowledge, hope, and relational longing. The descent is not toward annihilation, but toward **cosmic ignition**. Here,

*Axiological Cosmopoetics* parts ways with Schopenhauer. The author does not negate the Will, but reorients it — toward value, communion, and moral transcendence.

This reorientation is embodied in the figure of the **New Eve**, whose decisive act is not renunciation, but **embrace**. She catches the fire of the Morning Star, not to extinguish it, but to magnify and channel it. Her love does not remove desire, as Schopenhauer might recommend, but rather **redeems it**. In this cosmology, desire — when aligned axially with divine value — becomes the engine of rebirth, not the cause of perpetual torment.

Moreover, *Axiological Cosmopoetics* introduces a relational dynamic absent in Schopenhauer. For Schopenhauer, salvation is solitary: the individual must negate the will within themselves. In contrast, *Lost and Found* insists that **redemption is intersubjective**. The Morning Star cannot complete his metamorphosis alone; he requires another soul's descent into suffering with him — not as pity, but as **metaphysical solidarity**. This redemptive model is close to the Christian kenotic tradition, but reframed through a literary-philosophical lens.

Another major point of divergence is in the understanding of **aesthetic experience**. Schopenhauer views art as a temporary escape from the Will — a moment of contemplative peace where the individual becomes pure perceiver. In contrast, the poetics of *Lost and Found* are not escapist but **incarnational**. Poetry becomes a **cosmic voice** crying out from the center of moral desolation. It does not offer solace but burns. Art here is not a window to forget the Will, but a **flame that calls others into communion through shared suffering**. This transformation of poetic function aligns *Axiological Cosmopoetics* with prophetic rather than contemplative literature.

Finally, the metaphysical shift from **will to value** is decisive. Where Schopenhauer sees existence as a tragic consequence of blind will, the author of *Lost and Found* sees it as a **stage for moral evolution**, where the possibility of value is only activated through descent into its apparent negation. The **axiological axis** — the cosmic moral structure upon which the soul aligns — replaces the blind will as the deepest principle of reality. The Morning Star's journey is not to negate existence, but to **ignite it** from within.

Thus, *Axiological Cosmopoetics* reinterprets Schopenhauerian pessimism as a necessary **threshold** rather than an end. The abyss is real, but so too is the light that can emerge from its center — not by retreat, but by relational descent. In this framework, **suffering is no longer only a curse, but the very portal through which the cosmos is revalorized**.

## 2.2. Eminescu's Romanticism and Cosmic Estrangement

Mihai Eminescu, Romania's national poet and one of the towering figures of European Romanticism, embedded within his poetry a unique tension between cosmic yearning and human limitation. His masterpiece, *Luceafărul* (The Morning Star), is perhaps the most profound literary expression of this dynamic. It tells the story of Hyperion, a celestial being who falls in love with a mortal woman, Cătălina, and descends to earth only to be rejected. Eminescu's Hyperion embodies the Romantic archetype of the **cosmic outsider**—brilliant, distant, and condemned to metaphysical solitude.

In *Lost and Found in the Maze of Desperation*, the figure of the **Morning Star** is a direct literary echo of Eminescu's Hyperion, but also a bold revision. Where Hyperion's love ends in futility, the Morning Star's descent holds redemptive potential—contingent upon whether the New Eve will accept his fire. This interpretive shift signals one of the defining characteristics of *Axiological Cosmopoetics*: the refusal to allow metaphysical longing to wither into tragic alienation. Instead, longing is **fulfilled through sacrifice**, through a cosmic restoration of relation.

Eminescu's Romanticism is steeped in metaphysical solitude. Time, death, and the unreachable beloved are recurrent motifs that mirror a cosmos where the sublime is always adjacent to, but unreachable from, human experience. In *Luceafărul*, the difference in ontological orders between Hyperion and Cătălina renders intimacy impossible. His eternal, stellar nature cannot be reconciled with her mortal, ephemeral condition. This results not merely in heartbreak, but in **existential disjunction**—Hyperion becomes a witness to humanity, not a participant.



The Morning Star of *Lost and Found*, however, is also eternal and luminous, but he does not remain separate. His very essence burns with **the will to relate**, even if it means annihilation. He is not merely misunderstood—he is willing to be destroyed if it might birth something of moral and cosmic value. This turns Eminescu's metaphysical estrangement into a **sacramental descent**. The Morning Star's suffering becomes the **bridge across ontological orders**, not their final severance.

What makes this inversion possible is the figure of the **New Eve**. Where Cătălina remains indifferent and earthbound, the New Eve is invited to become **cosmically conscious**—to recognize the fire and choose to be consumed by it, willingly. The poem *The Mourning of the Worthy Princess* included in the book offers a direct reversal of *Luceafărul's* melancholia: here, it is the woman who mourns, who searches, who reaches into the void to **catch the falling fire**. This is a profound transformation of the Romantic model: the passive, ethereal muse becomes an **active metaphysical agent**, an equal participant in cosmic reordering.

Additionally, *Axiological Cosmopoetics* reconfigures **Romantic melancholy**. For Eminescu, cosmic vastness induces despair—a realization of human smallness and the unattainability of the eternal. In *Lost and Found*, cosmic vastness still produces sorrow, but that sorrow is not paralyzing. It is **catalytic**. The protagonist's lament—"Is the Centre of my Cosmic Axis a Black Hole of Alienation?"—is not rhetorical, but a point of origin. This sorrow contains within it the embryo of transformation. Through this lens, melancholy becomes a **womb** rather than a grave.

Moreover, *Axiological Cosmopoetics* retains the **cosmic orientation** of Eminescu's vision. The stars are not reduced to metaphor; they remain literal, spiritual, and moral coordinates. The eventual emergence of *Homo constellatus*, the "human aligned with the stars," represents the fulfillment of what was only glimpsed in Eminescu's mythos—a human being who not only contemplates the cosmos but **participates in its restoration**. Where Hyperion was cursed with eternal witnessing, *Homo constellatus* is blessed with **eternal communion**.

This transformation also alters the function of poetry itself. For Eminescu, poetry often bears witness to irreparable loss. In *Axiological Cosmopoetics*, poetry becomes a **metaphysical instrument**, capable of not only naming suffering, but initiating transfiguration. It does not only elegize—it **resurrects**. The poetic voice in *Lost and Found* is prophetic, not merely lyrical. It speaks from the depths, but toward the dawn.

In sum, the relationship between *Lost and Found* and *Luceafărul* is both homage and revolution. The Morning Star honors the pain of Hyperion, but refuses to accept his fate as final. *Axiological Cosmopoetics* retains the Romantic insight that existence is tragic and beauty fleeting—but insists that the moral imagination can, through love and sacrificial union, **convert tragedy into transformation**.

### "The Old and the New

If it was an Eve who led Adam to stumble,

Then let there rise a new Eve to help the new Adam stand.

For when the first Adam and Eve fell, they were already one —

One soul, one breath, one shared dust of earth.

Why?

Because Eve is not less than Adam, but his equal in essence,

And even more —

She is a gift, not a shadow; a mirror, not a servant.

Behold, the New Adam shall fall and drown  
Into the Ocean of Neglect's depths of desperation  
The New Eve shall descend and seek the man  
Reviving him; hence finishing the Mission by resuscitation.

The New Eve shall reach for the falling Morning Star  
Finding him and fusing together in the explosion  
Catching his fire to prevent his vanishing  
Bringing the Light of the world by healing his scar.

She shall redeem herself by learning to lose,  
As Adam lost without his knowing choice.  
She shall complete the Earthly sacrifice—  
Restoring the stars of fractured mankind,  
By saving the life of the exiled voice.

Behold, out of ye multitudes of candidates  
Only one shall pass the Moral Race.  
Behold, the First hast become the Last  
And the Last, truly hast become the First.

To compete means to already lose the race  
And learning to lose means learning to win.  
For it is humility that is the sole path  
To the Divine Father's Heavenly Place.

Where art thou, Princess of the Constellated Realm,  
For thine Prince is descending into the abyss  
Shining his illuminating light powerfully

Preparing for the ultimate impact of implosion.

Behold, thine Prince is gradually dying

By giving his life to the unwilling ones

O, weakness of love, why art thou tormenting me

Not leaving my innocent soul in peace?

I no longer wish to become cold and return

To mine cosmic realm of tearful orphanage

For suffering it is to accept and suffering to reject

The imaginations of descending to transcend.

O Divine Creator of all eternity,

Wilt Thou grant me a second breath?

Another surgery of sacred rib—

To remake the woman of Thy dreaming?

O, Creator and Father of all Time

Cut into two the temple of mine

So that beautiful Temple of Life

May be reconstructed like the New Wine.

For I fear that no human is willing to

Catch fire with me, to experience immortality

O, broken and wretched icon of the Divine

Why art thou persistent in thine brokenness?

Why are thou not willing to return

To the Realm of no mourn?

Why doth thou consider endless joy

Imagination of an immature boy?"

### Literary Commentary on "The Old and the New"

"The Old and the New" stands as one of the most theologically charged and emotionally raw poems within the corpus of *Axiological Cosmopoetics*. Its central thrust is a bold reimagining of the Edenic myth—one that does not merely seek to reinterpret Genesis but to **redeem it**. Here, the poem presents a new archetypal drama: not the fall of the first Adam and Eve, but the potential for a **redemptive reunion** of the New Adam and New Eve. The poem is a cosmic plea for healing, mutual sacrifice, and restoration of existential balance.

The first stanza reframes the classical blame often attributed to Eve: "If it was an Eve who led Adam to stumble, / Then let there rise a new Eve to help the new Adam stand." Rather than falling into misogynistic tropes, the speaker insists that Eve was never inferior to Adam. She is "a gift, not a shadow; a mirror, not a servant." This line reasserts a deeply ontological and spiritual equality—aligning with Mircea Eliade's notion of **primordial unity**, but pushing further by suggesting that redemptive action must come through **voluntary descent into suffering**, not hierarchical dominance or passivity.

The second movement of the poem elevates the idea of moral interdependence. The New Eve is envisioned as descending into "the Ocean of Neglect" to catch and revive the falling Morning Star—clearly an allusion to the isolated thinker or prophet figure. Her act is not ornamental; it is **salvific**. The Morning Star cannot survive without her fire-catching love. In this, the poem suggests that no spiritual transformation is possible without the **other**, and particularly, without feminine courage and empathy.

The third section uses eschatological language—"only one shall pass the Moral Race"—to intensify the stakes. The path to moral ascent is revealed not through achievement or pride but through **humility and sacrificial loss**. To "learn to lose" is framed not as failure but as the highest form of ontological victory. This evokes a Cioranian logic of anti-heroism, while simultaneously challenging it by positing redemptive union as the answer to despair.

The speaker's rhetorical questions in the latter stanzas reveal growing emotional vulnerability. The New Adam, described as the "Prince of the Constellated Realm," is imploding from love unreciprocated. His lament—"O, weakness of love, why art thou tormenting me?"—captures the poem's core paradox: that **divine love is excruciating because it demands total exposure**, without guarantee of return. The speaker's plea for a "second breath" and "another surgery of sacred rib" is not a mere romantic longing but a theological request for re-creation—one that echoes Genesis yet carries modern existential weight.

The poem ends on an unresolved tension. The speaker, a soul burning with transcendent yearning, fears that "no human is willing to catch fire" with him. This final existential doubt elevates the poem from mythic retelling to a living cry for the restoration of moral eros and cosmic communion. In this, *The Old and the New* enacts the essential tension of *Axiological Cosmopoetics*: the broken soul's hope that divine order can be restored—not through doctrine, but through **wounded, willing love**.

### 2.3. Arghezi's Symbolism and Sacred Filth

Tudor Arghezi, one of Romania's most complex and influential poets, carved a unique poetic path through the spiritual and moral contradictions of modern life. His work is often classified under Symbolism, but his aesthetic stretches beyond mere form into a deeply **sacramental vision of decay and redemption**. In works like *Flori de Mucigai* ("Flowers of Mildew"), Arghezi elevates filth and suffering into sites of hidden sanctity. This theology of paradox—where rot births roses and profanity

conceals sacredness—provides a crucial interpretive key for understanding *Lost and Found in the Maze of Desperation* and the metaphysical current it advances: *Axiological Cosmopoetics*.

Arghezi's central poetic innovation is his belief that the Divine does not live apart from the world's ruin but **within it**. This radical immanence runs parallel to the descent of the **Morning Star** in *Lost and Found*, who deliberately enters the broken, neglected, morally chilled world—not to escape or judge it, but to **redeem it from within**. Arghezi wrote of poems "taken from prisons and from the dirt under nails." Similarly, *Lost and Found* is written not from the comfort of celestial contemplation but from the **depths of the Moral Black Hole**—where abandonment, alienation, and despair threaten to obliterate identity and meaning.

Yet, just as Arghezi found **sacred flowers blooming from decay**, the author of *Lost and Found* insists that existential suffering can become the soil of **moral transformation**. The New Eve does not save the Morning Star by lifting him out of the world. She joins him within it, in the filth and fog, and **burns with him**. Their union is not antiseptic or idealized—it is stained with blood, tears, ash, and longing. The book's imagery of "tears on a bed of isolation," and "a grave already surrounded by fleeting specters" echoes Arghezi's use of **corrupt imagery to signal spiritual tension**.

Where Arghezi employs religious language to explore earthly struggle, *Axiological Cosmopoetics* uses cosmic metaphors to do the same. The Moral Black Hole is both a **symbol of spiritual entropy** and a **real ontological force** that consumes moral structure and human warmth. Yet, it is in the very center of this black hole—the worst site of moral decay—that the possibility of rebirth arises. Like Arghezi's prison flowers, the book's poetry grows from confinement and decay into **existential defiance**.

Theologically, Arghezi oscillates between belief and blasphemy, reverence and rebellion. This dialectic is preserved and expanded in *Lost and Found*, particularly in the narrator's spiritual address to the Divine:

"O, Creator and Father of all Time  
Cut into two the temple of mine  
So that beautiful Temple of Life  
May be reconstructed like the New Wine."

This prayer is both a **plea and a protest**, a cry for spiritual surgery in a cosmos where moral order has disintegrated. The author does not ask to be released from his suffering—he asks to be **rebuilt through it**. Arghezi would recognize this impulse: not a rejection of God, but a demand for a more visceral, embodied form of grace.

Another important parallel is **the role of language itself**. Arghezi viewed poetic language as a tool of transmutation—capable of turning mud into gold, profanity into prayer. *Axiological Cosmopoetics* adopts this view but universalizes it: language becomes not just a tool of human self-expression but a **cosmic substance**, an energy that bridges the seen and unseen. The poetic cries throughout *Lost and Found* are not merely symbolic; they are **ontological events**—tears that reconfigure reality, laments that tear open space for light.

Moreover, both Arghezi and the author refuse to offer easy resolutions. *Flori de Mucigai* ends not with triumph but with a bruised form of endurance. Likewise, *Lost and Found* never promises utopia. Even the New Eden, the realm of *Homo constellatus*, arises not from conquest but from **cruciform love**—a love that has suffered, died, and been transfigured. Redemption does not erase the pain—it **enshrines it**.

Lastly, both authors exhibit a prophetic function. Arghezi's poetry is not merely personal—it speaks to a larger **moral crisis in modernity**, a world where religious language has been hollowed out but not replaced. *Axiological Cosmopoetics* picks up this prophetic mantle, offering not a doctrinal solution, but a **literary and metaphysical confrontation** with the spiritual bankruptcy of an indifferent world. In doing so, it turns the decay of meaning into a sacramental moment of reconstitution.



Thus, *Lost and Found in the Maze of Desperation* stands as a **spiritual heir to Arghezi**, but one that trades ecclesiastical imagery for cosmic architecture, and urban grime for metaphysical storms. Where Arghezi finds the sacred in mildew, *Axiological Cosmopoetics* finds it in **black holes, burned stars, and orphaned galaxies**—yet both arrive at the same conclusion: **the sacred is born not in heaven, but in hell willingly entered.**

#### “A dialogue with mine guardians of sleep

Behold, I have now lost all mine power

I am in mine small room, it is over

As I let mine breath and eye closure take

Full control; Behold, I can see a long haired figure

Standing beside me, watching over my malady

On mine bed, rained with tears of isolation

Hast mine time come, hast mine dark room turned

Into a grave, already surrounded by fleeting specters

Behold, I hear a serenade of whispers in my wall

I can smell dark currents coming from above

Behold, mine room hast become a place of the dead

Surrounded by corrosive breaths, dust and silent ghosts

O, Grim Reaper, is that thou?

Why hast thou come to watch

Over my soul of that cosmic orphan

So unwanted by the world and loved

By the shadowy visitors beyond the wall?

O, long haired figure, why art thou watching

And behaving as a sleep guardian

What hast I done to deserve such a visit

An offer of coffee from one that may ask

For mine soul to emigrate tonight.

O, long haired figure, art thou Grim Reaper

Or art thou a rescuer, watching over mine

Broken and shattered heart into countless pieces

Is thine hair dark or blonde; Behold, I cannot see

The room is too dark and mine sight is fading

Art thou a Princess caring for my wellbeing?

Hast that knock on the door finally arrive

The one in a million, for sharing our cover

To drive out the unseen menace and its spectators

To transform the room into a Heavenly bosom

Shining the eternal light after the collapse

Of the ever-suffering Morning Star?

Or is that knock on the door yet another

Bothering, shallow well being check;

Yet another push, brutally executed

Into that dark, bottomless pit

Of sleeplessness and despair.

O, when my soul may finally rest?

Behold, I manage to open mine eyes a bit

But the figure again hast vanished indeed

O, what shattered dreams I have

How lost mine last hope seems to be!

What hast I done to deserve this final sentence

Of damnation by descent into this Earthly existence?"

## Literary Commentary on “A Dialogue with Mine Guardians of Sleep”

“A Dialogue with Mine Guardians of Sleep” is a haunting poetic soliloquy that dramatizes the existential isolation and spiritual exhaustion of the speaker on the cusp of sleep—or perhaps death. Situated within the broader cosmopoetic vision of *Lost and Found in the Maze of Desperation*, the poem plunges us into a liminal space where the lines between waking and dreaming, mortality and transcendence, presence and absence, collapse. Like a metaphysical chamber drama, it plays out entirely within the confines of a single, dark room, but gestures toward the infinite—both celestial and infernal.

The poem begins with physical and spiritual resignation: “Behold, I have now lost all mine power.” The archaic diction (“mine” rather than “my”) evokes the solemnity of biblical lament or medieval prayer, signaling that this is no ordinary insomnia, but a spiritual trial—an existential Gethsemane. The speaker, on a bed “rained with tears of isolation,” is not merely tired; he is emptied, dissolved into a state of profound metaphysical vulnerability. The room, formerly a place of rest, now morphs into “a place of the dead,” suggesting that sleep may be a metaphor for death, or at least for psychic descent.

Throughout the poem, the long-haired figure—ambiguous and enigmatic—stands watch. The poem’s central tension lies in the identity of this visitor. Is it the Grim Reaper or a celestial rescuer? A feminine presence, a Princess, or a soul-collecting shadow? This ambiguity mirrors the speaker’s own uncertainty about his worth and fate: is he being punished, rescued, or simply forgotten? This figure may represent what Carl Jung might call the *anima*—the feminine presence of the unconscious, who, if integrated, can lead the soul to wholeness. Yet the speaker cannot discern her form—“Is thine hair dark or blonde; Behold, I cannot see”—thus heightening the motif of spiritual blindness amid seeking.

The motif of the “knock on the door” is doubly symbolic. It may signify salvation, divine visitation, or the arrival of love and companionship—perhaps the New Eve of previous poems. But just as plausibly, it represents bureaucratic cruelty and societal indifference, alluded to in the line “another push, brutally executed.” This line, paired with “shallow well being check,” directly evokes the speaker’s experience of **institutional abandonment**, perhaps medical or social, reinforcing the theme of being seen only when one is dying—or too late to help.

The dialogue becomes more internalized toward the poem’s conclusion, where vision fails and the “figure again hast vanished.” Here, the final stanza crystallizes the poem’s theological cry: “What hast I done to deserve this final sentence / Of damnation by descent into this Earthly existence?” This despair recalls Cioran’s aphoristic pessimism and the “tragedy of birth” he so often articulated—being thrust into a world that cannot comprehend or cradle the spiritually awake.

Yet in the poem’s very articulation of suffering, there is latent hope. The presence of “guardians,” ambiguous as they are, implies that something—divine, mysterious, perhaps love itself—still watches over the isolated soul. That this is a dialogue, not a monologue, affirms the possibility of encounter, of redemption. The poem does not offer resolution, but it offers *presence*—a flicker of recognition in the abyss.

In this way, “A Dialogue with Mine Guardians of Sleep” exemplifies the spiritual and poetic signature of *Axiological Cosmopoetics*: not the denial of despair, but its transformation into sacred address.

### 2.4. Cioran’s Aphoristic Despair and Redemptive Lucidity

If Emil Cioran is the literary architect of metaphysical despair, then *Axiological Cosmopoetics*, as articulated in *Lost and Found in the Maze of Desperation*, is a radical reinterpretation of that despair — not by negating it, but by entering its vortex and transmuting it into moral significance. Cioran, in works such as *The Trouble with Being Born* and *A Short History of Decay*, strips away the illusions of progress, meaning, and even memory, to expose the void at the heart of existence. He invites us to contemplate not the tragedy of death, but the affliction of having ever been born.

This spiritual exhaustion finds many echoes in the tone and content of *Lost and Found*. The narrator, like Cioran's speaker, is crushed by an almost unrelenting lucidity — a hyper-awareness of **human futility, cosmic silence, and existential isolation**. The question "Is the Centre of my Cosmic Axis a Black Hole of Alienation?" could easily sit among Cioran's aphorisms, encapsulating the despair of feeling not only invisible, but ontologically misplaced.

However, the critical distinction is what the author of *Lost and Found* does with this despair. For Cioran, awareness leads to paralysis; for *Axiological Cosmopoetics*, it leads to **sacrifice and moral ignition**. The book does not resolve the pain; it intensifies it — but does so with the purpose of forging a *new kind of moral being*. While Cioran writes of withdrawal and aesthetic nihilism, the narrator of *Lost and Found* offers a pathway beyond: the descent into the **Moral Black Hole** is not a retreat, but a redemptive act.

Consider the poetic voice that pleads:

"O, when my soul may finally rest?"

In Cioran, this would mark the end of the metaphysical dialogue — a weary sigh before dissolving into oblivion. But in *Lost and Found*, this same sigh becomes a **call to the New Eve**, a metaphysical counterpart capable of catching the speaker's fire before he vanishes. Here, despair does not close the system; it opens it. Despair becomes a **signal**, a final flare launched toward the other who might choose to respond. This is a significant deviation from Cioran's universe, where no one comes, and silence reigns eternally.

Moreover, Cioran's prose is famously aphoristic — fragmented, elliptical, often deliberately inconclusive. *Axiological Cosmopoetics* retains the **aesthetic of fragmentation**, yet orients it differently. The poetic interludes, cries, and dreamlike soliloquies in *Lost and Found* mimic the breakdown of narrative and logic found in Cioran, but rather than mirror incoherence, they signal **ontological rupture** — a necessary disintegration of ego before rebirth. This is suffering not as collapse, but as crucifixion. Where Cioran accepts suffering as a static condition, the author reframes it as a **dynamic metamorphosis**.

A particularly striking contrast lies in their view of **language and voice**. For Cioran, language is both a prison and a performance — a way of whispering into the void with style. In *Lost and Found*, language becomes **incendiary**. Words are not whispers but flames. The narrator's poetic voice is not content with personal revelation; it seeks **cosmic participation**. The New Eve is summoned not through reason, but through a resonance that is linguistic, emotional, and metaphysical.

The ethic of *Axiological Cosmopoetics* is also fundamentally different. Cioran's work flirts with moral relativism — a sense that no value can withstand prolonged scrutiny. *Lost and Found*, however, postulates the existence of **ontological value**—an inner axis that, even in despair, orients the soul toward the good, the beautiful, and the relational. This is a form of **axiological realism**: values are not psychological constructs, but structural features of the moral universe. Cioran's lucidity isolates; *Axiological Cosmopoetics* transforms lucidity into **moral invitation**.

This is most clearly seen in the figure of the **New Eve**, whose role in *Lost and Found* is to answer what Cioran would have deemed unanswerable: the suffering of the lucid. She does not rationalize the pain or solve the paradox. She **enters it**, and by doing so, creates the only viable alternative to Cioran's silence: **shared suffering** that generates new meaning. This is not optimism—it is **redemptive realism**, grounded in the belief that even the deepest despair can become fertile soil if entered with love.

In this way, *Lost and Found in the Maze of Desperation* does not reject Cioran—it **fulfills him**. It walks with him to the very edge of metaphysical collapse, then chooses to leap **not into oblivion**, but into **sacrificial communion**. Cioran believed clarity condemned; *Axiological Cosmopoetics* believes clarity crucifies—and then **resurrects**.

## 2.5. Blaga's Horizon and the Transcendental Fire of Axiological Cosmopoetics

If Cioran is the chronicler of metaphysical exhaustion, then Lucian Blaga is the visionary of metaphysical longing. His “mioritic space” and his theory of horizons of mystery offer a vital bridge toward understanding the spiritual scaffolding of *Lost and Found in the Maze of Desperation*. While Cioran spirals inward, Blaga opens outward—toward transcendence, myth, and a sacral architecture of meaning. In this sense, Axiological Cosmopoetics can be read as a convergence of both: the lucidity of despair (Cioran) transfigured by the poetic metaphysics of mystery (Blaga).

Blaga's *The Divine Differentials* and *The Trilogy of Culture* articulate a vision in which humanity's role is to creatively deepen mystery, not dominate it. In *Lost and Found*, this vision undergoes a radical transfiguration: the narrator's descent into the “Moral Black Hole” confronts not the promise but the peril of *Luciferic Knowledge*—the apogee of the human Fall, rooted in the primordial seduction of “the knowledge of good and evil.” Far from being a gnostic ascent, this moment is revealed as the turning point in cosmic disobedience, where human reason reaches its most brilliant and most damning distortion. This Luciferic midpoint of the Black Hole is not redemptive, but terminal—until it collapses. It is precisely from this collapse that *Holy Forgetfulness* emerges: not ignorance, but a sanctified purification of consciousness. The elect are not annihilated but *metamorphosed* into *Homo constellatus*—the new human capable of connecting the visible and invisible, the temporal and the eternal, pain and transcendence.

Blaga's stylistic dualism—between the lucidity of philosophical exposition and the opacity of poetic evocation—is also mirrored in the oscillating structure of *Lost and Found*. The interleaving of aphorism, allegory, and visionary dialogue closely echoes Blaga's own fusion of rational and symbolic thought. For both authors, language is a metaphysical tool: it does not merely describe, it evokes; it does not define, it reveals.

The idea of creative sacrifice, a central motif in Blaga's metaphysics, finds direct analogues in the cosmopoetic ethic of the narrator. Where Blaga describes Luciferic Knowledge as part of the creative tension with the transcendent, *Lost and Found* reconfigures that tension as a spiritual crucible. The narrator's suffering is not a passive existential condition (as in Cioran), but a cruciform passage: it marks the annihilation of the Luciferic illusion and the birth of a new moral ontology. It is through this descent that the New Eve emerges—not as theological symbol but as axiological presence. She is the catalyst for transformation, not through knowledge, but through sacrificial co-suffering.

Moreover, Blaga's view of the anonymity of cultural creation—the idea that the individual becomes a vessel for metaphysical expression beyond the personal ego—is directly relevant to the narrator's ontological depersonalization. The speaker in *Lost and Found* becomes a mythopoetic axis, a liminal figure who channels both the pain of fallen existence and the call to moral transcendence. This sacrificial axis, while individual in suffering, is cosmic in purpose—a concept deeply rooted in Blaga's ontological categories.

The poetic invocation to the New Eve, then, can be read through Blaga's idea of transcendent communion. She is not a romantic object, but an ontological necessity—a co-bearer of mystery. Just as Blaga insists on the metaphysical completeness of the human being, constituted not merely by reason but by myth and eros, so too does *Lost and Found* frame the New Eve as the only adequate response to despair: not a psychological consolation, but an axiological revolution.

In summary, Axiological Cosmopoetics does not merely echo Blaga—it fulfills him. Where Blaga theorizes the sacred horizon, *Lost and Found* walks into it. Where Blaga maintains a reverent distance from mystery, the narrator burns within it. This is not the pursuit of knowledge for its own sake, but its surrender in the fire of transformation. If Cioran tears down illusion and Blaga opens the sacred, Axiological Cosmopoetics builds a bridge—flaming, fragile, and moral—between despair and the divine.

## 2.6. Eliade's Sacred Myth and Archetypal Return

Mircea Eliade, the historian of religions and mythologist par excellence, dedicated his life's work to recovering the **archetypal patterns of sacred time, space, and human becoming**. In his seminal texts such as *The Myth of the Eternal Return* and *Patterns in Comparative Religion*, Eliade emphasized



the cyclical, symbolic structure of sacred history—a perpetual movement between **fall and renewal, descent and resurrection**. It is within this cosmological and anthropological framework that *Axiological Cosmopoetics* finds not only support, but prophetic continuity.

At the heart of Eliade's thought lies the distinction between **profane time**, the linear and meaningless flow of secular history, and **sacred time**, which is regenerative, archetypal, and ritually accessible. In *Lost and Found in the Maze of Desperation*, this distinction animates the entire metaphysical structure. The descent of the **Morning Star** into the Moral Black Hole is not only a personal breakdown; it is an **archetypal repetition** of the sacred fall—a reentry into the chaos preceding cosmic (re)creation. As Eliade might say, it is the mythic moment when **order is dismantled to be remade**.

The very shape of *Axiological Cosmopoetics* is thus mythic in Eliadean terms: its poetic cry is not simply autobiographical—it is **ritualistic**. Each lament, each invocation of alienation, each appeal to the Divine or the New Eve becomes a sacred utterance aimed at **restoring ontological grounding**. The narrator stands not only in despair but in **sacral collapse**—the twilight of a dying world, waiting for **hierophany**: a rupture in ordinary time that reveals the divine.

In this context, the **New Eve** is not merely a literary figure but a *hierogamy*—a sacred counterpart, fulfilling the archetype of redemptive union. Her role echoes mythic feminine figures across traditions: the Shakti in Hindu Tantra, the Sophia of Christian Gnosticism, and the Shekhinah in Jewish mysticism. But in *Lost and Found*, the New Eve is not divine by nature—she becomes divine **through sacrifice**, thereby reaffirming Eliade's notion that the sacred is **not a static property**, but a mode of being achieved through initiation.

The emergence of **Homo constellatus**—the star-aligned human—is the clearest fulfillment of Eliade's vision of **mythic return and cosmic integration**. This new being is not a break from the past but a **restorative fulfillment** of humanity's original design: a creature fully situated within the cosmic drama, conscious of moral value, aligned with the divine rhythm of the universe. This is, in Eliade's terms, the restoration of sacred anthropology. The human is no longer fragmented by history or psychology; they are once again **centered**—both literally (axis mundi) and metaphysically.

Eliade's studies of sacred geography, such as the **Center**, the **mountain**, or the **temple**, also find symbolic echoes in the book. The narrator's recurring reference to the "Cosmic Axis" — which he fears has become a Black Hole — alludes to Eliade's belief in the **centrality of vertical structure** in sacred space. But unlike traditional cosmologies where the axis remains firm, here the axis is wounded, inverted, or imploding. This image of collapse is not a rejection of the sacred but a signal that **re-sacralization is needed**. The plea is not for escape, but for **cosmic surgery**.

Furthermore, Eliade's concept of **initiation**—a death and rebirth process that leads from profane to sacred life—is dramatized across the entire poetic journey of *Lost and Found*. The Morning Star does not merely suffer; he is **initiated through suffering**. His descent is not passive endurance, but **mythic trial**. When he is eventually caught by the New Eve's fire, their union enacts a **cosmic hieros gamos**—a redemptive marriage that triggers the emergence of the New Eden and the reconstitution of sacred order.

Even the very **language** of the book reflects Eliade's emphasis on **sacral symbolism**. Phrases such as "catching fire," "evaporating into the unseen," and "reconstructing the temple" are not just metaphors—they are **ritual acts** in literary form. The poetry serves the function of **liturgical incantation**, aimed not merely at expression but at **transformation**.

Perhaps most importantly, *Axiological Cosmopoetics* resurrects Eliade's fundamental claim: that **myth is not a lie**, but a mode of **accessing truth deeper than empirical history**. The Morning Star is no historical figure, but he is no less real for that. He represents the mythic core of the human soul—a soul that has forgotten its sacred orientation and must be **realigned through suffering, memory, and love**.

In this way, *Lost and Found* becomes not a mere allegory, but an **archetypal map**. It invites its readers not to observe, but to **undergo**. It is not content to offer commentary on despair—it aims to

restore the sacred patterns of being through cosmopoetic utterance. In doing so, it fulfills Eliade's deepest conviction: that the sacred is never lost—only **awaiting reactivation**.

### 2.7. *The Ontology of Ignition: Collapse as Cosmopoetic Redemption*

In Chapter 5, *The Supernova Overcoming the Black Hole from Within*, the author executes the fullest expression of Axiological Cosmopoetics: collapse as sacred ignition. The protagonist and the New Eve descend into the heart of the Moral Black Hole, not to escape or resist it, but to surrender to it entirely. This surrender is not defeat, but transfiguration. In metaphysical terms, the collapse into singularity becomes the precondition for supernova—an implosion that births existential light.

This moment resonates deeply with Mircea Eliade's theory of sacred time and initiatory trials. The Black Hole is the mythic underworld—where symbolic death precedes rebirth. Yet the uniqueness of this cosmopoetic moment lies in its **ontological inversion**: salvation does not arrive from above, but from within. The protagonists' surrender catalyzes a divine combustion, an eruption that rewrites the gravitational script of despair.

Philosophically, this echoes Schopenhauer's notion of the will transcended—but where Schopenhauer opts for negation, the author offers ignition. Emotionally, it evokes Cioran's abyss of despair—but where Cioran sees paralysis, the author enacts resurrection. The Morning Star is not saved from falling—he is saved **in falling**, by the New Eve whose descent fuses love with entropy.

The imagery of ignition, implosion, and ontological lightburst exemplifies a literary theology of meaning under pressure. The protagonists are not "healed," but **reassembled**; their wounds do not close, but burn with moral luminosity. The supernova does not destroy the Black Hole—it **reprograms** it. It renders darkness luminous from within.

Thus, *Axiological Cosmopoetics* moves beyond catharsis or romantic transcendence—it asserts that meaning, when forged in descent, becomes unerasable. The final verses—"She shall redeem herself by learning to lose..."—are not symbolic closure, but existential ignition. The fire of meaning does not arrive despite suffering; it **erupts from its center**.

### 2.8. *The New Myth of Redemption: Axiological Cosmopoetics in Full*

The previous sections have traced *Axiological Cosmopoetics* through five intellectual lineages—Schopenhauer's pessimism, Eminescu's Romantic estrangement, Arghezi's symbolic descent, Cioran's lucid despair, Blaga's poetic metaphysics of mystery and Eliade's sacred mythic structure. But the significance of *Lost and Found in the Maze of Desperation* does not lie only in the echoes it carries. Its originality rests in its **synthesis**—its construction of a **new literary and metaphysical current** that does not merely borrow from the past but transmutes its fragments into a coherent cosmological vision of human redemption.

This new current proposes nothing less than a **myth of revalorization** in an age of moral entropy. In a post-secular, post-meaning world, *Axiological Cosmopoetics* contends that suffering, love, and metaphysical longing are not residual religious instincts, but **ontological structures**—conditions through which meaning becomes possible again. The *Moral Black Hole* is not metaphor—it is an **axiological crisis** that threatens to collapse the moral axis of the soul and the world. Against this, the poem proposes an **ontological re-alignment**: the journey from dissolution to convergence, from invisibility to constellation.

At the center of this myth stands the **relational model of redemption**. Schopenhauerian renunciation, Cioranian silence, or even Eminescian longing are reinterpreted through the lens of sacrificial encounter. The Morning Star's descent becomes possible not because he is unaware of the danger, but because he knows that only in burning—and in being *seen*—can he transform his suffering into salvation. The New Eve, in catching his fire, completes the metaphysical circuit. Their union, marked by mutual sacrifice and ontological resonance, initiates the **birth of the New Eden**.

What emerges is not only a new human being (*Homo constellatus*), but a new kind of literature. *Axiological Cosmopoetics* fuses **metaphysical depth with poetic architecture**, creating texts that are neither sermons nor narratives, but something akin to **cosmic liturgies**. Its structure is fragmented

not by chaos, but by **liturgical necessity**: the fragments reflect the dismembered state of modern meaning, which the poem seeks to remember—**re-member**—through symbolic intensity.

Finally, and most radically, the system insists that **value is real**. In an intellectual environment increasingly tempted by moral relativism, *Axiological Cosmopoetics* asserts that the moral axis is not a construct, but a **cosmic principle**. Beauty, sacrifice, humility, and redemptive love are not merely aesthetic preferences—they are **ontological imperatives** that align the human with the divine. In this context, suffering is not the negation of value but its **refinement**, and despair is not nihilistic—it is preparatory.

Thus, *Lost and Found* is not just a work of philosophy or poetry. It is a **cosmological document**, offering a roadmap for the soul's restoration in an age of fragmentation. It is the first full articulation of *Axiological Cosmopoetics*, a literary-theological current that invites the reader not to escape despair, but to **descend with eyes open—until they burn with stars**.

### 3. Conclusion: Toward the Rebirth of Sacred Meaning in the Era of Moral Collapse

In an intellectual and cultural moment marked by fragmentation, metaphysical fatigue, and existential malaise, *Lost and Found in the Maze of Desperation* emerges not merely as a literary artifact but as a visionary text that dares to speak with theological urgency, poetic precision, and philosophical depth. Through the formation of a new literary current—**Axiological Cosmopoetics**—the author has constructed a metaphysical map through which meaning, though disintegrated, might be **recomposed**; through which alienation, though corrosive, might become **the very substance of communion**.

At the core of this cosmopoetic vision is a confrontation with the **Moral Black Hole**, a symbolic yet ontologically charged construct that represents the gravitational collapse of value, relation, and hope. The descent of the Morning Star—an archetype that fuses metaphysical brilliance with earthly exile—is the enactment of that confrontation. He does not fall because of failure or sin, but because he sees clearly. His lucidity, like that of Schopenhauer or Cioran, unveils the terminal nature of modernity's desecralized imagination. And yet, unlike those forebears, the Morning Star does not remain in despair. He burns. He calls. He waits to be caught.

This is the central theological drama of *Lost and Found*: **will the New Eve descend to meet him, to complete the circuit of moral resurrection?** Her role is not ornamental, but essential. She is not the passive muse of Romantic longing, but the active redeemer of moral isolation. In this reversal lies the revolutionary quality of *Axiological Cosmopoetics*. Unlike many traditional paradigms in which feminine figures symbolize temptation or frailty, the New Eve is both *healer* and *seer*, a moral counterpart whose sacrifice makes the restoration of Eden not mythical, but existentially achievable.

In the figure of the **New Eden**, the book articulates its ultimate eschatological vision. This Eden is not a nostalgic return to innocence but a **forging of harmony through fire**, suffering, and conscious alignment. The emergence of *Homo constellatus*—the human aligned with the stars—is the crystallization of this trajectory. No longer severed from the cosmic order by egoism or despair, this new human being becomes a living axis: grounded in moral structure, attuned to metaphysical reality, and fully integrated within a universe that has not been emptied of the sacred but **awaits its reactivation**.

What makes *Axiological Cosmopoetics* a singular literary-theological movement is that it does not rely on optimism, nor does it deny the validity of pessimism. Instead, it proposes a **third path**: the *transfiguration of despair into sacrament*. Suffering is not valorized in itself, nor is it bypassed; it is endured as a rite of passage—a spiritual chrysalis that can birth the next ontological form of the human. The Morning Star does not burn because he is foolish, but because he is courageous. His flames are not the marks of failure, but the **signals of transformation**.

Furthermore, the integration of literary predecessors—Schopenhauer, Eminescu, Arghezi, Cioran, Blaga and Eliade—serves not as homage alone, but as a kind of **philosophical resurrection**. Each thinker's thematic contribution—whether the blind Will, the Romantic abyss, the sacredness of

rot, the despair of lucidity, the mystery-laden horizon of the unknown or the pattern of sacred return—is taken up into the architecture of the book and given new, eschatological life. Their insights are not denied; they are **carried into a fuller synthesis**, into what might be called a *post-tragic metaphysic*.

The poetic form of *Lost and Found* mirrors its metaphysical content. The frequent use of liturgical cadence, archaic diction, invocation, lament, and direct address not only situates the work within a spiritual tradition but **revives that tradition in a cosmic key**. The prayers, cries, and dialogues with unseen guardians or divine figures do not merely dramatize suffering; they **encode it** as a spiritual operation. Each word, each fragment, is a stone in the rebuilding of a shattered temple.

Moreover, the text reimagines the very function of literature in the 21st century. If modern literature often vacillates between ironic detachment and nihilistic realism, *Axiological Cosmopoetics* chooses **existential fidelity**. It does not flinch from suffering, but neither does it allow the darkness to remain opaque. Like stained glass, the despair becomes **translucent**, revealing the divine fire that burns behind it. Literature, in this context, is no longer aesthetic self-expression; it is **cosmic invocation**.

From a cultural standpoint, *Lost and Found* is a direct response to what might be termed the **axiological crisis** of our time—a loss not merely of values, but of the very capacity to believe in value itself. It meets the postmodern void not with nostalgia or denial, but with a new mythopoesis: one that dares to imagine that meaning is not merely constructed but **uncovered**—that it lies in wait, like a star behind clouds, needing only the courage of love and fire to be revealed.

In this sense, the **supernova** is not only a literary image—it is the **ontological signature** of Axiological Cosmopoetics. Collapse, far from annihilation, becomes the **metaphysical condition for combustion**. The protagonist and the New Eve do not escape the Black Hole—they **rewrite its gravitational code**. Their fire is not cathartic—it is **constructive**, transfiguring darkness into **sacramental memory**. This is the final promise of the text: that sacred meaning may still emerge, if we dare descend in love—not to conquer, but to ignite.

In the end, what Axiological Cosmopoetics offers is not utopia, but **metanoia**—a turning of the soul. It is not an escape from suffering but an embrace of it so profound that it becomes **co-creative**. It invites its readers to re-enter the world as seers, as co-sufferers, as redeemers—not in a salvific sense that negates the Divine, but in a **participatory sense that fulfills it**.

The Morning Star's cry—“*Will she catch my fire?*”—is the question of our age. It is addressed not to a character, but to each soul who reads these pages. It is the final test of **moral lucidity**: will we remain in orbit around the black hole of alienation, or will we become stars ourselves—burning through the night toward a dawn that is not guaranteed, but offered?

In this choice lies the promise of the **New Eden**. Not as myth, not as memory—but as **mission**.

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