The Culture of Communion in Truth in the Thought of Edith Stein

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Summary

This article deals with the reflections of philosopher, mystic and martyr, Edith Stein, on the relationship of culture and the community which produces it through gifted individuals. Her life and her theoretical deliberations on culture provide a strong contribution to a more complete understanding of true culture. From her writings we can conclude that she sees true culture as being subject to continual development due to the need for open–mindedness toward the diversity of individuals and communities. She also elaborates on the importance of culture's contribution to building the human community in general. Edith Stein deems that culture is not appropriated only through the spontaneous absorption of values imprinted into the various cultural objects and customs of the people in a specific community, but likewise through education for communion whereby a sensitivity to community values is fostered, the spirit of which is expressed in that particular culture. Each community which nurtures higher spiritual values and creates true communion among the people produces a culture which carries within it the deeper values of that community and transmits them to other people as well as other communities. Each individual who, through cultural and artistic expression, contributes to the creation of culture needs to be sensitive to the spirit of the community to which he or she belongs.

Keywords: *Edith Stein; culture; cultural cosmos; communion; artistic realism*

Introduction

Culture is a reality which affects all people, for each of us is born, is raised and lives in a particular culture which impacts our view of the world. Culture refers to works of art as such, but also encompasses the world around us and the customs according to which people live and conduct themselves. Culture transmits values of great importance, and therefore, we must be educated so as to be able

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to discern and appropriate the values necessary for us to become better human beings. That which opens us up to one another and uplifts man's soul to a higher, more noble level deserves to be designated as true culture. Globalization can lead to the disappearance of some of our true values and original cultures, and it is possible for the more powerful to impose a "culture" which does not choose to acknowledge the diversity and cultures of other nations and communities. Pope Francis, therefore, in his encyclical *Fratelli tutti* speaks of the culture of encounter (FT 30, 217 and 232) which helps to build a society open to the cultural diversity of other peoples. Hence, culture must be able to build true communion in which the truth of every human person's dignity will be acknowledged.

In order to gain a deeper understanding as to how a true culture of communion is built, we have chosen the writings of Edith Stein whose life was a testimony to the proper integration of diverse cultures. At the outset, therefore, we shall say something about Edith Stein's life attitude toward culture, followed by her theoretical reflections and her vision of education for true culture.

1. Edith Stein and her cultural background

Edith Stein was a woman of great culture. She was raised in a liberal Jewish family of city dwellers committed to a certain level of cultural education. Namely, several members of her family received a university education and so she, already at the age of four or five years, was reciting poetry and passages by various German poets and writers (such as Schiller and Goethe) (Stein, 1998a, 62–79). She chose to study Philosophy, but also Germanic Studies, History and Psychology at the Faculty of Philosophy. She loved Latin in particular for, as she said: »This grammar with its strict rules fascinated me. It was as though I were learning my mother tongue. That it was the language of the Church, and that later I should pray in this language never even occurred to me at the time« (Stein, 1998a, 155–156).

Above all she valued and sought truth and was open to everything pertaining to reality and its ultimate foundation. She was a true student of Husserl and also was his teaching assistant for a period of time (Stein, 1998a, 410–414). Stein was aware of the threat posed by prejudice and mental schemata which might hinder diversity of thought and the search for the ultimate essence (*Wesen*) of the object being studied. Openness, impartial observation and a receptive character were the fundamental principles of phenomenology which made an about–turn from modern subjectivism toward the transcendental object (Stein, 1998a, 250; Stein, 2014, 87–88). This attitude was reflected in Stein's relationship toward nature and culture. She loved nature and the feeling of freedom she imbibed from it. On excursions she would visit museums and churches. She had an appreciation for the cultural heritage of the particular region she was visiting. In a letter from January 12, 1917 she writes to her colleague Ingarden as follows: »You know,

I have an appreciation in life of culture and in art of beauty, and in both I seek something akin to 'harmony'« (Stein, 2005, 33).[1]

Stein also had an appreciation for Christianity's contribution to culture, even during the time that she had not yet converted to the Catholic faith. In Göttingen she was, for example, astounded by the faith of the people there, would gladly join into discussions (they were mainly of the Protestant faith) and even enter Protestant churches with them (Stein, 1998a, 204–205). In Heidelberg, where she visited the Heidelberg castle, the Neckar and saw the Minnesinger manuscripts in the university library, she was most impressed by the *Simultankirche* where, in one section of the church, the Protestant liturgy was taking place, while in another section, the Catholic liturgy was being celebrated (Stein, 1998a, 401–402). Nevertheless, she observed the differences between Protestant and Catholic churches. She noticed, for example, that in Catholic churches the people remain in adoration and prayer, even in the course of the day, that is, when no specific liturgy is being celebrated for the people (Stein, 1998a, 401).[2] She kept in her memory a statue of Our Lady at the foot of the cross in a Catholic church which she had seen while on an excursion (Stein, 1998a, 401).[3]

The manner in which she observed reality allowed for certain values to enter into the depths of her being and permitted them to take shape: this led her to convert to the Catholic faith. In the summer of 1921, at the summer residence of her friend, Hedwig Conrad–Martius, she read (in one night) the book, *My Life* by Teresa of Avila (Posselt, 1952, 172). We can see here her interest in gaining knowledge of that which was not in the interest of Husserl's philosophy. Namely, he deemed faith and religious matters not to be the subject of philosophical research and, in Stein's opinion, was closing himself off increasingly into idealism, while she embarked on the path to phenomenological realism (Stein, 1998a, 250; Stein, 1991, 93–98). To appreciate and recognize true human values, to be open towards all that is true, good, beautiful and humane, meant to her a broadening of the boundaries of her insights and the limits of the psyche and soul which iden-

1   The quotations from original German Edith Stein's text to the English are translated by the Author (Except the quotations from the books: *An Autobiography* and *On the Problem of Empathy*).

2   »But the deepest impressions were made on me by things other then the Römerweg and the Hirschgraben. We stopped in at the cathedral for a few minutes; and, while we looked around in respectful silence, a woman carrying a market basket came in and knelt down in one of the pews to pray briefly. This was something entirely new to me. To the synagogues and Protestant churches which I had visited, one went only for services. But here was someone interrupting her everyday shopping errands to come into this church, although no other person was in it, as though she were here for an intimate conversation. I could never forget that« (Stein, 1998a, 401).

3   »Later, Pauline led me along the River Main to the Liebig Institute where Myrion's Athene stands. But before we reached that statue we passed through a room where a sculptured group taken from a of Flemish grave of sixteenth century was displayed: The Mother of God, and John, in the center, Magdalen and Nicodemus on the other side. There was no longer an image of Christ in the group. These figures had such an overpowering effect on us, that, for a long while, we were unable to tear ourselves away. And as we went on from there to see Athene, I found her very attractive but she left me cold. Only when I paid another visit there many years later was I able to appreciate her« (Stein, 1998a, 401).

tifies that which is a value in itself and that which can enrich the human spirit and soul. In the book by Teresa of Avila she encountered a testimony to the reality of the soul and a description of the structure of its interiority. Stein recognized therein the objective constitution of the human interiority which she herself had in fact been studying, though she had been unable to enter very far into its depths, as this demands an acceptance of the supernatural light of faith and God in one's own inner depths: it is only He that can lead the soul into its deepest chambers.

This act of conversion — an explicitly religious act — was, in her case, prepared also through her encounter with the German people's cultural heritage which is marked by a prevailing Christian influence. After her conversion, this synthesis of national, cultural and religious diversity became even more apparent. Namely, Stein considered herself as belonging to the German nation and their cultural heritage, but likewise considered herself a Jew and heir to all that the Jewish people contributed with their faith and culture to the communities to which they belonged. She observed also the relationship between Christianity and Judaism in the same light. Thus she speaks, for example, of the harmony between Jewish and Christian liturgy in the following manner: »From this Jewish liturgy, composed as it is of the recitation of psalms and readings, the liturgy of the Church has envolved« (Stein, 1998a, 70–71). This synthesis of diversities into a unique experience among the individual, God and the community, which is a gift, is reflected in her thoughts on culture.

2. Edith Stein's theoretical reflections on culture

Though there is mention of culture also in her later works, she deals with this topic mainly in the works which precede her conversion, i.e., in the following books: *Zum Problem der Einfühlung* (1916–1917), *Beiträge zur philosophischen Begründung der Psychologie und der Geisteswissenschaften* (1919–1922), *Einführung in die Philosophie* (1918–1920), and *Eine Untersuchung über den Staat* (1921–1925). In these texts Stein studies culture as the expression of the human spirit which has taken the form of matter and which then transmits certain values, but also challenges the individual and the community to give a value–based response.

2.1. Culture connects the individual with the community through the world of values

Edith Stein states: »Our whole 'cultural world', all that the 'hand of man' has formed, all utilitarian objects, all works of handicraft, applied science and art are the reality correlative to the spirit« (Stein, 1998b, 92). Culture is thus the objectivized human spirit which, in a way, is "materialized" in the external world. »Objective cultural artifacts have their origin in the creative subjective spirit which fashions them from or with the help of any kind of material. […] Whether the intention of the artist will be clearly manifested or not in his work does not depend solely on the nature of his material, but also on the psychological (i.e.

psychophysical) nature and the corresponding psychological condition of the creative personality« (Stein, 2010, 250). Working with any material for utilitarian purposes (e.g. cultivating land, producing manufactured goods) in itself does not pertain to culture; however, if this is reflected upon, written about or conveyed in an image, then it does enter this domain (Stein, 1998b, 93).[4]

All that the human spirit has imprinted into matter is transmitted by culture from generation to generation or even from one nation to another, but always through individuals who distinguish themselves in particular cultural domains. In Edith Stein's opinion, all that is the heritage of European culture today was acquired thanks to unique personalities such as Rousseau, Goethe, etc. Such individuals are the "organ" which enables the community to make contact with the world of values. They are an "eye" open to the world. However, in order for them to be "organs" of the community, it is important for the community itself, i.e. all members of the community, to develop a certain sensitivity and to truly live as members of their community. True values stipulate the sensitivity of both individuals and the community. When the values of the individual are challenged by the insensitivity of the masses, the community cannot be enriched. What may occur is that, for some reason, (e.g. economic development is prioritized) the masses have been rendered insensitive because society has invested only in one–sided development. In this case, the masses can close themselves off from aesthetic values and can become insensitive to even their own cultural heritage. Here we are speaking of "a dead culture" even though it can always be reawakened and made to flourish at any time. On the other hand, an insensitivity is possible on the part of individuals to certain values in their community, i.e. in the case that they feel no connection with the community and the nation. A person can be more closely connected with the spirit of another culture and another community or nation, as was the case with artists in the age of the Renaissance. Their works were brought forth in a nation, but not also in the spirit of that nation. Stein cites Winckelmann as an example. Namely, the German art historian and archeologist, in a way, incorporated into his works the spirit of the Ancients, and entered into the spirit of his own nation only a little. The same occurred when some of the higher classes were influenced by French culture, leaving the soul of the German nation fundamentally intact (Stein, 2010, 183–185).

Stein deems that today's modern artistic trends are un–understandable and inactive at the level of people's feelings. When, on the other hand, works are

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4   »The *Geisteswissenschaften* [cultural sciences] describe the products of the spirit, though this alone does not satisfy them. They also pursue, mostly unseparated from this, what they call 'history' in the broadest sense. This includes cultural history, literary history, history of language, art history, etc. They pursue the formation of spiritual products or their birth in the spirit. They do not go about this by causal explanation, but by a comprehension that relives history. (Were cultural scientists to proceed by causal explanation, they would be making use of the method of natural science. This is only permissible for elucidating the genetic process of cultural products insofar as it is a natural occurrence…). As it pursues the formative process of spiritual products, we find the spirit itself to be at work. More exactly, a spiritual subject empathically seizes another and brings its operation to givenness to itself« (Stein, 1998b, 93)

brought forth from the spirit of a nation, they are also approachable to that nation which can then be ennobled by these works. It is therefore important that the bearers of culture, as also the members of the community, keep their eyes open for the world of values and to live interactively with all its elements, i.e., to be living members of the community. »He who withdraws into himself, he who does not activate the wealth of his interior life and does not make it an external reality, cannot be considered to be an organ of the community and does not allow the community to come to the source from which flow the impulses which can mobilize one's interiority« (Stein, 2010, 185).

2.2. The creative community: bearer of culture and foundation for unity of diversity in the cultural cosmos

»Culture may be described as the creative activity of the human spirit in which all essential functions of human life have found their expression (economy, law/legislation and government, morals, science, technology, art, religion). The nation is a community which can create such a 'cosmos'. Neither the individual nor a smaller community are able to create it alone« (Stein, 2004, 147). The bearer of culture is thus the nation as a community of communities, that is to say, a nation may consider itself a community in its greatness and flexibility when from its spirit there arises a culture which is determined by its specific character. Every culture is indicative of a spiritual centre which is its source, and this is the creative community of a particular area. The community behind the cultural cosmos can in itself encompass more than one nation, i.e. it can spread to many nations. In the same way, smaller communities (such as a social class or group of families) can create their own cultural "microcosm". However, it is inherent only to the community which is a nation to be the creator of culture. The community comprising the cultural sphere can fulfill its task if — in regard to the nations which belong to it, and which are not autonomous production units in themselves — it makes possible the exchange and consumption of their proper cultural goods in the course of their lifetime or if they pass them on to later generations. A smaller community which only shares the cultural heritage of the broader community into which it has been placed — if it cooperates with that community only as a part of the whole into which it has been included, rather than as an autonomous whole — does not enrich the culture of the broader community, nor does it itself become enriched. Every national community weakens as soon as its spiritual creative power begins to wane (Stein, 2006a, 21). The creation of a cultural cosmos requires a broader foundation than that which is provided, for example, by the population of the city–state in Ancient Greece. It is precisely this diversity of cultures of smaller communities which enriches the culture of the broader community. Therefore, regardless of the cultural and spiritual differences between Sparta and Athens, we speak of Panhellenism and the Hellenistic culture (Stein, 2006a, 25).

Their common heritage which connects diverse worlds, furthermore, may encompass nature as well and the region which is common to them and which has

an influence on their culture. »Namely, of great import in the entire life course of a nation, are the natural features of the land, not however due to its physical features but because of the character of the landscape. The harsh land of a mountainous region places high demands on the work force of its inhabitants, which, in turn, has a significant effect on the development of its population« (Stein, 2010, 182). Likewise, the Greek (Hellenistic) sky had a great influence on the lifestyle of the Greeks which they expressed through their world of values and so contributed to the development of their community. On the other hand, »where there is no aesthetic sensibility, even the most beautiful landscape is destined to be deprived of an effect« (Stein, 2010, 183). The world of culture includes, therefore, both the physical world and nature as an integral whole which surrounds those who transmit this deeper meaning of reality to others. The external world, therefore, has a certain objective value in the creation of culture, i.e. a common objective source for impressions to which are subjected those who shape the world of culture though they may not be impelled by it entirely.

2.3. True culture comes forth from a feeling of belonging to a community

The integrity of culture thus depends on the integrity of a nation's personality. What does this mean? One person cannot be creative in all domains of culture. It is the specific personality trait which determines the direction in which creativity is aimed but also the choice of values on the basis of which one acts. Personality denotes the limitations of the individual, since one cannot be active on all fronts, and it renders one "incapable" of producing culture in general. Diverse values are compatible, on the one hand, with diverse receptivities (ability to take in impressions) and, on the other hand, with the specific abilities of a person which are suited to individual cultural regions. By analogy of sorts, we may speak of the cultural cosmos which exists due to the distinct totality of the values which it transmits. If a piece of work is representative of all cultural domains, or if a spiritual "legacy" has objective value, then this work is representative of a small cultural cosmos, in a sense. A community which is at the foundation of a culture is a personality, prolific in each domain and all–encompassing to the extent that all individual aspects find a certain harmony and participate together in creating the spirit of a particular culture. This cultural cosmos affects the development of all capabilities which require a diversity of living conditions for individuals or groups, and these are supposed to act, in part, as forces which produce unity among the culture's creative personalities.

Thus, culture implies communion in spirit. Through culture a community is connected to its past, i.e. to a certain spirit of the times of a certain age, or to the spirit of the community of a certain region. The greater the value for the one or the other community (past or present) may be, the greater the connection and the greater the communion. True culture therefore implies and presupposes a greater communion among individual parts, i.e. communities living a creative spirit thus contributing to and enriching the broader community or nation. There are communities or associations of persons which, though they work together

in harmony and total dedication to an activity based on certain values (such as a religious community or work community), do not do so in order to "produce" culture, so to speak, though we may describe them as being their active participants. This "spirit" which prompts cultural "production" is lacking in groups such as the family or a group of friends. However, the broader the family, the greater the ability to transmit particular values and thus to further development in certain domains of culture (Stein, 2006a, 25–32). Hence, Edith Stein holds that only a nation can be a community of communities, a true bearer of culture into which various subcultures are interwoven. The manner in which they integrate will depend upon the sense of unity within a nation. Without the feeling of belonging to a particular nation (which in itself is a value), there is no true communion in culture.

2.4. Religious values contribute to individual and community cultural development

Culture as the objectification of the human spirit affects the human interiority through external means. Reflection and the shaping of concepts in the human spirit is a secondary act in regard to that which can touch the deepest human interiority in its most authentic insights. That which wells up from the bottom of the soul, on the threshold of that which can be illumined, is perceived by the human spirit as the "spiritual life"[5] which is marked by the value from which various structures are formed, such as thoughts accompanied by inner speech, movements of the soul and willful decisions. This initial perception is moreso intuitive and deeper than is rational reflection. In the case that perception occurs only on the natural level, this means that the true source which prompted this value response was not recognized, and so we cannot speak here of the true interior life of the soul. He who has a knowledge of the depth of the soul — aided by an interior light which comes from the deepest wellspring — possesses a certain foreknowledge of the true Life within and can respond to this prompting without a fundamental analysis based on reason (Stein, 2007, 131–132).

Stein considers that the artist possesses a special kind of sensitivity to values in regard to the surrounding reality and calls this *artist realism*. That which moves him in the depths of his soul, in his interiority, transforms into an image (or music, words, colour, etc.) and he wishes to give it shape externally. That which an artist can imprint onto "matter" with the help of the human spirit can derive from the interiority of his soul which lives a profound spiritual life and knows wherefrom the light of his initial insight comes; however, this can arise also from a purely psychological function of the soul. The question is, therefore, what are the values which have struck his interiority and to which of them did he choose to

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5   Stein differentiates the psychological and the spiritual soul in man (Stein 2006b, 390–391). For the "pre–life" is something not yet detected by the consciousness and not yet analyzed which is typical for the conscious life. This first threshhold belongs moreso to the "psychological" than to the "spiritual" soul.

respond, i.e., to give them space in his interiority and thence to express his value experience in his work of art? An artist, namely, can experience the whole world in light of a particular value domain and can subject the more sublime values to his own subjective experiences.[6] If the issue is the shaping of a work of art of a religious nature, for example, a cross, Stein believes that giving form to this external work prompts the artist to imitate Christ who is the source of these values. However, this need not occur. A person can merely produce such a work without being overly affected by these values, or, if they do affect him, he does not necessarily respond to them with the depth that this reality demands. On the other hand, he who responds to these values with his whole heart and soul, need not necessarily express them by means of a religious symbol in order that his response might contain the sacred within, since his response is already, in a way, God's revelation and a holy ministry (Stein, 2007, 7–8). According to Edith Stein, religious values, nevertheless, motivate man to live on a deeper spiritual plane and so to create a unity which connects the community at its deepest spiritual level.

3. Education for the culture of communion in truth

Education for true culture implies respect for the common universal structure of the person who possesses a spirit, soul and body, and who should be enabled to develop his personality so as to give expression to his proper originality. Just as one's identity is grounded in one's inner core (nucleus) which is the ultimate, unchangeable part of the person (Stein, 2010,189–199) — but is also further developed through character all the way to its core which is the original personality (Stein, 2010, 163–168) — so too, by analogy, develops the culture of a nation which interprets and integrates various aspects of its subcultures in regard to the "soul" of that nation, which is much like a supra–individual personality (Stein 2006a, 25). The foundation of society is thus the person and the most personal and private environment in which he develops, i.e. the family from which he originates (Stein 2006a, 19). For this reason the nation analogy is based on the terms person and personality. However, unlike the person, nations and cultures are created, they change and they expire. The person transcends culture as does man's nature, i.e. neither of them is a mere product of culture. Culture, on the other hand, takes as its criterion the person as well as his nature. The essence of culture is thus to foster humaneness — the humanization of the person — precisely through his relationality, not only in respect to the "world" (worldview) of people living in the present, but also with the worldview of people of bygone times and/or those with other cultural worldviews (Stein, 2014, 94–103). The communion of people thus transcends the communion of the living, for through culture a communion is also built with the worldview of past generations. The values which are promoted and the manner in which this is done depends ma-

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6   »Feelings or passions are emotions or movements of the sensitive appetite that incline us to act or not to act in regard to something felt or imagined to be good or evil« (CCE 1763).

inly upon those who are the bearers of culture, be it that they themselves create culture directly through works of art, be it that they hold responsibility for transmitting culture through education or for enabling the promotion of culture on the economic and legislative plane, i.e., government, school, family, religion (Stein, 2006a, 107–132).

Which elements of Edith Stein's thoughts on culture can help in educating for true communion in culture? (1) The person's permanent development and sensitization for culture is needed, for culture always involves other people, i.e. developing a sense for spiritual communion through cultural legacy; (2) If the individual who is the creator of culture is the "eye" which provides the community with a view of the world, then this "eye" must not be attached to itself, but rather dedicated to higher values and to the community; (3) If the person is religious, he can live a life of surrender more intensely in truth and in freedom; (4) Aesthetic sensitivity develops through the harmony between man and nature and the harmony between man's interiority and his external works, particularly in the field of art; (5) A true artist must be captivated by higher aesthetic and religious values in his interiority and must give a corresponding value response in order to mediate this beauty through his work to the entire community; (6) Even when not directly involved in the creation of culture, nevertheless, we may dedicate ourselves as a community to any activity by looking beyond our narrow opportunistic interests; thus, the works we leave behind take on the spirit of true culture into which the values by which the community lives have been embedded.

Conclusion

Edith Stein, a woman with a special appreciation for her own culture, fostered it in a unique way and wished to awaken the desire for the same in all her contemporaries whose views she might be able to mould by means of her reflections, as also all those who through her writings might learn about the fundamental realities surrounding us and abiding within us. Her thoughts on culture derive from an assimilation and integration of the values she received from objects in which was imprinted the spirit of an artist or community that lived by its particular values. Stein believes that the community is the bearer of culture and not the individual nor the smaller community, and therefore, an openness toward the community is required of the individual–artist, as is also the aesthetic sensibility of those to whom these values are being communicated. Without this dimension of interpersonalness and communion between the individual and the community as well as the communion of artists or of a community of people who have transmitted their values through the legacy of the "materialized" human spirit, it is not possible to understand nor to live culture as it is authentically articulated. If the values being transmitted have a religious dimension, then the possibility exists for values coming forth from the deepest interiority of the human soul to be communicated through culture. Furthermore, if those receiving them are open, these values can activate the most profound human spiritual energy as also

the creativity of both the individual and the community. In order that culture be in the service of personal and community development as well as spiritual maturation, education for culture is required, namely, to bring out the sensitivity in people and so to facilitate the reception of values, both those received and those transmitted, all of which will contribute to the creation of communion on a spiritual level.

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Kultura zajedništva u istini kod Edith Stein

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Sažetak

Ovaj rad se bavi razmišljanjem Edith Stein, filozofkinje, mističarke i mučenice, o odnosu kulture i zajednice koja ju proizvodi preko nadarenih pojedinaca. Primjerom svojega života, kao i svojim teorijskim promišljanjem o kulturi, Edith Stein snažno pridonosi potpunijemu razumijevanju istinske kulture. Iz njezinih spisa možemo iščitati ideju istinske kulture, koja je podložna trajnomu razvoju zbog njezine nužne otvorenosti različitosti ljudi i zajednica, kao i važnost doprinosa kulture izgradnji cjelokupne ljudske zajednice. Edith Stein smatra da se kultura ne usvaja samo kroz spontano upijanje vrijednosti utisnute u različite kulturne objekte i običaje ljudi koje susrećemo u svakidašnjem životu odredene zajednice, nego isto tako odgojem za zajedništvo kojim se razvija osjetljivost za vrijednosti zajednice čiji je duh izražen u toj kulturi. Svaka zajednica koja odgaja za uzvišenije duhovne vrijednosti i stvara istinsko zajedništvo medu ljudima proizvodi kulturu koja nosi u sebi dublje vrijednosti te zajednice, te ih prenosi i na druge ljude i na druge zajednice. Svaki pojedinac koji svojim kulturnim i umjetničkim izražavanjima doprinosi stvaranju kulture treba imati osjetljivost za duh zajednice kojoj pripada.

Ključne riječi: Edith Stein; kultura; kulturni kozmos; zajedništvo; realizam umjetnika

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