

The *Wednesday* at Albion-Oxford

The Magazine of the Wednesday Group at Albion - Beatnik



Editorial

The Old & the New

Whitehead says in his book 'Process and Reality' that Western Philosophy is a footnote to Plato. This might or might not be the case but it certainly raises the problem of the old and the new in philosophy and culture generally. The Analytical school of philosophy has done away with the history of philosophy. It has been claimed that philosophy should be problem based and not an investigation of literature. However, dropping history is a big thing in itself. It raises the question we are dealing with here.

Whitehead talks about a universe of continuous creation; a dynamic universe where entities are only temporarily stable. They are on the way to further interactions and transformations, in a state of Concrescence (or growing together, in his vocabulary). This reminds me of the Islamic mystic **Ibn Arabi** (12-13 centuries) who thought the universe is God's continuous self-disclosure. For **Whitehead**, God himself comes out of the process of creativity

Heidegger after writing **Being and Time** in what is known as the **Keher** (or the **Turn** in his thinking) he started to see that Man and Being come out of the **Abyss** (may be the unknown). Earlier he thought of explaining Being in term of Dasein but now he thought Dasein is not the basic term for explanation but **the Abyss**. **Ibn Arabi** makes similar point to **Heidegger** and **Whitehead** in describing god. He suggests that there is God in Himself and we don't know anything about Him in that state but there is God in his relation to the world (Disclosure) and we know about Him in this respect.

The dynamic picture of the universe is intuitive and hard to reject. The world and thought are always in a state of renewal. Take the history of philosophy from the early Greek to the present time: there is a constant development but any development does not invalidate the thoughts that came before it. It is a mistake to look at the thoughts of past centuries as some relics that we should get rid of. This became apparent with crises of the Analytic school after a century of **the Linguistic Turn** (the turn towards analysing language and talks of meaning and reference etc.).

There is now more openness towards **Medieval Philosophy**, as well as an interest in **Continental Philosophy**. The renewal of interest in **the Post-Kantian** thought at the moment is very interesting. It shows that there has so much thought developed in the past that has not been absorbed yet and has been unduly neglected. The same can be said about literature and art generally. This year we had the centenary of **Proust's** novel: *In Search of Time Lost*. The novel now has made it to philosophy departments and has been considered a worthwhile book to have a full philosophy course on it in **Oxford (Rewley House)** as well as **London School of Philosophy**. Credit to **Dr. Meade McCloughan** who organised the course and delivered the lectures in both institutions.

The world and thought are in a state of becoming. This movement assumes an empty space to move into, and hence there is always a room for new events and new thought. What one needs is new vision without discarding what is significant in the past.

The Editor

The Wednesday's meeting, July the 26th

We started with the idea of philosophy, mysticism and architecture. We have published a short article in the last issue about the relationship of the design of the Taj Mahal and the 13th century Andalusian mystic Ibn Arabi's book (The Meccan Openings). It has been suggested that the Garden of the Taj Mahal was designed on a diagram of the Heavens (Janna) in Ibn Arabi's book. This point has been enlarged on in our meeting. The name of **James Hillman** (d. 2011) who was highly influenced by Jung was mentioned with regard to "**Archetypal Psychology**". He thinks that these archetypes are (*I wasn't sure what you meant so have guessed.*) expressed in the design and control of our environment. For example, greenery in the town is a representation of the archetypal jungle, or a fountain represents the archetypal experience of water.

You could sense here not only **Jung's** thought on myths or **Goethe's** talk about archetypal phenomena but also **Nietzsche** and the imposition of the will to power on nature. It is not nature as we meet it that sets the norm but the deep psyche with its dreams, myths and the play of its drives. However, it might be misleading to put it this way because it may mask what is significantly new in Hillman's psychology and it may even push it into Freudian psychology which is a mistake. We may come back to this topic and discuss the three psychologists: **Freud, Jung and Hillman** and their idea of architecture in the next few issues.

Buildings are one aspect of modifying nature in our image, but **Seeing** (or perspective) is another. The discussion moved on to paintings

and the way nature has been depicted by the artists. **Caspar David Friedrich** was mentioned. His painting: "**The Wanderer above the sea of Fog**" shows a man standing on the highest point and he is looking over a sea of fog in a mountainous area. There is a problem here. Man is standing higher than nature. Jung would say that **Man** has produced "**Objective existence**;" making nature worthwhile for itself. Is there a hint of the **Schellingian** idea of **Potentiality**? Potentiality is raising nature to a higher level. But Schelling would say that this is the power of nature itself that has risen to the level of Man and through him to a higher level. Schelling wanted to counter the **Fichtean** view that emphasized **Subjectivity**.

It also produces the problem of **perspective**. The man is contemplating the scene but the person looking at the painting is contemplating both. **Velasquez** may be the first artist to include himself in the painting. The artist, then, is looking back at the person who contemplates his work. This has brought up the story mentioned by several Islamic mystics (**Ghazali, Rumi and Ibn Arabi**) of painting a room for the emperor. It varies slightly according to the nationality of the painters which is essential to the moral of the story. However, they all seem to end up with a similar conclusion. It is the heart mirroring Being and not the asking of why? Here is a short summary of it:

An emperor invites two teams of painters to decorate a room in his palace. He put a curtain through the middle to separate the two teams and the two opposite walls they were supposed to paint. One team asked for lots of paint and laboured very hard. The other team did not ask for paint but kept polishing

the wall they were assigned to paint. On the finishing day, the emperor came to check their work and judge the quality. He went first to the side painted by the first team and to his delight, he found that they had done exquisite and detailed work. He thought it would be impossible to improve on that. He then ordered that the curtain be withdrawn so that he could see the other side. His amazement now increased beyond belief. He saw that they had not only painted exactly the same decorations but he could also see himself in the painting! (Was this pride on the King's part or was it his privilege for paying the artists and building the palace?)



Hillman

This is *the simile of the mirror* the mystics speak of. It is not the rational mind working overtime but the cleaning of the heart that will let wisdom be inscribed on your heart. (Apparently, **Montaigne** wrote on mirrors and so did **Lacan**. Maybe we need to check both references!)

Since we intend to publish an article on the *Wine symbolism in the Islamic Mystical tradition*, the topic came up for a discussion. It is generally agreed that Islamic culture prohibit Wine. The **Quran** and the tradition of the **Prophet Mohammad** clearly prohibit wine drinking. The prohibition of wine happened gradually. Initially you couldn't have a drink and perform your prayers. But the prohibition became total when the individuals and society were more attached to their faith. The social harm from wine was also considered in the

total banning of wine. The Americans tried to do the same but failed. However, it seems to have worked for Islam. Of course, Nietzsche was all for intoxication, *Dionysus and the Dionysian festivals*. Intoxication, Nietzsche claims, gets us into a sense of unity with the whole of existence (at least in his early writing). The mystics, however, drink a different wine – one that has been produced before the actual wine has been made (see the article next week.) Maybe the Sufis get their

intoxication via other means, such as whirling dervishes, music etc.

The book '*Before and after Socrates*' which deals brilliantly with the shift in Greek thought from the study of the external world and scientific type issues to 'what is man?' type issues and how we should live our lives, has been mentioned and left for further discussions. This move by the Greeks, starting with Socrates, diverted the interest of philosophy from science to ethics. There are many things going for it but also a lot of criticism, particularly by Nietzsche who favours the *Pre-Socratic* scientists/philosophers.

The *Kantian* division between *Reason and Understanding* has come up but not thoroughly debated. What is Reason? Why is its opposite not emotion? Some philosophers talk of reason vs. understanding. Reason, with **Hegel**, becomes **Objective**, and it is called

Follow Up

Spirit. The Spirit ‘drives’ history. But is this reason (or Spirit) or **Being**, as in **Heidegger**, which reveals itself to us in different rational conceptions?.

Other topics: A mention has been made of Emily Dickinson. A poem by her is included in this issue.

A link between Nietzsche and the artist Edmund Munch, as well as King Ludwig II was mentioned and you’ll find an article on it in this issue.

We also had few visitors who expressed interest in the group, particularly **Miss Sylvie**

Rainey and her parents. The family from Shropshire came in with baby Sylvie who was keen to read the Wednesday and wanted to be the youngest member of the group! We are pleased to consider her a member of the group and many thanks for her parents for the chat and sending the photos. Please visit again.

Francisco Sapipa, a scientist from Portugal who is in Oxford for two conferences and highly interested in philosophy shared in some of our discussion and left with the promise of writing an article on the **Gautier ‘s Problem**, as well as a feedback on the conferences he is attending.

A comment on modern physics was made. The comment is that **Modern Physics** has little real meaning except that mathematical laws are followed. Basically, humans are a certain physical size and we relate best to things of a similar size to us: we can’t really understand the microscopic and the very large.

To close on a light note: **Fred** mentioned his dog’s passport and that he takes him on holiday with him. He produced the passport and told us about all the legal requirements for taking a dog abroad. Fred can’t travel with his dog this time as he is flying. On coming back into England, the dog needed an injection for a disease prevalent in France which dogs can pick up which can be transmitted to humans. Fred is going to **Nantes** and he promised to provide a feedback on his trip.

Paul (with additional writing by Rahim)



Sylvie Rainery with her dad Jessie and mum Saffron

Events

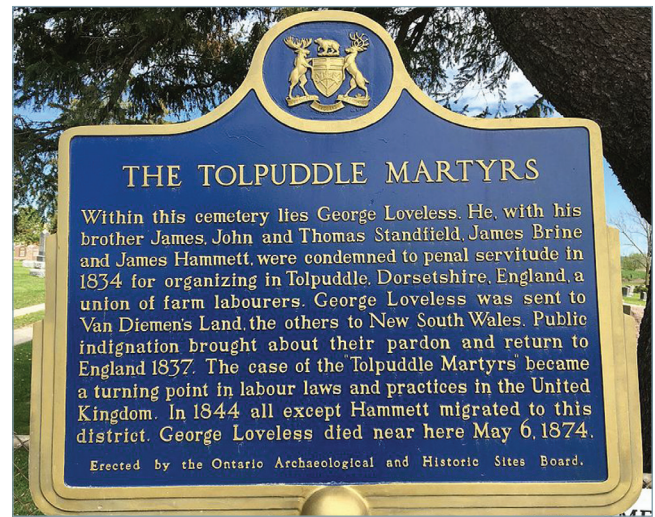
Tolpuddle Martyrs Festival

RAYMOND ELLISON

Every July a large group of workers assemble on a grassy slope just outside the Dorset village of *Tolpuddle*. The occasion is the remembrance of events which took place over 150 years ago in the village. In reaction to the low level to which their wages had sunk, a group of six agricultural labourers banded together to form a union. The local landowners were clearly alarmed at this development, and although unions were in fact recognised in law by that time, the labours were brought to trial and charged with swearing an illegal oath. They were duly convicted of this “crime” and sentenced to transportation to Australia.

The first Festival in their honour, was not staged until 1934, the centenary of the event, and it was organised by the TUC. The 1930s as we know was a period of severe economic depression, and the trade union movement was affected by this. In an effort to boost their fortunes, the TUC leadership decided to revive the memory of the *Tolpuddle* men. As well as a festival, the TUC built a row of cottages which they rented to union members. These cottages overlook the site and they still stand, one being converted to a museum.

There was a significant religious background to the Labourers’ life. All six were Primitive Methodists, and they worshiped in a chapel which can be visited in the village. I haven’t researched the implications of the term “primitive”, but it was potent enough to discourage the support of the main Methodist body at the time. And sometime during



The Tolpuddle martyr's plaque in London Ontario Canada

their posthumous career, the Tolpuddle men acquired the title Martyr. This title lends a spiritual quality to the labourers, which of course they never had. The men were rather victims of the circumstances in which they found themselves. Though their leader, George Loveless, composed a dignified speech, which was read out at their trial.

And as regards martyrdom, philosophers subsequent to Socrates have generally found it prudent to withhold anti-establishment thoughts during their lifetime.

Today's festival actually spreads over a few days, but the main day is the Sunday, when groups of union members from many parts of the country form a processional march through the village. Each group marches under its own picturesque banner, which reflects their locality and nature of their occupation, typically “Dorset Rail Branch”. And they are noisily accompanied by brass bands.

The day is crowned by speeches delivered from a platform high on the slope. As well as the TUC leader, a leading Labour politician addresses the multitude. Until his death Tony Benn spoke regularly, but this year, almost inevitably, Jeremy Corbyn was the star speaker. As a footnote to the Martyrs’ story, they were the subject of a vigorous campaign on their behalf, as a result of which they were pardoned and allowed to return home. Sadly though, only one felt able to resettle in Tolpuddle. The others emigrated, eventually to Canada.

Poetry

A chat with Mephistopheles

By **DAVID BURRIDGE**

Me: Who do you say I was?

Him: *A cloud of molecules needing some description.
A twitch, a flinch, even a hand-stretch.
Just spasms of behaviour, like spills
from a bucket of brain.*

Me: But I walked around and handed-out
Told him and her - this and that -
what was wrong, or what was right.
Surely that had some inner meaning?

Him: *All that stuff inside has no truth-value
You were just a cognitive tool.
Do try to understand!*

Me: But what about that moment in Bach's
St Mathew's Passion: *O Haupt voll Blut
und Wunden....* wasn't 'that my soul I felt?

Him: *Are pain yes! A nail can cut through flesh
But is it meaningful to say it hurts?
There is no ontological proof.
Pain can be pictured of course but
that's just a scene in your head.
No-one wants to know what goes on in there.*

Him: *It says on your card that you are unbeliever?*

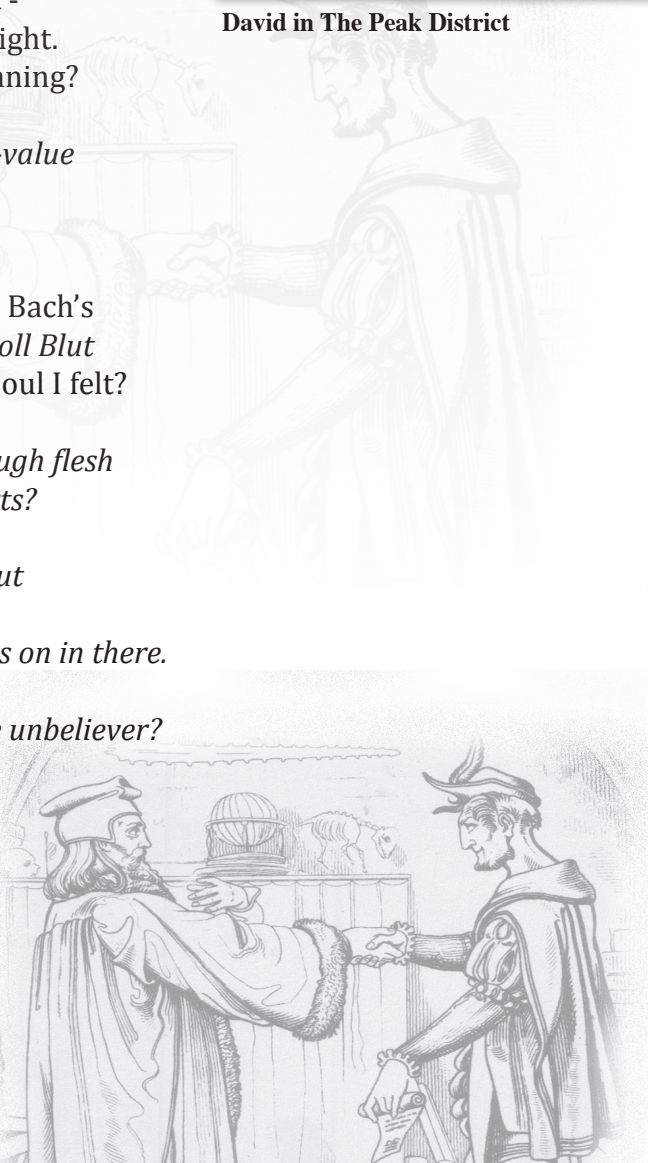
Me: Yes but thinking of you.
I prefer to keep the door ajar.

Him: *This needle might hurt,
but it's just a sensation.*



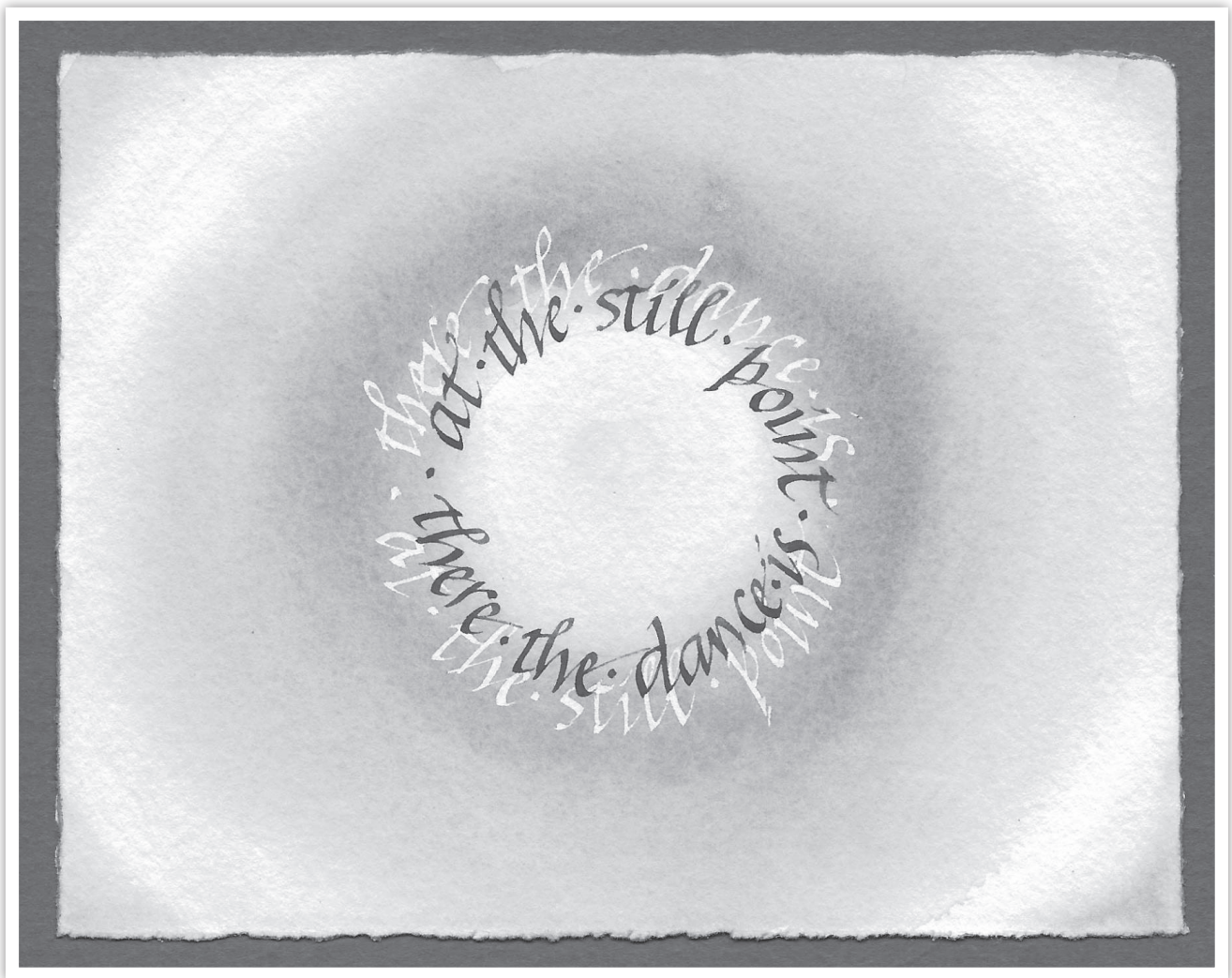
David in The Peak District

Faust and Mephisto



Creative Art

“At The Still Point...” Painting by Barbara Velcote



*“...Neither movement from nor towards,
Neither ascent nor decline. Except for the point, the still point,
There would be no dance, and there is only the dance.”*

T. S. Eliot: Four Quartets

Hardenberg's: Mathematical Potentization of the Imagination

PAOLO ENOCK



The German poet, philosopher and mining engineer Novalis was accused by Hegel of being subjective, obsessive and one-sided and untempered by objective reality. However, more important than being Subjective is the argument in the other direction: that Hardenberg shares with science the externalisation of experience:

Hardenberg was accused by **Hegel** of being **Subjective** and one-sided in his thought (See *Phil Walden's comment in the zero issue, 19th Jul, P.5*). Rather than defend Hardenberg against Hegel's criticisms, I will pick up on Paul Cockburn's 'distrustful' comments about mathematics (*Issue zero, 19th July, P.5*) and point to how **Hardenberg's 'encyclopaedic' project**, in embracing and power of mathematical science, shares science's neglect of important aspects of human thinking about nature. (It is unclear to me whether Hegel's philosophy is entirely free of this tendency.) Hardenberg embraces the mathematization of nature unquestioningly. As an apprentice mining engineer and student of calculus at the time of compiling his *Brouillon (Notes for a Romantic Encyclopaedia)*, the young Hardenberg enthuses about the power of mathematical thinking, calling it our **"realized and objectified intellect."** No longer must we lean on intuitive understandings of numbers as markers for imaginable quantities of things: we can acquire instead a symbolic understanding of the whole of nature.

For the historian of mathematics, Jacob Klein, the shift to the symbolic mode, which got underway with Galileo's writings,

"...is the fulcrum for an unprecedented transformation in how the science of the so-called West forms its concepts, a transformation that is as all-encompassing as it is invisible to this day..." (*Greek Mathematical Thought and the Origin of Algebra, 1934*)

Hardenberg appreciates the magnitude of this transformation and in Fragment 69 of his *Brouillon*

seems to prefigure the realisation that '*general implements*' such as mathematics acquire a life of their own and become '**cultural constructs**' ("**a symbolic body**") within which humans dwell:

"Isn't this perhaps also the case with many or even with all the forces of the soul – that through our efforts, they should become external instruments?"

What does he mean here by an "external instrument"? In *Fragment 49*, Hardenberg had noted:

"in order to become understandable, mathematics must be represented"

The reference seems to be to the process of formalisation by which a cognitive operation is represented in sign form. In mathematics, symbols are used to represent quantities (of any objects whatsoever) and, by extension, (abstractions of) relations between such quantities and operations on these relations. As Hardenberg was learning, when applied to generalisations about natural processes, such manipulations become a **"general scientific instrument"** for the technological control of those processes – the essence of what is now referred to as modern 'techno-science'. But how do students learn to acquire this mathematical 'power over nature'? They may begin with an understanding of how **numbers derive from immediately graspable intuitions about quantities** (how we can, for example, immediately 'just see' that a group of objects comprises three, without needing to count them individually, although such an 'immediate'

or ‘unmediated’ grasp is soon lost with larger quantities). Or they may simply learn how to perform mathematical operations as a tourist might learn just the functional expressions of a language, without understanding the meanings of individual words – compare how a child can learn the ‘knack’ of multiplying by using a calculator (purely via the mediation of symbols on a keyboard and screen) without being able to visualise the operation as a manipulation of groups of numbers.

Novalis (Friedrich Von Hardenberg) refers to both these learning strategies:

“... the pedagogical foundations of mathematics must be symbolic and analogical. ... the physics of mathematics is the basis for the history of mathematics.” (Fragment 49)

Perhaps here the ‘physics of mathematics’ refers to imaginative visualisation of operations on numbers that are more intuitively graspable forms than purely symbolic abstractions.

However, Hardenberg sees that, in our scientific operations, **we apply mathematical solutions to a mathematical model of the natural world that requires no experiential understanding of the concepts it manipulates. This is a totally artificial language, whose ‘words’ are devoid of any ‘human history’, such as a poet could recall to immediacy.** Using this instrument, we no longer understand the world imaginatively. **Imagination**, (a faculty shared, according to **Aristotle**, by all animals), requires sensation, but these symbolic operations have severed all connection to sense. Furthermore, (also according to **Aristotle**) **there can be no judgement without imagination.** When mediated, then, by the mathematical symbols of our “*realized and objectified intellect*”, our operations on nature dispense with some of the traditional qualities of human thought.

Especially when applied to the life sciences, this ‘externalised’ understanding creates in effect two worlds: the ‘objective’ model constructed by science, and the world of experience as grasped by humans in their ‘everyday’ mode of living – what **Husserl** was later to call the “**lifeworld**”.

The contrast between the subjectivity of the life-world and the “objective,” the “true” world, lies in the fact that the latter is a theoretical-logical substruction, the substruction of something

that is in principle not perceivable, in principle not experienceable in its own proper being, whereas the subjective, in the life-world, is distinguished in all respects precisely by its being actually experienceable. (*The Crisis of European Sciences and Transcendental Phenomenology*, p.39)

A similar point is made by Eugene **Gendlin** in the Introduction to his Commentary on Aristotle’s *De Anima*:

“...there is much that must inherently elude the mathematical type of concept, perhaps especially the chief characteristics of living things and people.”

Like Husserl (who was by no means critical of the achievements of modern science), **Gendlin** sees a need to return to a pre-Galilean understanding, particularly of the place of living things in nature. By studying *De Anima* today, he says, we may learn some “conceptual strategies for the eventual development of an additional kind of modern science of living things and humans...” (**Gendlin, 2012, p8**)

Hardenberg, however, is up and running. His encyclopaedic project wants to extend mathematical ‘*potentization*’ beyond its application to quantities. Qualities should be mathematized as well:

“Romanticizing is nothing else than a qualitative potentization”

“In the end, the whole of mathematics is certainly not a special science—but only a general scientific instrument ... It is possibly nothing more than the soul-force of the intellect fashioned into an exoteric, external object and organ—a realized and objectified intellect. ... The system of the sciences should become the symbolic body (organ system) of our inner life—Our spirit ought to become a sense perceptible machine—not within us, but outside us.”

(Hardenberg, Brouillon, section 69)

The mathematization and externalising of our perception of nature should lead to a mathematization of our inner life. **Like a sorcerer’s apprentice who has himself become enchanted by the power of his magical will, Hardenberg risks ‘potentiating away’ some of the basic conditions of humanity.**

Weissenfels: The Home of Novalis



The River Saale valley

A parrallel text: German by Silke Lorenz, English by Paolo Enock

SILKE LORENZ

Weissenfels, gelegen im Süden Sachsen-Anhalts inmitten der Saale -Landschaft, Heimat der am nördlichst-liegenden Weingärten Europas. Erstmals erwähnt im Jahr 1185 und gegründet vom Markgraf Otto "dem Reichen" von Meißen. Zu den schönsten Baudenkmälern mit barockem Aussehen zählen: Schloss Neu-Augustusburg mit Kirche und Gruft, Kirche Sankt Marien, Rathaus Weissenfels, Fürstenhaus, Bismarkturm, Sankt Klarenkloster-ehemaliges Klarissenkloster.

In seiner Blütezeit verweilten und wirkten zahlreiche Musiker wie Johann Sebastian Bach, Georg Friedrich Händel, Johann Phillip Krieger in der Stadt darunter auch der berühmte frühromantische Dichter Georg Philipp Friedrich Freiherr von Hardenberg (NOVALIS) 1786-1801, der

auch in Weissenfels seine letzte Ruhestätte fand. Wie schon sein Vater wurde Novalis im Jahre 1796 Salinedirektor in Weissenfels.

Weissenfels zeigt in seiner Novalis-Gedenkstätte das Leben und Werk des Dichters.

Reisetipp: Von Londoner St. Pancras Bahnhof (mit vernünftiger Abfahrtszeit am 9.30 Uhr) kann man Weissenfels am frühen Abend erreichen, pünktlich zum Abendessen im Hotel-Restaurant Zum Fasan. Im Gegensatz zur veralteten Bahninfrastruktur Englands, an Bord eines ICE der deutschen Bahn reist man (bei bis zu 320 km/h) angetrieben von frisch-erzeugten Ökostrom. An-Bord Lesertipp: *The Fate of Reason (Schicksal der Vernunft)* von Frederick Beiser.





Novalis Pavillon Novalis Museum

PAOLO ENOCK

Weissenfels is situated in the southern part of Saxony-Anhalt, in the midst of the scenic countryside of the River Saale valley, home to Europe's northernmost vineyards. The first record of the town, which was founded by Otto II, Margrave of Meissen, dates from 1185. Among the finest examples of Baroque architecture are *Neu-Augustusburg* Castle with its church and crypt, the church of St Mary, the Town Hall, the *Fürstenhaus*, the Bismark Tower and the former Clarissen Convent.

In its cultural heyday, Weissenfels attracted numerous musicians such as Johann Sebastian Bach, Georg Friedrich Handel and Johann Phillip Krieger. It was also the home of the early Romantic poet Georg Philipp Friedrich Freiherr von Hardenberg (Novalis) 1786-1801, who is

buried in the town. Following on from his father, Hardenberg became Director of the town's Salt Works.

The Novalis Memorial Centre in Weissenfels records the poet's life and works.

Travel tip: You can catch the EuroStar from London's St Pancras station at a civilised 9.30am and be in Weissenfels in time for an evening meal at the *Zum Fasan* restaurant. Unlike our retrograde rail infrastructure, once on board the Deutsche Bahn's ICE trains, your journey (at up to 320km/h) will be powered by freshly-generated green energy from renewable sources. Recommended on-board reading: Frederick Beiser's *The Fate of Reason*.



Nietzsche on Happiness: Justification of life & existence

RAHIM HASSAN

Talk about happiness (pleasure) can be contrasted with talk about suffering (pain), both as justification of life and motivation for actions. It is also connected with the idea of the good (or the highest good). For these reasons, I will talk about Nietzsche's view of happiness, suffering and the good in terms of the justification of life and the motive of human actions. I will argue that Nietzsche's view can be positioned between the Aristotelian positive view of happiness as the highest good and the Schopenhauerean negative view that sees happiness not as good but a temporarily relief from suffering. Nietzsche would not consider happiness as the highest good but still gives it a positive value. But he also considers it as epiphenomena that come from the affirmation of life. The question of justification which occupies Nietzsche in his first book seems to drop out of the picture in his middle and mature work.

Part 1

The question of justification:

I will take first the question of justification as a guide to **Nietzsche's theory of happiness**. The reason for such a choice comes from the fact that Nietzsche's view has to be understood in the light of his intellectual mentor and "Educator"; that is Schopenhauer. It may be a mistake to think that Nietzsche was only under the influence of Schopenhauer in his early writing. Schopenhauer could be considered as the subtext that Nietzsche is arguing with for most of his intellectual life if not all of it. You can hardly miss a reference to Schopenhauer in any of Nietzsche's books.

From this point of view, one could say that Nietzsche's main concern, when he started philosophizing, is with suffering. This was due to the influence of Schopenhauer. The question that Nietzsche saw Schopenhauer struggling with is the justification of life.

Schopenhauer thought that suffering is an argument against life. Nietzsche thought that life should go on in spite of suffering. Nietzsche goes along with Schopenhauer's analysis but directs it to the opposite conclusion. There is an argument as to whether Nietzsche is a pessimist along the Schopenhauerean line (Young: N's Philosophy of Art & Kauffmann's Preface to BT) especially in the BT. But that could be extended to the whole of his life and thinking. Nietzsche calls this "Tragic (or Dionysian) wisdom".

However, he has a way of coping with suffering and turning it into the service of life (in the opposite direction to Schopenhauer). In his early writing and under the influence of his other mentor, Wagner, he thought that the Greeks' solution to this problem is valid and that a re-birth of tragedy from the spirit of Wagnerian music will be sufficient.

Nietzsche argued at this stage that “Only as an aesthetic phenomenon that existence and the world are eternally justified”. (*Birth of Tragedy*) Life is to be justified through music and new myths.

However, in his later thinking, he kept his vision of the Tragic Wisdom but lost faith in the possibility of a repeat of the Greeks’ solution (although he holds the Greeks as an ideal for many of his claims.) He also lost faith in the Greek gods and the need for gods generally! (This is the idea that the Greek gods come down to share in their misery which can also be extended to include the Christian conception of God. The German Romantics made a lot of it but Nietzsche abandoned it. However, he did not abandon it completely and the last thing he wrote in the last of his books “EH” was “Dionysus vs. the Crucified”.) Nietzsche now started to see the idea of justification as a relic from old Christianity. He also rejected the idea of teleology whether immanent or transcendent. He came to believe that the world is contingent, accidental and of no need for justification:

“There is no place, no purpose, no meaning, on which we can shift the responsibility for our being.... because nothing exists besides the whole-“ (WP, 765)

“We have invented the concept of “end”: in reality there is no end” (TI, The Four Great Errors, § 8).



Nietzsche

(Maybe a residue of the Schopenhauerian blind will!) He came to believe that the world (in-itself!) is will to power. **Everything is to be redeemed not in another world, or having a justification from outside the world, but inside the whole.** It is within this structure that **the weak** will find suffering as an argument against life and they seek a justification. Lacking justification (or even when they have it, as in the religious

conception) they fall into a negative attitude towards life and the senses. But **the strong** will find in suffering a challenge that does not invalidate life. Indeed, **the strong will find that pleasure and pain are the wrong psychology of the human subject.** It is not pleasure and pain that motivates the whole life but the will to power. **But what about happiness?**

Part II will be published in the next issue. It will show the shift in Nietzsche’s thought after he had discovered the idea of the *Will to Power*. He now started to think that what motivates man (and superman) is not happiness but the will to power. Indeed, he thought everything in existence is driven not by the need to survive and be happy but by the drive to maximise the will to power. Happiness became for him an epiphenomenon.

The «**scream**» from the heart The suffering of Munch & Nietzsche

FRED COUSINS



Munch Museum

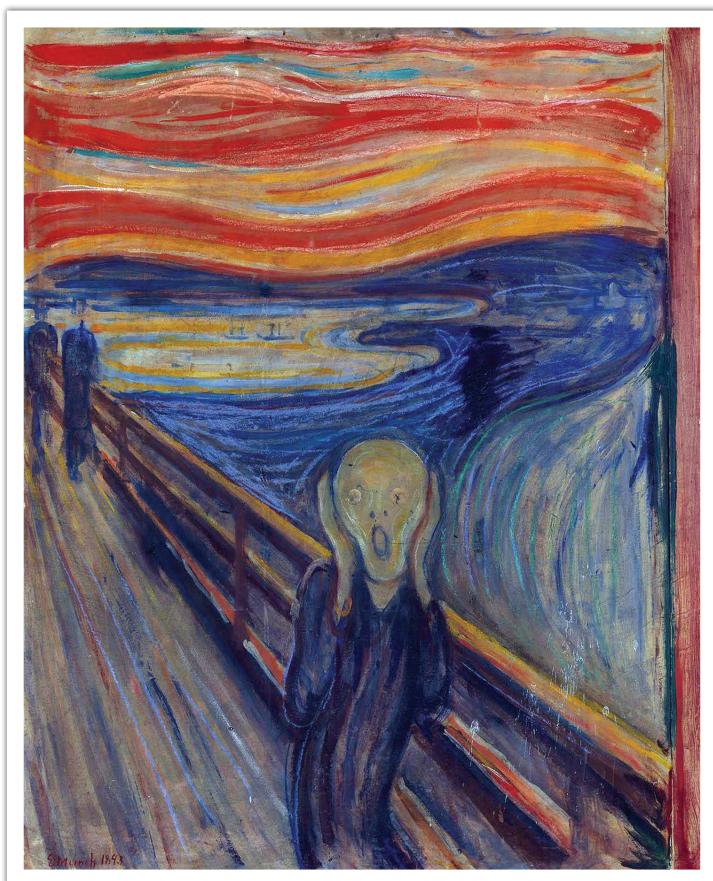
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I set out on March 22nd 2016. I flew to Oslo. My target was to visit the **Munch Museum** which is situated in the suburbs of Oslo, to the north of the city. My interest in Munch started with the *Scream*, like many of us. Munch's most famous painting exemplifies *Norwegian Empressionism*. The angst-ridden human condition has never been so superbly conveyed by an androgynous figure emitting a cry from the heart. I have then discovered that Munch had done a portrait of Nietzsche and I also found out that Munch discovered in Nietzsche a shared spiritual kinship, both suffered from loneliness, a lack of recognition and a fear of Madness.

From reading about the lives of Munch and Nietzsche, I discovered they both suffered in childhood the loss of a parent. Nietzsche lost his father around the age of five and Munch

lost his mother around the same age. Maybe these events gave birth to a sense of loneliness and loss, and they were introduced to the darkness of life at such a young age.

As I arrived in Oslo by train from the airport, the first thing that took my eye was the **new opera house** designed to look like an iceberg, and to me also a ship. I found the hotel I had booked and showered and changed and soon found out that there was an Irish bar called *The Dubliners*. Here, I met Steve, originally from Barrow in Furness. He was the top wallpaper hanger of Oslo. We chatted and found out we had **Pink Floyd** in common. We chatted into the night and he told me he was off work the next day so he offered to drop me at the Munch Museum and pick me up a few hours later.

The next day, I entered the Munch Museum not knowing there were 7,700 drawings, 1,150



The scream

paintings, 18,000 prints and on it goes : Munch produced an endless amount of work in his life time. His first important painting was called the **Sick child** (1885), inspired by the death of his sister from tuberculosis when he was 14 years old. I viewed this with great emotion and an understanding of Munch's emotional state.

Four hours later, Steve, who I only met the night before picked me up and suggested as it was blue sky and sunshine, we should visit **the Olympic ski jump** which is situated in the mountains above Oslo. There were beautiful views from the top of the Oslo fjord and the surrounding area.

The next day, I visited the Oslo National Gallery to see more of Munch's work and other Norwegian artists such as **Hans Gude and Johan Christian Dahl** and many others.

The painting that Munch called **Puberty** (1895) with the shadow side of the girl impressed me on this day most. Munch said of this painting : «with her hands awkwardly crossed, the modest young woman is guarded and weary , fearful of what may come next. Her shadow spirit hovers behind her. Perhaps a looming fear of the unknown or the liberation of her sexual awakening. ». I saw in here at the Museum, Munch actually painting « in » the shadow side, what Nietzsche talked of, and brought it to life so it can be seen.

The Wednesday at Albion-Oxford



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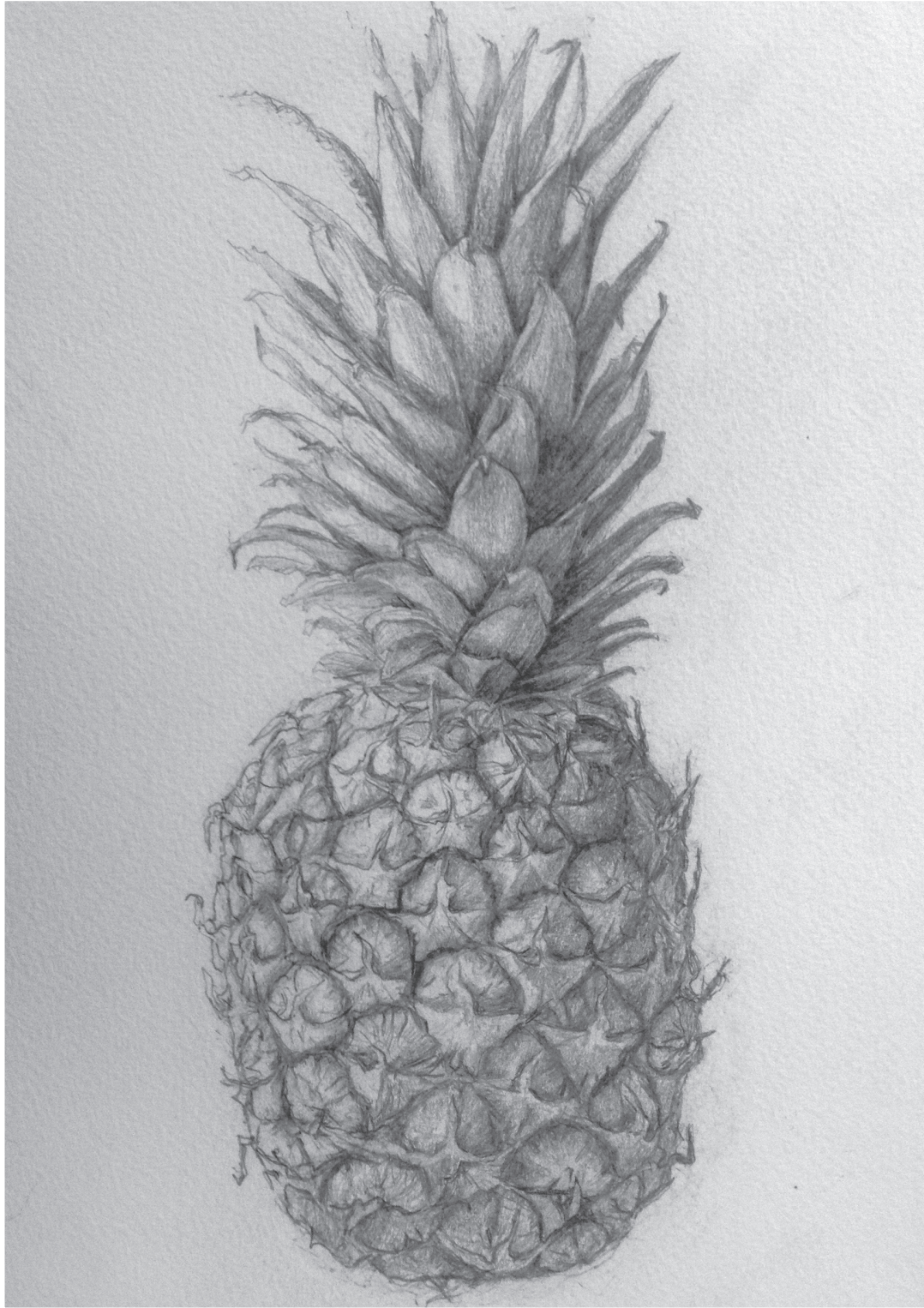
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Under the Skin By **Dianne Cockburn**



Who knows what lies under the skin?