In the year 2000 the fourth volume of Anna-Teresa Tymieniecka’s monumental work appeared, entitled: “Logos and Life” (Tymieniecka, 2000). This great creative achievement is not only the fruit of more than 20 years of the Author’s philosophical search and quest, but the crowning achievement of her entire, impressively rich and creative career (Szmyd, 2000, pp. 378–384). The appearance of such a great and unusual work provokes again the question about Tymieniecka’s creative way, which led her to such a fundamental and deep creative achievement – an achievement unifying in cohesive synthesis essential research achievements from all the stages of the “way through philosophy, science and art.” This question is very much of immediate interest now, as a result of the fact that this very difficult and unique way, demanding both Herculean effort and Promethean devotion, proved very revelational and fruitful and has not been properly examined and explained by philosophy historians so far. But much has happened with this way, and it has led to a quite impressive point of destination (or perhaps it is only a point of passage), i.e. the aforementioned work “Logos and Life.”

Without closer examination of this way it is difficult to understand the character of the work of the person who has covered most of its stages, and who is still energetically travelling along it. Without closer examination of this way it is also impossible to understand what this person wandering along it contributes to the general heritage of the world of philosophy.

Tymieniecka’s philosophy may be defined as a specific “philosophical quest,” an incessant peregrination in the world of the philosophy of the European cultural environment. And that is why this philosophy is genuinely authentic: the core of philosophy is not only a love of knowledge and wisdom, but – just as is the case with this thinker – incessant search, discovery and development, never finalized till the end and never bringing final satisfaction.
Let us begin with a few remarks of a more general nature.

a) This is a way which leads mainly through philosophy, science and contemporary art, with numerous references to the earlier, ancient and modern works of those fields of study. This way leads not only through the fields of philosophizing by E. Husserl, R. Ingarden, J. M. Bocheński, J. Wahl, J. P. Sartre, S. de Beauvoir, A. N. Whitehead, S. Alexander, M. Heidegger, N. Hartman, L. Lavell, H. Bergson, A. Tarski, R. Carnap, E. Levinas, A. Malreaux, J. Piaget, T. Kotarbiński, K. Dabrowski and other philosophers and modern scholars; and from the artists, through the works of T. S. Eliot, R. M. Rilke, P. Cezanne, V. Van Gogh, and especially through P. Valery’s poetry; but also through the philosophy of Socrates, Plato, Aristotle, Descartes, Kant, Leibniz, and the works of Leonardo da Vinci, J. Dunne and others.

In this long-lasting, searching passage through numerous fields from the circle of the most essential currents of philosophical, scientific and literary thoughts, the subjects of interest and critical analysis and discerning judgement are not second-rate or incidental facts and events, but the crucial and most vital issues: the main ontological (metaphysical), epistemological and anthropological problems, and therefore the classical philosophical problems. Nevertheless the Author – the daring and critical wanderer on the historical trails of these problems – does not stop at the critical penetration of these problems and at an attempt at verification of the way they are put, and likewise at showing their meaning and sense, but – most often – after recognizing their at least partial correctness, undertakes the effort of independent explanation of and even solution to these problems; boldly and without any inferiority complex, she stands in her effort next to the greatest thinkers: Plato, Aristotle, Descartes, Husserl, Ingarden and others.

b) The researcher does not stop at explaining and critically reevaluating the key philosophical problems put by her great predecessors in the main currents of European philosophy and the humanities and by many outstanding contemporary thinkers. Thus not only does she critically and originally reconstruct both the classical and the more recent philosophical problems, but she creatively and revelatingly puts forward new philosophical problems and questions, problems with great cognitive and heuristic meaning; she develops her own often very radical, even revolutionary concepts and thought structures. So not only does she reconstruct the most meaningful threads of philosophical tradition, but with great verve and the great dynamic of her