

NIETZSCHE AND THE NORTH

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Motto:

“ I am a Nordic wind for the mellow figs”

(Thus Spoke Zarathustra/ Nietzsche, Friedrich, “Opere complete“, vol. 5, “Asa grait-a Zarathustra“, I- IV, 2004, the Second Part “ On the happy island”, the second sentence)

“We should look at ourselves straight in the faces. We are totally Nordic. We know quite well how apart we live. <Neither on the land, nor on the sea, will you find the path that goes to the Nordic people>; Pindar told that for us, a long time ago. Beyond the north, glaciers and death – our life, our happiness... We have revealed happiness, we know its way, we have found the outcome among thousands of years of labyrinth. Who else would have found it? The Modern man, maybe?“
(The Antichrist/ Nietzsche, Friedrich, “Antichristul“, 2004, Chapter 1, Paragraph 1)

“It is better to live among glaciers, rather than in the middle of the modern virtues and the wind of the South“
(The Antichrist/ Nietzsche, Friedrich, “Antichristul“, 2004, Chapter 1, Paragraph 1)

1. WHY NIETZSCHE?

It is the Culture as a proposal for the Post-Modern and Western human being that makes Nietzsche still actual. Culture is the only value, which in the today society may replace the absence of religion and ideologies. In whatever concerns the European of the future- now deeply secularized and individualized- things are even more acute.

He wrote the “ philosophical obituary “ for the religion and tradition when he announced: “God is Dead!

At the beginning of the 20th century there was still a hope that science and historicism united in Hegelianism and Marxism could offer the meaning for life and society. The fall of the Nationalism and Communism and three global wars proved that the belief in a “ perfect society “ or a “ perfect nation “ are not able to replace the “ lust “ for the imperfection -but present life- and the strong feeling of individualism.

“Individualism” as a doctrine and the “absence” of belief in whatsoever were a part of Nietzsche’ s prediction for the future of Europe.

“Our serenity- The most important recent event that *God has died* and belief in the Christian God has become unbelievable is already beginning to cast its first shadows over Europe [...] But generally it can be said that the event itself is too big, too far away, too beyond our power of understanding of many...” (Nietzsche, Friedrich, “Stiinta voioasa“ 2006,”La Gaya Scienza”, 1994, the 5th book, 343).

“The perfect society “ almost destroyed the human and the individual because it transformed the “individual” in “object “ and “tool” of the “society”, the last “God” of the historicism. The society itself as an abstraction was regarded as more important than its members.

The Science almost destroyed the earth, the nature and the nature of the human admitting that the same individual is nothing but an object for the “ sake “ of research itself.

Now we face a revival of the spirit of “individualism” and what is particular or specific. Together with the secularism it is a “sign “ for the new time. But individualism is not enough just by itself to keep together people in a decent and appropriate manner. “On the long run” the danger is that of societies broken by loneliness, silence, absurd and lack of relations between its members. They might be not so hypocrites; on the other hand, they could be less “persons” and “citizens”. “Building” communities will be more and more difficult. Those are already symptoms and problems of the today societies.

Despite all the “ bridges” destroyed by Nietzsche when looking back to tradition, somewhere deep and as a “second sound “ of his work, his legacy is that of an advocacy for the future of Culture. Otherwise we cannot understand why Goethe-the pure expression of a European Culture- is sublimated in the features of the future “Superman”.

The meaning here-at least as I understand it- is that if we admit that culture should not die, as religion, science, politics, historicity did, than the individual will never give up a certain belief in the dignity and “holiness” of the human being .It is the” last frontier” of the spirit and respect for the “other”.

That alone may relate people again and replace religion for the Post-Modern human. It is a hope for adjusting not only racial, religious and economical individualities of Europe – where “the individuality” is the cornerstone- but individualities from all over the world in a period when different religions are responsible rather more for conflicts than for understanding.

2. WHY THE NORTH?

In other terms the question tries to investigate why Nietzsche is important in relation with the North or vice versa...

If by North we mean more than just the geographical North and we take in consideration the North as a cultural or a political reality, than we may evaluate the influence of the North on Nietzsche or-more important- the relevance of Nietzsche's commentary for the North.

The purpose would be in such a moment to see if the North might take that great value of a symbol for a tendency or a direction in culture or art often taken by other geographical areas.

For example at the end of the 19th.century the "South" was regarded by big personalities from art and culture as the "future" of mankind's creation.

Cézanne, himself, with roots in Provence of France, believed that the paramount of creation was in a "South" covered by Provence, Catalonia and the north of Italy: Dante, Leonardo, Michelangelo, Petrarca came from that area.

Van Gogh-coming from the North- in Paris dreamed of a < South > where the art and the studio of the future should have been. Quite in the same period that Nietzsche activated in the South (Genoa and Nice) Van Gogh moved in Arles, in the South of France. He painted "The Sunflowers" in the same year (1888) when Nietzsche in "The Twilight of the Idols", "The Antichrist" and "Ecce Homo" made the apology of the "South".

"Maybe it would be a real advantage for many artists in love with sun and color to emigrate to the South. If the Japanese do not make any other progress in their country, there is no doubt that their art has a continuity in France."

(Van Gogh, Arles 1888, letter to Emile Bernard, Gogh Van, Vincent, "Scrisori", Vol, II, 1981, Chapter XIV – Arles, Paragraph 2)

Nietzsche who cannot be understood without Ancient Greece, having due to the knowledge of the Ancient Greek language a direct "way" to the very roots of that culture, extended the "borders" of the South to Athens and even beyond.

“Let’s imagine places where there are and have been people rich in spirit, where the spirit, sophistication and the ill-will are parts of happiness, where the genius became a second nature almost by necessity: all those places have an excellent air, dry. Paris, Provence, Florence, Jerusalem, Athens- those names prove something; the genius is conditioned by dry air, by clear sky, in other words by a rapid metabolism, by possibilities to create again and again [...]“

(Nietzsche, Friedrich, “Ecce Homo“, 1991, the Chapter “Why I am so smart”, Part 2)

In those sentences we have the Nietzsche of “ the late North”, when he is enthusiastic about the classicist purity of the South contrary to a “ North” mostly rejected.

“We should give to the music the Mediterranean spirit “

(Nietzsche, Friedrich, “Cazul Wagner“, 2004, ”The Wagner Case”, taken by Nietzsche from “Beyond Good and Evil, Chapter 3, 255)

Paris is accepted for the very classicist style and for the unity done by France between the North and the South.

Camus will give expression in literature almost entirely to the Nietzschean “ Programme “ for an art created in the South. He will achieve in the terms of style the great classicist style that Nietzsche saw it as an attribute of the South. The “tension “ between the “North” and the “South” is revealed in the novel “ With the death in soul “ where Prague of the North is in contrast with the light and feeling of Italy.

Still, we can speak about a “ Good North “ at Nietzsche. It is the period when he expected a Nordic Renaissance, a Germany of Culture able to unify Europe not only through the Reich of Bismarck but also with Nordic Mythology and German Classical Music (the last European event achieved by Germans after Goethe, in his view).

Nevertheless, had Nietzsche some intuitions about the possibility that the <North> might become a turning point in the direction of art and culture?

The fact that the “North” haunted all his life gives me the intuition that for the future he admitted such a possibility. The “South” might have used its generous potential and if the “West” and the “East” were seen only under the meaning of political confrontation, now is the time for the North to bring something new. Using the same theory of the “opposite contrast” that he applied to discover “the irrational” for the Greeks, we can see “ beyond “ his critics of the North what is valuable there.

When we speak about the “Scandinavian Model“ we take as a reference something that was created in the North, with a value to be emulated by other areas in terms of politics or management of the social institutions. In the last century it was already accepted that in the issue of the social protection the < North > was superior to other areas.

The spirit of the Music of the North, the Dionysian of the North, Time, secularism and individualism are signs of the ”North”

3. METHODOLOGY

The purpose of methodology is to find the best ways for approaching the fundamental relation of my thesis: “Nietzsche” and the “North“. The concept of the “North” is the most important here as a research problem and the investigation of it on different levels will structure the thesis .I have to find in my thesis the meaning of the “North” for Nietzsche: if there is a “philosophical”, “historical”, “political” or “geographical “ “North” at Nietzsche, where from shall I get answers for those questions? And what does the “North” mean on all levels in whatever concerns Nietzsche?

Most likely I will find the answer for some questions in the very of Nietzsche’s writings: in his books and that is already dictating a kind of plan of work; but not only: there are other books about Nietzsche where it is possible to open new understandings about the “North”. Also, authors who are speculating about the philosophical or aesthetical influences of landscape and geography over a certain creation are able to offer some suggestions, as I will try to demonstrate later. Not too many, though, on the Internet which makes from such a thesis a possible generous one.

Without any doubt the issue will raise other additional questions; from them the most important could be a question on today’s political level concerning the “North” in the European Integration and if there is a Nietzschean legacy for a United Europe. The answer would be a conclusion of my thesis.

On my work, on the way, there is the danger to get more than just one perspective on the subject. From this point of view any new information should concern myself only if it is correspondingly with Nietzsche’s definition, understanding and interpretation of the “North”; as a whole, with the importance of the “North” in Nietzsche’s philosophy. This approach is trying to look for something similar with some of his most important concepts such as the “superhuman” (ubermenschlich) or the “Eternal Recurrence“.

All those considerations seem to indicate that primary sources are more important than the secondary sources, so I will give priority to them. Primary sources refer to all the books written by Nietzsche and to the most “classical“ works done by other authors about him.

For example, I wonder if it is possible a decent approach today, without the fundamental contribution of Martin Heidegger in Nietzschean issues. The author of "Sein und Zeit" not only considered Nietzsche as the last great metaphysician, but also as a kind of prophet for the future Human Being. For that reason the greatest part of Heideggerian comments is given to Nietzsche.

But even in what could be "primary sources" I can not give the same extension to all of Nietzsche's works; from the point of view of my thesis, from the start some books are more important than others: for example, "The Birth of Tragedy" and "Ecce Homo" seem to me to be more important than the others because of the basic concept of the "North". Nevertheless, I have found different perspectives on "the North" done by Nietzsche in "Thus Spoke Zarathustra", "The Twilight of the Idols", "Beyond Good and Evil", "La Gaya Scienza", "The Genealogy of the Morality", "The Antichrist", "The Wagner Case" and "The Will to Power".

With some specific aims my intention is to give more concreteness and specificity for the "big" issue of my thesis and research that is "the North". It is something to investigate by reading, research and by making comparisons among the different meanings of "north" at Nietzsche. Here it is important to state that the work of interpretation of the texts will be essential. I'll try to look not only for Nietzsche's understanding of a certain "North", but also for what a context, not necessarily with reference to the "North", might offer.

This will go beyond Nietzsche's view in a very specific moment. It will be connected with his work as a whole, with the past or future of Nietzsche's understanding of the "north".

This kind of approach will be close to hermeneutics. For that I will use what could be a research hypothesis: the assumption that in some of the most important Nietzschean concepts (such as "Dionysus") it is hidden the "North", as Nietzsche understood it; or that some of the features of "Zarathustra" are taken from Nordic Mythology where there are strong symbols such as Odin, (Nietzsche, Friedrich, "Opere complete", vol.5, "Asa grait-a Zarathustra", I- IV, 2004).

To make this "interpretation" I need to have the whole "picture"... a full understanding of all of Nietzsche's life, books, letters, references of his friends or former students to him. Only after that I can find the meaning of a certain paragraph, which, for example, refers to the "North".

In that respect specific aims will be to demonstrate that:

- The “geographical” north is at Nietzsche a matter of “cultural space “ that extends our understanding of the “north” beyond its limits.
- The “cultural “ north is a matter of an evaluation taken by Nietzsche from a comparison done with the culture of Ancient Greece and Europe as a whole.
- The ”historical” north is rather a disappointment from the point of view of a United Europe.
- The “political” north, once an ideal, it is something with a sense towards the political “south”.
- All previous understandings of the “north” must find an end and an achievement in Nietzsche’s philosophical and metaphysical “ North”, which at him is something as a desideratum: the “North” as the place of Dionysus, the God of irrational and music which has to meet the “South” with Apollo, the God of measure and rationality. Without this “North “ the future of Europe and of the World would not be complete.

Several references to the “North” done in Philosophy of Culture and Literature are giving some good premises for a deeper investigation of the “ North” at Nietzsche .The most important here is Lucian Blaga, a Romanian Philosopher, with his understanding of the Style as a result of the landscape (Blaga, Lucian, “Opere“, vol.9, “Trilogia culturii“, 1985).

Albert Camus is coming with a whole Programme about the revival of the “South” as opposed to the “North” in literature, art and life itself. It is a kind of “programme” opened by Nietzsche before Camus. The last finalized in terms of essays and literature many of Nietzsche’s intuitions.

Hermeneutics as an interpretation of the text (Nietzsche’s books) made a necessity for me in taking as a reference the figure of Martin Heidegger.

More or less, that can work, also, as a theoretical framework: for example, to think just at one of the authors which I have mentioned: Camus in his essays, using Nietzsche’s influence is writing about the culture of the future which should be “Southern” as opposed to the “North”.

Music of the “North“ at Grieg and Sibelius is an expression of the “Dionysian”. If “Apollo”, the essence of the plastic arts (because he is the God of “Light” and” Sun”) is more representative for the South, then the Music which is coming from the irrational “Dark” and “ Dionysus” is more representative for the “North”; but here in an extended Nietzschean “North” I include also not only the Scandinavian Space but the German one, too.

On the political level concepts such as “West” and “East” have become more than just a geographical indicator; they speak about a history, mentality, confrontation, culture and values. The political relevance of the “North” is a task to be pursued.

My personal background with visits in Finland, Sweden, Norway and Denmark brought me (which I am from the “South”) closer to a discovery of the “North”, at least on an artistic and mentality level. It is something that might help to understand better Nietzsche’s interpretation of the “North”: he wrote his most important books while in the South.

In my view at Nietzsche the “North” is mainly a philosophical and metaphysical concept. It is an abstract concept that does not exclude other interpretations of the “north” at Nietzsche; but the very fact that it is the most abstract, in comparison with other concepts, gives determinations for other more concrete “faces” of the “north”.

In my thesis this “metaphysical” north will, in accordance, be the most important.

I will try to find what is the “North“ about starting with some premises.

With the value of examples I take two of his works to prove a continuity in his obsession with “the North”: the first and the last to be published, “The Birth of Tragedy, Out of the Spirit of Music”(1872) and “Ecce Homo” (1888). In both of them Nietzsche advocates about the necessity of the “irrational” in art, philosophy and life. This kind of irrationality, often, is regarded by Nietzsche- in “The Will to Power “ in explicit terms- as something specific for the “North”. In his first books is seen as something new and positive for the human being and for Europe. At the end of his life this “North” has to meet the rationality of the South.

Nevertheless, this irrational feature of human being takes the name of the God “Dionysos” .As a cultural rebirth Nietzsche advocates about the release of the “ Dionysian “ which is to be found in the music of the North (Wagner’s influence in that moment).

In "Ecce Homo" considers that Dionysos, as the God of life's exuberance, has to become the sign of the future tendency of humanity, free of religious beliefs.

What I will try to prove by interpretation and by using then all of Nietzsche's works is the fact that "Dionysos" is nothing but the "North", which had to receive a mythological or poetical name, even if at the Ancient Greeks it was the god of Drama and Theatre.

But this "North" (to be read "Dionysos") is at Nietzsche a very complex and subtle concept, something as a Value for the future of humanity.

In my thesis I will try to find how many features of the Mythological and Aesthetical North are in the features of Dionysos and, also, using the philosophy of Nietzsche, in his desire for a better humanity.

Again, it is important to emphasize that this more implicit "North" does not exclude other interpretations of the North done by Nietzsche in different other books and in different periods of his life.

The research question will determine the configuration of my methodology.

"Which is the meaning of the < North > in Nietzsche's works?" as a question, it will make my research to be a qualitative one. It should consist from an effort of interpretation of written texts that belonged to Nietzsche seen in the context of his entire legacy. It is not just about the interpretation of the words, even if on my first step I can not avoid an inductive approach: different meanings of the " North" at Nietzsche will "shape" my first understandings of the relation and later I will be able to "extract" a more general perspective.

The subjectivity of my research is obvious; the life of Nietzsche and remarks of intellectuals who knew something about him and the "North" may correct my interpretation.

But the most important interpretation, I think, will take part later after I will have access to the whole "picture": that is the <North> at Nietzsche, before him and after him...which is putting the interpretation on "speciae eternitatis", on a historical, contextual and cultural level. The temporal distance is the premise, which I need for the feature of objectivity at my thesis; at least the only one that I can see somehow. The best for this purpose is hermeneutics and from this point of view I have an indication, also, for the theoretical framework of my research.

The theoretical framework given by interpretation will enable me to look for the original and right meaning of the “North” at Nietzsche.

I see my research as a process of interpretation and permanent correction and approximation of the basic concept of the “North”, even though (as a proof of the qualitative methodology), somehow I have an intuition of the deeper understanding of the “North” by Nietzsche. After the historical, biographical and cultural step only hermeneutics can bring me closer to the philosophical or metaphysical meaning of the “North”.

The conclusion of the research after interpretation could be an understanding able to open a new “horizon” for the very meaning of the North even on a contemporary political requirement.

The first moment consists in finding the concept of “North” in all of Nietzsche’s books and then, using the specific context, will be an attempt in looking for different meanings of it. In a second moment there will be an effort for organizing those extracts in more general concepts.

The analysis of the general concepts, comparisons between them may conduct to some of Nietzsche’s understandings of the “North” and his position about this “North”.

Those three moments will be pursued and developed as the structure and material of the chapter “4 “ of the thesis, which is also an attempt for an answer to the question “What is the North at Nietzsche?”

However, those moments are the easiest part of the research, because when we deal with such a metaphorical and oracular author we have to use a work of interpretation.

That is not possible without having the whole “picture” of Nietzsche’s work and all the implications of his concepts. The big issues of his philosophy might help us to discover other deep understandings of the “North”. That implies, also, a permanent dialogue between different periods of his life. For example, on the purpose I named two of the subtitles of the thesis “The Good North “ and “The Late North“. “The Good North“ is “the North” of his youth when he believed in Wagner, German culture and Scandinavian

Mythology as, when he gave credit to the Reich of Bismarck, a way for a “Nordic Renaissance“. “The Late North“ is “the Bad North“ from his last works, “the North“ of great disapprovals when all hopes were put in a classical and sophisticated “South“. It is a kind of embodiment of a Nietzschean legacy for the future. Many of the features of this legacy make the description of the “North“ of our days, such as “individuality”, “secularism”, which are used for the description of the “today“ North, as a result of my very own experience there.

In this respect it is impossible to be very objective in my research. My final conclusions will be a result of perspective, interpretation and even creation coming from myself. But this kind of approach could bring a new “light” on Nietzsche’s philosophy.

In this very point it is important to mention that I intend to use the same method implied by Nietzsche when he approached culture, history or religion: a “psychological” interpretation. Often he said about himself “ I am a psychologist “ with culture, the meaning being that he was able to go beyond and deeper than official interpretations. He found in art or history exactly the opposite of what was once accepted. Beyond the rationality and serenity of the Ancient Greek art he “ saw “ irrationality, sexuality, “ taste” and horror of Death. It was what he called with a name of a Greek God, Dionysos.

I will take the liberty to use such a method with Nietzsche himself trying to find arguments. For example, my intuition is that with all his hard late rejection of Germany and the North, he remained despite his intention very German and very Nordic, otherwise we cannot explain the better and earlier reception of his work in the North. A letter from his correspondence is more than enough to sustain such a point of view. It is addressed to a Scandinavian, Georg Brandes, teacher at the University of Copenhagen and among the first to translate Nietzsche in Europe.

“I am quite sincere glad that such a good European and missionary of culture, as you are, will be for the future among my readers (...) Of course that will bring for you some problems. I myself, I have no doubt that my works are, somehow, still <very German>“. (Letter to Georg Brandes, Nice, 2 December 1887, Nietzsche, Friedrich, “Aforisme. Scrisori.” 1992, Paragraph 1 and 2)

I am in a process of developing a Concept in relation with an author. Is the relation between Nietzsche and the North A kind of “discipline” of mind might suggest for me the necessity of a multiple analysis in which that relation will be followed on different levels: political, philosophical and cultural.

My major is in Political Science, so the political level is, somehow, the purpose of the philosophical or cultural stage. This is the result of a conviction, that the final fulfillment of philosophy should be the social life of the human being and, on the other hand, the importance of culture for today’s tremendous process of the European Integration. The chapter “The Political Perspective”, will be focused on such a purpose.

At a glance it seems that the ambition and the subject could be too vast. But with a suitable measure between philosophy and politics and with the permanent “outline “ of the benefits of Nietzsche- “the good European-” and culture for Europe, the goal is achievable.

In what was written about Nietzsche, so far, the importance of “ The North “ was not emphasized enough. And yet, “ The North “ haunted all his life and, more important, his works. Despite how he considered himself, he was nevertheless a German philosopher who came after the long tradition of Kant, Hegel and Schopenhauer.

That means first, an effort to define what “ North “ is in Nietzschean terms. Then, how much that “ North “ has influenced his evaluation of culture, religion, history and politics, it should be analyzed.

The most important is Nietzsche’s opinion about the “North“ from the perspective of the “European“ and the relevance of it, for what is happening today in our Continent.

Are the advantages or the difficulties of the Integration possible to be explained using Nietzsche’s own critique of the “North“?

The “implicit biographical North” is important in my thesis. His letters are able to offer an answer in that matter. Nietzsche’s family background was a Protestant one. He studied in Protestant German Universities and arrived later to the conclusion that the German Philosophy was the result of the Protestant Priest. Also, he assimilated Luther and the German Culture with that of a “ North “ which destroyed the unity of Europe given by the

South through Catholicism. Nietzsche as a student was interested in the Nordic Mythology, something to occur, again, under the spell of Wagner.

The “North of culture“ will include not only a German poet such as Goethe, but Dostoevsky, as well. All of them have influenced him and, probably, Goethe, the most. Here, I can extend my research to prove how some of Dostoevsky’s main ideas have echoes in Nietzsche: the “ Superman “ as the creator and “Happiness” as a State out of Time are just two of them. In that respect, St. Petersburg and Scandinavia belong, from the same cultural perspective, to the “ North “. Good examples to sustain such premises of mine are those of the Swedish August Strindberg and Danish Georg Brandes who were among the few to understand Nietzsche from the very beginning. By using the case of Georg Brandes –he explained Nietzsche by the expression of “ aristocratic radicalism”, translated him and kept a course about him- I will demonstrate that Nietzsche had a good reception and perception in the “North“. Despite his reserves, the “North“ itself preserved special affinities with him.

Quite unique is the controversial situation of Goethe who, from Nietzsche’s perspective, even though a German, so a Nordic, is passing by the creation of himself to the status of the European and is “ announcing “ the” Superman”. Important here is that Nietzsche sees “ the European “ with necessity in relation with Culture, something to be taken in consideration in the creation of the today Europe.

“The Philosophical North“, when in relation with Nietzsche, will take in debate the already classical Nietzschean critique of Kant, Hegel and Schopenhauer. He took distance towards Hegelianism more from the “ Southern “ perspective of the Ancient Greece and Italian Renaissance. Nietzsche due to the “ South “ achieved the position of the “ Good European“.

In the “Metaphysical North“, Nietzsche is sublimated in the symbol of Dionysian, as is structured by Nietzsche in “The Birth of Tragedy“ (Antologie, “De la Apollo la Faust“, 1978). This perspective might be new. I will try to demonstrate using even examples from the history of music and art, that the spirit of music is more specific to the North, while the Apollinic is more Southern.

From my point of view it is not accidental that a trend such as Expressionism in painting had had such a success in the North. The reason is that the amount of Dionysian and “music” from it is more important even when we speak about an Apollinic art pre-eminently. On the other hand, the number of classical composers given by the “ North “ in comparison with the “ South “ could be another argument. Nietzsche “gave“ the spirit of the music to a Greek God-Dionysos-, but it is debatable how much his own “nordicness” has contributed to that. That is what I mean by the concept of “Metaphysical North“ .To such ideas it is my intention to give a profile in the subtitle, “Dionysos of the North“.

One of the most important moments of my thesis has to relate the political ontology of Nietzsche with the “ North “.

That is necessary because it must be proved that he was not a nationalist. He moved away from Wagner; the analysis of the evolution of his relation with Wagner will be relevant. (“The Wagner Case“, Nietzsche, Friedrich, “Cazul Wagner“, 2004). It is the reason why I have considered necessary to analyze the relation between those two personalities: Wagner seen as an expression of the North and Nietzsche.

Nietzsche moved away from the Reich of Bismarck and from Bismarck himself because as a “good European“ he correctly saw a danger for the unity of Europe in any nationalism that took place among European nations. It is probable that having in mind the Ancient Greece he rather saw Europe as a Federation of States or as a Community of Nations with a common culture and background. I think that this view has still “ future “ for understanding the only way in which the European Integration can succeed.

What could be new in my thesis is first an attempt in extending the meaning of the “North”. I haven’t done that choice accidentally; after all, I am registered in a Master Programme that tries to accomplish “ Nordic “ issues. From what I have asserted previously, it is obvious that in relation with Nietzsche, both Goethe and Dostoievsky belong to the “North“ as do Weimar and St. Petersburg, as centers of culture. They are good examples of two personalities who achieved by individuality the universalism that goes far beyond geographical borders.

I have obtained this point of view by using the “South“ as a matter of reference. From this comparison it came for me a larger understanding of the “North“ and on the political level a “Programme“. In today’s political discourse the process of the European Integration is too often seen just in “West – East“ terms. For a “Good Europe“ the North-South integration - as Nietzsche “felt“ it- could be as important as the previous one.

Some research questions to help my investigation in the future might be:

- Did the Protestant background of Nietzsche’s family influence his later attitude, understood as a psychological revolt?
- Does Luther belong to the “ North “ when compared with the Catholicism?
- Could Dostoevsky be assimilated with the “ Nordic “ meditation, when he himself is a preacher of the Eastern Orthodox Christianity?
- Is the “ Dionysian “ and the Spirit of Music a feature more specific to the “ North”, than to the “South“? Could this be sustained with concrete examples taken from the European history of music and art?
- Could we speak about a “Metaphysical North“ at Nietzsche? What does it mean?
- If Goethe is the personality used by Nietzsche as an example for the definition of the “European“, does that “Cultural“ feature still defines Europe in comparison with other Continents? For example, when compared with America?
- Does Culture have any relevance in today’s shaping of Europe? Could it be used as an argument in political negotiations?

“Nietzsche and The North” is a relation. But it is a relation to be investigated, mainly in Nietzsche’s books. It is, also, a matter of looking in any other sources, which could be related with it.

But it should not be forgotten that this approach might find relevance in the political reality of today, which is concerned with European issues. That is because, when we think about the “North“, at least here, we mean the “North“ of Europe.

4. WHAT IS THE NORTH AT NIETZSCHE?

4.1. The Description of the North

When Nietzsche is making references to the North his perspective is a cultural one. It is the reason why the geographical, religious and historical North is “taken” by Nietzsche beyond its limits of definition. In other terms the cultural North is giving shape for all the others.

The second step done by him is an evaluation of the North with the result of an early “Good North“ and a “Late North”, the last considered inferior to the classicist South. Nietzsche is doing that from his premises of the “good” cultural North and from the very way he understands philosophy.

From all the “pieces” of the North it is possible-in my opinion- to raise the “Nietzschean North” somewhere on a metaphysical level, a kind of Dionysian spirit that has its expression in the Music of the North.

4.1.1. The geographical North-(The Body)

“My natural readers and listeners are from now Russians, Scandinavians and French “
(Nietzsche, Friedrich, “Ecce Homo“, 1991, The chapter about “The Wagner Case” Part 3).

First I will try to find from a strictly geographical point of view what areas are entering in Nietzsche’s definition of the North. After that I will try to demonstrate that even simple references to geography have a philosophical premise - that of the “Body”.

It is out of question why Scandinavia is the “ very geographical North...The “Good North“ has a lot of determinations from the Nordic Mythology and Nordic history as long as they will “verify” his philosophy of life and the exigency of the “path” toward the genius.

Personalities of culture from Scandinavia will be among the first to acknowledge the novelty of his philosophy. Until the end of his life he had a good relation with them and, somehow, “kept” Scandinavia in the good North.

With Russia he found deep spiritual and biographical connections. Dostoevski was a revelation for him. He had the intuition of the philosophical and psychological force of

Dostoievski without knowing what will be the great novels of the Russian writer: “Crime and Punishment”, “The Demons“, “The Karamazov Brothers”, where, on a literary level, there is all of Nietzsche’s debate of the morality and religion. In his life time there is no cultural personality to be as much connected with him in spirit as Dostoievski. On a biographical level he was in love with Lou von Salome, the daughter of a Russian general. The relation was broken and left certain marks in his life. Lou von Salome will be later a part from Freud’s best scholars at Vienna, in the study of the psychoanalysis. Freud found a lot of suggestions about the Subconscious in Nietzsche’s theory about the “Body”.

Russia as a whole was a deep mystery with a profoundness of spirit often missed by the modern Europe of the 19th.century. From a political point a view it was a reason why Europeans should be “good Europeans” and united in a Continent. By its size and a “taste” of time-the potential to wait hundreds of years to become greater- Russia was regarded as a permanent danger to Europe.

France is that part of the North admired until the end without reserves, for its classical style and for its history. In terms of culture, civilization and style France did not missed in the modern times the “meeting” with the Ancient Greece and Ancient Rome, as Spain did. On the other hand, as I will develop later in the thesis, the reception of Nietzsche in France was a matter of becoming “the spiritual leader” for a generation that was to come.

In terms of history France gave to the world the figure of Napoleon, the last great European after Goethe, and struggled with him to give a political unity for the whole continent.

For some achievements like that, Nietzsche has an explanation that keeps us on the realm of geography; “There is another reason that justifies the pretension to superiority: in the French character is realized a quite successful synthesis between the North and the South, what gave for them the possibility to understand many things and to pursue in doing many other [...] their temperament periodically oriented in the direction of the South, in which is pouring from time to time the bubbling of the Provençal and Liguric blood, protects them by the insipid-gray terrible horizon of the North, by phantom-notions without sun and blood.“

(Nietzsche, Friedrich, “Dincolo de bine si de rau“ (Beyond Good and Evil), 2006, Part 8, “Peoples and countries”, 254)

In comparison with Germany of his time France knew how to define the North by South and vice-versa; “ Even now in France there is understanding and echo for great men [...] who know to love the South when they are in north and know to love the North when they are in south”.

(Nietzsche, Friedrich, “Dincolo de bine si de rau“, 2006, Part 8, “ Peoples and countries”, 254)

When Nietzsche was a student and until 1870 (it was about the time of the conception of “The Birth of the Tragedy”) Germany was for him a part from his Good North In that moment Bismarck, Schopenhauer and Wagner seemed to be European figures and “labels” of a kind of German Renaissance with Dionysos in its spirit.

The Reich was too nationalistic to make a real unity from Europe. From his point of view historically Germany has failed being too “provincial” and with too many complexes... For a “psychologist”, as he wanted to be, the arrogance of the Germans was a mask for their weakness. Wagner became “provincial” in his eyes by anti-Semitism and gave up the “Dionysian Revolution” and essence of his music by becoming in the end a Catholic...this was for Nietzsche the meaning of the “ Parsifal”. Schopenhauer in the “late North” had a meaning only as an “educator”. As a philosopher his teachings would have “kept” the human being too much out of the essence of life. Suffering and pain are better than nothingness or to avoid them, would have argued Nietzsche.

After I have established the “ borders” of the North at Nietzsche, I will use two quotations from “ Ecce Homo “ (Nietzsche, Friedrich, “Ecce Homo“, 1991) to see how “pure geography“ is raised to a philosophical concept Body that will become a real “Programme” for life.

“The answer: those small things-nutrition, the place where you stay, the climate, entertainment, the whole matter of the selfishness- are by far more important than everything that was considered so far to be important”. (Nietzsche, Friedrich, “Ecce Homo“, 1991, the chapter “Why I am so smart” Part 10)

“Nobody is free to live anywhere; and whoever has big problems to deal with, that put on work all his potential, has in such a matter a very limited choice.

The influence of climate on metabolism, the power to make it slowly, to make it faster, goes so deep that a mistake in the choice of the place and climate not only may alienate somebody from his mission, but can make it inaccessible; he cannot deal anymore [...] A small laziness of the organs that became a bad habit, it is enough to transform a genius into a mediocre one, in a “German”; [...] The rhythm of metabolism stays in a direct relation with the mobility or the laziness of the feet of the spirit; the <spirit> itself is just a manner of this metabolic rhythm“.

(Nietzsche, Friedrich, “Ecce Homo“, 1991, The chapter “Why I am so smart”, Part 2)

Such a description of the way from metabolism to the spirit expresses the difference between Nietzsche and the German Classical Philosophy. At Kant, Fichte and Hegel the main reality of the existence is a spiritual one. The real life and world – the existence coming through senses –was considered by German Philosophy to be secondary and apparent to the ideal. Nietzsche is overturning that perspective by sustaining that the existence of the “common” is the only one to be. “Spirit” and ideal in the whole “economy” do not mean as much as the Body.

The “Body” is that reality that is sustaining the senses by which we receive that real existence.

“In all the times people had a belief in the body, as being our most authentic property, our safest shape of existence, on short our ego, more than they trusted the spirit” [...] (Nietzsche, Friedrich, “Aforisme. Scrisori.”, 1992, “The Will to Power”, Posthumously Aphorisms, the 80’s)

“It is enough the fact that, so far, the belief in the body continues to be stronger than the belief in the spirit.“

(Nietzsche, Friedrich, “Aforisme. Scrisori.” 1992, “The Will to Power”, Posthumously Aphorisms, the 80’s)

In that order it is vitally important in what geography the Body works.

This point of view should be connected at Nietzsche with his sickness that followed him from quite an early age. It must have been important in his meditations.

When every change in the weather determined a real interior drama he acknowledged the relation between geography, weather, food (“The best kitchen is the Piemontese one”- Nietzsche, Friedrich, “Ecce Homo“, 1991, The chapter “Why I am so smart” Part 1), body

and creation. To take care of the spirit means to take care of the place where you stay, the food what you eat and in general terms to give more importance to the very small things which were considered not to be important, so far, by philosophy and religion. Life becomes a “gymnastic” and a “protocol” that is giving the measure and the value of somebody as much as the spirit. A fat kitchen (in his opinion) made the Germans to have a heavy spirit in history and culture. The food from the South corroborated with a certain blue sky might be responsible for the classical taste in whatsoever.

If the world given by senses is the most important, then the body is the metaphysical support for the whole existence. In this perspective the body is more than just the “biological” reality. From my point of view Nietzsche cannot avoid to give a spiritual dimension to the body. He couldn't cut himself completely from the Classical German Philosophy that, somehow, prepared his Nihilistic Programme. Maybe for this reason Heidegger went further in sustaining that Nietzsche was the last great metaphysician.

On the whole as geography is more than just geography, so the body is a deep and mysterious reality. It is one of the points from where Freud started his meditations. What is dionysiac in the human being, the lust for food, sex and power and so far have been repressed by religion and education in the name of the spirit will be called by Freud the Subconscious. In the “economy” of the existence – as a part of the body - they were more important than the ideal part of the personality. It was the same for Freud.

4.1.2. The religious North (Nietzsche and Luther)

It is debatable if Nietzsche had so many critics for another personality as he had for Luther. The intensity of the critics is another matter of great interest in a meditation about the relation of Nietzsche with the North.

“Luther, that calamity with the face of a monk, has reestablished the equilibrium of the church and, what is one thousand times worse, Christianity, in the moment when it was defeated”.

(Nietzsche, Friedrich, “Ecce Homo“, 1991, The chapter about “The Wagner Case”, Part 2)
The investigation focused on such a relation cannot be avoided due to the fact that Luther and the Reformation have influenced the mentality of the North.

I have found just two positive references done by Nietzsche -in all his books- about Luther as a personality. As a writer he considered himself the third to come with something new in the matter of the German Literary style after Luther and Goethe; “My style is a dance” (Nietzsche, Friedrich, “Aforisme. Scrisori.” 1992, Paragraph 6; Letter to Erwin Rohde Nice, 22 ferbruary1884). He placed “Thus Spoke Zarathustra” in such a privileged place. On the other hand he considered that the translation of the Bible realized by Luther founded the German Literature because it was focused on the power of the spoken word of the German Vicar; the purpose of the translation was to be spoken to the many and not to be read. This was an advantage that gave power to the word in the “North”.

Otherwise, Luther and the Reformation are responsible for many of the great errors of the North.

His rejection of the Protestantism might have a biographical explanation in a bigger picture of a revolt against his own background. All of his ancestors were Protestant Vicars. He grew in a medium “full“ of Protestantism and began Theological Studies. This moment of his life is well expressed in literature by Thomas Mann in “Doctor Faustus”; the inspiration for the main character, a German Composer, is Nietzsche. There are a lot of meanings why Nietzsche was seen as a personification of the Faustian and Dionysian essence of the German Soul.

The first critique of the Protestant North comes from the comparison with the Renaissance. The Renaissance was the only notable attempt tried by Europe in going back to its very roots, the Ancient Greece and Ancient Rome. In his views he was deeply influenced by Jakob Burckhardt, his friend, whom he venerated until the end and who was the authority in the matters of Renaissance.

As a Philosopher of Individualism it is understandable why Nietzsche preferred by far the Renaissance to the Reformation.

“[...] and everything that happened from then (The Renaissance – *o.n.*-) it is the great reaction of different instincts of the mob that fights against the individualism of that era“.

(Nietzsche, Friedrich, “Aforisme. Scrisori.” 1992, Paragraph 2; Letter to Franz Overbeck, Leipzig, oct.1882)

“The Reformation gives for us the plebeian and illiterate counterpart of the Italian Renaissance. Coming from related impulses, The Reformation, in the regions of the left behind and unrefined North, had to disguise those impulse religiously- in the North of Europe the notion of the superior life has not become independent from that of the religious life. (Nietzsche, Friedrich, “Aforisme. Scrisori.” 1992,” The Will to Power”, Posthumously Aphorisms, the 80’s)

Nietzsche finds that at the very roots of the Reformation there has been an instinct of the North that wanted to be itself. At Luther-Nietzsche thinks- it was just a matter of an envious monk who couldn’t understand the sophistication of Leon X, when he visited Rome.

For the German Nobilities and Kings from Scandinavia the Reformation was the long waited good excuse to take the wealth of the Catholic Church for purely political reasons. A possible “Will to Power of the North” doesn’t seem to justify in his eyes the Reformation. Nor does the fact that the Catholic Supremacy on Europe was a matter of political interest and lust for wealth.

Nietzsche as a “good European” and the German Philosopher as an admirer of the Ancient World had critiques about the Reformation. He goes until a speculation of a kind of psychology of peoples.

“It seems that the Latin races are much more penetrated by their Catholicism than us the people from North are penetrated by Christianity; as a result the lack of belief from the Catholic countries has a different significance from that from the Protestant countries, being a kind of revolt against the spirit of the race; at us it signifying rather a return at the spirit (or at its absence) of the race. [...] We are badly gifted for religion “.

(Nietzsche, Friedrich, “Dincolo de bine si de rau“ , 2006,”Beyond Good and Evil”, Part 3, The “Religious Phenomenon”, 48)

The meaning of this fragment is that the North has a spiritual predisposition for the absence of religion and accordingly a fundament for secularism.

The Catholic Church gave a unity in spirit for the whole of Europe in the Middle Age. The Catholicism was in spirit- since Constantine the Great- the heir of the Roman Empire and due to its teachings the Europe of barbarity had a way to the Ancient Greeks. It is true that

from Nietzsche's point of view, even though the North adopted quite fast Christianity, it never did it completely leaving a premise for the Reformation.

The Catholic Church was close for obtaining a remarkable political unity too. It is enough to think only at the extension and power of the Habsburg Empire, before the Reformation, when it covered a good amount of area from Europe. In that period the Catholicism took the place of an ideology for the Empire.

Together with the Reformation Nietzsche as a good European had a lot of invectives for the religious wars of Europe from the beginning of the 16th centuries. It was as a kind of "Revolt of the North" done in the name of the Reformation. German states and Sweden of Gustav Adolfus II might have been successfully, but they broke the political unity of Europe for centuries.

What Nietzsche is missing here is the great fundament for individuality and maybe secularization for the North that the Reformation has began. The Reformation turned its subjects with their Being from the authority of the institutions towards their interiority. In Catholicism the respect for authority resembled the respect for the Roman State of its citizens.

After centuries of Reformation in the north of Europe the degree of the spirit of individuality and secularism is greater there than in the Catholic South from today. Of course, even in the South of Europe the spirit of the secularism and individuality is growing but, still, in comparison with the North there is a notable difference. The Scientific spirit and its consequences on the whole of humanity .can explain some of today symptoms of the mentalities. But for the today difference between the North and the South, in the explanation for some features of mentality, thinking and behavior, the Reformation and the religious North have their contribution.

It is interesting-as a comparison- that in my opinion, the North is more secularized even than the East of Europe that came after a long period of atheism. I have just one ideological explanation for such a paradox; the Communist promise of a perfect society had something from the perfect life after death promised by Christianity. On the other hand, the difficult material life in the Communist countries influenced a belief in souls as a matter of compensation that gave a meaning to a life otherwise without meaning.

The German Philosopher fails to notice the good impact of Luther and the Reformation in shaping the individuality that he preached with such a consequence.

Nietzsche had respect for old institutions and traditions despite his constant attacks against Christianity. The explanation for it lay in the fact that traditions and institutions are keeping differences and ranks among people; on the realm of the institutions they verify the fact that people are different.

The influence of the Reformation on the Classical German Philosophy is another “sin” of the religious North.

In his opinion the German Philosophy has never managed to surpass the doctrine of Luther and Christianity. For instance, Kant with all his admiration for the French Revolution remained until the end in the “borders“ of a Christian message. Its “transcendentalism” and its “moral aim” was in Nietzsche’s view a kind of Christianity highly abstract and very German in method and systematization. Hegel had a respect for the Prussian State and authority with obvious suggestions coming from Luther’s appeal to obey the lords of the land.

“The Protestant priest is the grandfather of the German Philosophy, the Protestantism is the peccatum originale (the original sin) of it“.

(Nietzsche, Friedrich, “Antichristul“, 2004, ”The Antichrist”, Chapter 10, Paragraph 2)

The “peccatum originale” of the Protestantism for the German Philosophy rests in the fact that as any other kind of religion is making the promises of another and ideal perfect existence. The “transcendentalism” of Kant or the “Absolute Spirit” of Hegel become –on an abstract and complicated level- the same promises disguised in philosophy; “the Ancient sun somewhere far but passing through hoarfrost and skepticism the idea becomes sublime pale northern and from Konigsberg” (Nietzsche, Friedrich, “Amurgul idolilor sau cum se filosofeaza cu ciocanul”, 2004). The result is the same-in Nietzsche’s terms as long as –both Christianity and philosophy-they are creating a “wall” of abstractions between individuals and the real life. In this line it is not a surprise anymore how a philosophy as that of Hegel with the promise of the perfection- the perfect State-it influenced the Marxist model of society.

How important was in his meditation that division between North and South, from which I have taken as an issue of my master thesis the North, is proved by what he wrote to Peter Gast from Naumburg in October 1879. In it he defines a specific religion by a specific national spirit: "In the present moment it seems to me that is nothing else than a problem of national northern of southern taste the fact that we as people have a preference for Luther instead of Ignatiu de Loyola" (Nietzsche, Friedrich, "Aforisme. Scrisori." 1992).

4.1.3.The historical North (Nietzsche and Germany)

As for other different "types" of the "North" the historical one receives a profile given by his philosophy and by a cultural perspective.

It is understandable why Germany has a special place in the historical North and why I need to put Nietzsche in relation with his country. Most of the interpretations realized by Nietzsche about the North, from a historical perspective, take Germany as a reference. When he writes the North he means Germany and vice-versa.

The large attention offered to Germany proves two things: he understood how important was Germany and the North for the history of Europe. The other thing was that in the spirit of his philosophy he saw himself as a kind of Prophet of old times who has the right to be merciless with his people as long as he cared about them. We should not forget that "Thus Spoke Zarathustra" is written in the spirit of a Prophet from the Bible (Nietzsche, Friedrich, "Opere complete", vol.5, "Asa grait-a Zarathustra", I- IV, 2004). When about History he wanted to be more than just a historian or just a philosopher. His reproach for historians, philologists and philosophers has been that they were nothing more than some scholars lost in research with no relevance for their time or times to come. The historian's "escape" in the past is another way of avoiding to live the present time, as the religious man is avoiding the present by losing himself in an abstract future of another existence. He had the ambition in giving a "direction", in terms of values, that might produce changes in politics and society. In many respects this was the way he understood the purpose of philosophy. The most important aspect of his critique of Germany, as we will see, was that their historical facts missed the spiritual or the cultural dimension. For him only great spiritual acts made great history.

Compared with the classical South that gave the Ancient World, the North was just something else that needed to be circumscribed and defined from a historical point of view. Many of Nietzsche's interpretations about the North are taking as a reference that classical feature of the South.

It is obvious that a scholar with a classical formation as Nietzsche was, took in his "discourse" about the North classical points of view.

For the Romans the North was a strange place and a big question mark. Caesar, Tacitus and later Madame de Stael were the predecessors of Nietzsche in making a "profile" for the Germans.

Those general premises of Nietzsche's interpretation of history were necessary for a better understanding of his comments.

As with the "geographical North" or "cultural North" we have a "good North" and the "late North". In the last Nietzsche is enthusiast about the South and vehement about the North.

The "Extreme North" or Scandinavia will be treated as a mythological or a part from the "early" history of the North. His evaluations-if we do not take in consideration the religious wars of Scandinavia for the cause of the Reformation-about that period are in general positive

"[...] Roman aristocracy, the Arabian one, Germanic, Japanese, Homer's heroes, Scandinavian Vikings- they all are the same".

(Nietzsche, Friedrich, "Genealogia moralei", 2006, "The Genealogy of the Morality", The First Dissertation, 11.

From the historical North France is again privileged for the classicism of Louis XIV. It is the period when France made the education for the whole of Europe. France imposed its supremacy not only as the main military power of Europe but-more important-as a model of culture. The French literature, the French architecture, the French fashion were followed in Berlin and St-Petersburg because they were superior to other countries and classical in style. The nobility from France of that period was in Nietzsche's view very close to the aristocracy from Ancient Greece. They had the consciousness of their superiority in whatever they did and the innocence that resembled that of the Greeks.

The Revolution from 1789 was for Nietzsche one of the greatest attempts and achievements of the mob, of the masses, against superior people and against a superior model of life. The Modernity was-in his view- in many respects a “heir” of The Revolution because it is continuing the supremacy of the “many”- by public opinion and newspapers- on the “few”.

Even for the French Revolution Nietzsche finds a responsibility for the spiritual North thinking, probable, as Carlyle did, that the root of the Enlightenment was the Nordic Reformation.

“; <modern ideas>, too, are a part form this Peasant Revolt of the<North> against the<Southern Spirit> more cool, more equivocal, more suspicious, that raised in the Christian Church the most valuable monument”.

(Nietzsche, Friedrich, “Stiinta voioasa“ (“La Gaya Scienza“), 2006, Book 5, 358)

In this comment the historical South is superior to the historical North being more elevated- the Reformation is regarded as a peasant’s movement- and more individualist. In accordance with a point of view developed previously in this chapter about a “Psychological Feature” of nations from north or south, not the Institution of the Catholic Church have shaped the profile of the South but vice-versa.

Napoleon, of course, was more than just an “event” of France or of the North. Following one of Nietzsche’s explanation about the superiority of France due to the fact that it united the North with the South, Napoleon was a Corsican with a French background.

Even so, he was the last Great European after Goethe because- Nietzsche believed-he was prepared by thousands of years of history as an accumulation for his appearance. He was rather the product of a very old world; it could be something true here at Nietzsche...In Saint-Helen we find Napoleon as a “product” of the Classic World: he knew Corneille and all the big writers of the Ancient Classical Time.

The relation of Nietzsche with Germany was a tormented one. Mostly he criticized his country as few German personalities did that so it is, somehow, strange in what degree he was later embraced by the German Nationalism. He wanted to be perceived later more as “good European” rather than a “good German”; there is no doubt about that for me from all his important works that I know.

When he was young he strongly believed in a “good Germany”.

In 1866, when Prussia took the cause of all the German states on its own, he was a sustainer of Bismarck. In 1870 in the French-Prussian War, again, it was a matter of honor to be on the Prussian’s side.

About in the same period-when he wrote “The Birth of The Tragedy” (Antologie, “De la Apollo la Faust“, 1978) - he correlated what he considered to be a Cultural Revival of the Dionysian with the “birth” of the Reich of Bismarck. Very soon it was obvious that the historical North will not achieve his expectations.

“Who has force is able to give up the spirit <it may disappear -are the people from Germany thinking- still we’ll have the Empire>“

“The Twilight of the idols”

(Nietzsche, Friedrich, “Amurgul idolilor sau cum se filosofeaza cu ciocanul”, 2004)

This sentence of Nietzsche should be correlated with one of Bismarck’s to understand the Philosopher’s disappointment: “What is imposing respect to the other from us is the amount of army of Prussia”.

Did Nietzsche see in that announcement of Germany’s militarism its destruction in a continent that should be united by cultural meanings?

In the same books he makes a statement in contradiction with his admiration for Napoleon. Napoleon as a general used the same means to unify Europe as Bismarck used to unify Germany.

“The Culture and The State are opposites “ (Nietzsche, Friedrich, “Amurgul idolilor sau cum se filosofeaza cu ciocanul”, 2004,”The twilight of the idols”, Chapter: What the Germans are missing, 4).

In the same way of reasoning Nietzsche thinks that he has an explanation for the bad reception of his books: victories of Prussia missed a cultural base, an ideology for Europe, a Programme for the “other” .As he correctly saw in the future, German Militarism was proved not to be enough to make a unity. At least Napoleon announced a platform of a unity based on old traditions and institutions-Catholicism and old monarchies- with a new nobility of merit and modern civil right.

“I have touched at the sensitive point a victorious nation-I have shown that its victory was not a Cultural event“.

(Nietzsche, Friedrich, "Ecce Homo", 1991).

If we consider "Ecce Homo" (Nietzsche, Friedrich, "Ecce Homo", 1991) as a legacy for all his ideas and life, than the final evaluation of the Germans is a harsh one.

"They have on their consciousness all the great crimes committed against culture for about four hundred years". (Nietzsche, Friedrich, "Ecce Homo", 1991, The chapter about "The Wagner Case", Part 2).

"The Germans have plundered Europe by harvest, by the meaning of the last great époque, the époque of the Renaissance in a moment of a higher redistribution of values, in which the noble values that tell <Yes> to life, those that are a fundament for future, have obtained the victory instead of the opposite values..."

(Nietzsche, Friedrich, "Ecce Homo", 1991, The chapter about "The Wagner Case", Part 3).

Is there a personality from the history of Germany that Nietzsche has respected and admired?

It seems that the only one was Frederic II the Great of Prussia;"[...] this great free-saint, genius among the German Emperors" (Nietzsche, Friedrich, "Antichristul","The Antichrist", 2004)

The explanation could be in the qualities of Frederic II that made the portrait of the future "Superman": genius, culture, will to power, individualism and great achievements.

4.1.4. The Good North

The Good North is an evaluation of the North done by Nietzsche in positive terms. It was expressed at the beginning of his works when he invested many hopes in the future of the North and of Germany. This is the explanation for giving in my thesis the title Late North for negative references about it.

Not all the comments from the "late Nietzsche" are negative about the North and I rather preferred the name the Good North.

Despite the disappointments with what Nietzsche expected from the religious North, historical North, philosophical North or the "North of the Art" in his philosophy he kept

something important until the end of his life. It is a concept that among others he considered to make the specific difference with other philosophies: the concept of the “Dionysian”. More than others features, the Dionysian was a specific character for the North.

The same affirmation and vitality of life from the Dionysian probably have qualified the mythological North and the early North to “enter” into the Good North. In that case from a geographical point of view references are for the “extreme North” or Scandinavian North.

In “Beyond Good and Evil” (Nietzsche, Friedrich, “Dincolo de bine si de rau“, 2006) he will make a connection between the values of aristocracy, values of the creative elite and the morality of the Vikings, a population from the extreme North that have not been affected by Christianity.

“<By stone is the heart which Wotan is putting in my breast> it is said in an old Scandinavian Saga; it is done so by good reasons because it is a word that came out from the soul of a proud Viking. Such a man is proud precisely by the fact of not being born for compassion: that is why the hero of that Saga makes addition as an advertising: the one whose heart is not dour from youth, will never have a dour heart” (Nietzsche, Friedrich, “Dincolo de bine si de rau“, 2006, “Beyond Good and Evil”, Part 9, “What is aristocracy?”, 260).

The very meaning of what is good and valuable has to come under scrutiny. Going to the early history of the extreme North as a Philologist he makes speculations about the language as receiving meanings from what was really the best in humans.

“The very German word of <gut>: doesn’t it mean maybe der Gottliche, the man of the divine race? And wouldn’t be identical with Goth, the name of a nation, but initially of a certain nobleness?”

(Nietzsche, Friedrich, “Genealogia moralei“, 2006, “The Genealogy of the Morality” ,The first Dissertation, 5)

The perspective for a sentence like that can be reversed and to ask ourselves, why wouldn’t be vice-versa?

From this “Nietzsche” and from this “North” took the German nationalism some of its inspiration, but if compare this moment with Nietzsche as a whole personality -the

Nietzsche from the late North too-we can understand that it went too far. By his formation, background and experience of the South what was Dionysian and irrational in the North had to “meet” what was “Classical” to be complete. To prove such a point of view I will use an example taken from the “late Nietzsche” or from the “late North” in which the German philosopher is malicious about the same mythology; “The assimilation by Wagner of old legends and old songs, in which the erudite prejudice thought to see something Germanic par excellence- today we almost laugh by something like that- the re-flowering of those Scandinavian monsters with a thirst of enraptured sensuality and spirituality”. (Nietzsche, Friedrich, ,”The Wagner Case“ “Cazul Wagner“, 2004).

I think that this is the right chapter to introduce Dostoievski as a personality that has a place without any reserve in the good North. It is more than the fact that the Russian writer is a “product” of St-Petersburg, the most European town of Russia since Peter the Great. I don’t know any other creator in that time to have such a “brotherhood” in spirit with Nietzsche.

Even though Nietzsche didn’t know the last novels of Dostoievski, their thematic was the same. What Dostoievski has expressed in literature through his “dark” personage, Nietzsche has finalized in a “Philosophical Programme”. Of course personages such as Sonia Marmeladova, Aleosa Karamazov or Zosima have a Christian Message and it seems that their “voice” is the final legacy of Dostoievski. But Maskin from “The Idiot” is profiled in the manner that Nietzsche thinks Jesus -the real one was (Nietzsche, Friedrich, “Antichristul“, 2004). A particular idea from “The Antichrist” is very similar with one of Dostoievski that would change the whole spirit of the Gospels towards a more philosophical approach... In the way I understood Nietzsche from “The Antichrist”, Jesus would have never promised happiness and salvation in some other existence, but this one. The greatness of his message was that he tried to teach people to be happy, whatever their life might be, due to the fact that any life in absolute value should be happy and justified, so “saved” just because it is. In “The Demons” of Dostoievski (Dostoievski, Feodor Mihailovici, “Demonii“, 1981) a personage as Kirillov has huge similarities with “Zarathustra; “; “The life exists, death does not exist...”; “...not in eternal life but in the eternity of the life from here. There are moments when time stops to flow and eternity is coming”. “For me there is not an idea superior to that that God does not exist. In my support is the history of mankind. Man did nothing but to create a God...”; “ If God does

not exist, that means that everything is in my will and I have the obligation to affirm my free and absolute Will”.

(Dostoevski, Feodor Mihailovici, “Demonii“, 1981, The second part, Chapter V)

In those sentences of the personage Kirillov-which is an alter-ego of Dostoevski we find the Nietzschean idea of the “Eternal Return”, the “Will to Power” and the man as the supreme creator after he acknowledged that “God is Dead”.

In the same novel another character Nikolai Stavroghin is the embodiment of Nietzsche’s radical aristocratism -as Georg Brandes has defined Nietzsche’s message Nikolai Stavroghin is raising a big question mark for all the Values of Morality: “...not only I have lost that feeling, but Good and Bad, in themselves, do not exist-that was convenient to me-and they were nothing but prejudices ...” (Dostoevski, Feodor Mihailovici, “Demonii“, 1981, Chapter “ At Tihon” or “Stavroghin’s confession”).

In one of his last books Nietzsche regrets that a psychologist as Dostoevski was not a contemporary with Jesus, because we would have had another Jesus than the figure from the Gospels, who was a late creation.

When he wrote “The Birth of The Tragedy” (Antologie, “De la Apollo la Faust“, 1978), the music, culture and history of the North with a Dionysian essence were the big hope for a return of Europe to that peak represented by the Ancient Greeks.

In that moment, without any differentiation, Wagner was for him the Prophet of the German Resurrection because he was the strongest “voice“ for a return to the “irrational” and “musical” priority in art. Wagner was, as a friend, mentor and personality a part of the Good North.

Schopenhauer was more than just an educator. He represented the Good North in philosophy because in German Philosophy (Schelling kept the rational tradition despite the irrationality from his philosophy), he was the first to sustain that the essence of the whole existence was an irrational factor, the “Will”, something to be found in his concept of the Dionysian. By doing that Schopenhauer broke the long line of Rationality in German Classical Philosophy that had such a glorious destiny at Kant, Fichte and Hegel.

Bismarck was in 1870 a Good product of the North. He united not only the Germans in a Reich but it was a promise that with the Cultural background of the Germans he will try to give unity in spirit and, later, in a political structure for the whole Continent.

Those promises of the Good North of Nietzsche's youth failed to fulfill their Dionysian potential and "died" somewhere "on the road". In his last books he rejected all those beliefs. He "kept" only the concept of Dionysian, for himself and for the explanation of his philosophy, in the Late North as something valuable and good.

We may ask ourselves if there is something common in the rejection of so many different personalities that made a big part of the amount of the "good North".

On the other hand what happened that a country as France or personalities such as Frederic II, Goethe or Napoleon –all Dionysian forces–remained in the Late North as the Good North?

The difference is coming from the fact that all those personalities have united in themselves the North and the South, as the Greek Tragedy was a combination of the "Dionysian" and "Apollinic". They never gave up the "Dionysian" factor of the North, which was an essence of them. Schopenhauer betrayed the Dionysian ideal of life when he valued a kind of Hindu and Buddhist attitude towards life. Wagner did the same by becoming a Christian at the end of his life; "Nothing more unhealthy in the middle of our unhealthy modernism, than this Christian pity. To be physicians in this case, to be without pity (...) is a part of ourselves, it is our way of loving people, by it we are philosophers, we those people from the far North" (Nietzsche, Friedrich, "Antichrist", 2004, "The Antichrist", The end of chapter 7)

The last quotation could be a Nietzschean definition of the North from the perspective of secularism; the North was less religious than the South and it is why in the future could be the most secularized place in Europe.

Bismarck failed to meet the Culture.

But what Goethe ("the last German for whom I still have veneration" in Nietzsche's opinion, Nietzsche, Friedrich, "The Twilight of the idols", "Amurgul idolilor sau cum se filosofeaza cu ciocanul", 2004), Frederic II and Napoleon had extra and remained from the beginning until the end in the Good North was, as I mentioned, their acceptance of a

classical Southern model. Due to it they were complete personalities, they have achieved not only the best from the North but they have surpassed it towards becoming good Europeans. Doing that they are announcing the future European and the future Superhuman.

I think that only now I am in a position to define what the “Good North” means for Nietzsche. It is that kind of North which without giving up its specific, essence, individuality is completing itself by a “marriage” with the South. Otherwise, any other kind of North, that could be geographical, historical, religious or of art fails to fulfill its essence, purpose or mission and by doing that remains in a “provincial” or “nationalistic” state of mind or spirit. In other terms a provincial North remains blocked in a North that will be without culture just a geographical, religious, historical or philosophical one.

4.1.5. The Late North

The “Late North” is the North as is evaluated by Nietzsche in the last period of his life and in his last books. It is why I will use as a reference only his books that have appeared in 1888 and what was published after he died In 1889 he was already in a bad and severe mental condition.

Almost everything that belongs to the South is better and superior when compared with the North. This attitude comes after a period when he stayed mostly in the south, in Italy and in the south of France.

It must have been connected with his sickness and a better effect of the climate of the South on his temper. He wrote to Carl von Gersdorff, Sils-Maria in June 28th “[...] this region is for me a blood relative and even more” (Nietzsche, Friedrich, “Letters”, “Aforisme. Scrisori.” 1992, Paragraph 4).

Another reason is a resentment that he had for Germany, where he received only critiques and a bad reception for his books; “We find refuge [...] there, where we are not re-mentioned appearances of morality and tenderness of that northern nature” (Nietzsche, Friedrich, “Aforisme. Scrisori.” 1992; “The Will to Power”, Posthumously Aphorisms, the 80’s)

The success from Scandinavia and France saved his entire Late North from an absolute rejection.

It is like having the intuition of an end in activity he tries to make a correction for what might have been too idealistic or naïve in his previous expectations.

What could make a difference with other observations of himself about the North is now maybe a lack of nuances and a plus in the intensity of the tone. In terms of style he is going more and more to the aphoristic shape from “The Will to Power” published after his death by his sister and containing his private “laboratory” of ideas.

When Nietzsche writes about “The northern lack of naturalness” (“The Will to Power”, Posthumously Aphorisms, the 80’s) he tries to define the absence or the difficulty of a style in the North.

He never had good words for The Reformation. Now they are taken at the extreme of his rejection: “The Protestantism, that impure spiritual shape and boring of decadence, in which Christianity knew to conserve itself so far in the mediocrity of the North” (Nietzsche, Friedrich, “Aforisme. Scrisori.” 1992, “The Will to Power”, Posthumously Aphorisms, the 80’s).

Once Nietzsche recognized that the old tradition of the Church contains an element of culture and civilization for other regions of Europe, otherwise barbarian.

Now his reproach for the German former elite is that it didn’t resist to the Christianity. In the North of Europe the process of passing to Christianity had the consistent help of the kings and nobility from there. Otherwise is difficult to explain how fast the process took place. The best example is that of King Erik of Sweden: St.Erik who in 12th.century made the transition to Christianity.

“The German nobility-actually the nobleness of the Vikings was in its element. With the help of the German sword, of German blood and German courage the Church made the war of death against everything that was noble on earth.

We may say here many painful things. The German nobles is always in history without high culture” (Nietzsche, Friedrich, “Antichristul“ ,”The Antichrist”, 2004, Chapter 60)

The German Music once considered to be the essence of the German Renaissance by Nietzsche now is considered inferior to that created in the South. Nietzsche keeps from it- as Goethe- only Mozart (“...I don’t want to listen to another music”, Letter to Franz Overbeck, Leipzig, October 1882) (Nietzsche, Friedrich, “Aforisme. Scrisori. 1992,”Letters”, Paragraph 5).

Beethoven is a European personality but he enjoyed too much the French Revolution. In his music Nietzsche discovered the Spirit of his time: big masses being in movement as the Absolute Spirit of Hegel in dialectics.

No German composer of his time is at the high level of somebody as Bizet who represents in the music what is the best in the South.

Wagner is ridicule exactly for being a symbol of the North: “...we are going out from the damp North, by all the fog of the Wagnerian Ideal” (Nietzsche, Friedrich, “Cazul Wagner“, 2004,”The Wagner Case”, Chapter 2).

In “The Wagner Case”, Nietzsche wrote: “Are not maybe (those German youths) as Wagner himself relatives with bad weather, with German weather?

Wotan is their God and it is known that Wotan is the God of the bad weather”.

(Nietzsche, Friedrich, “Cazul Wagner“, 2004,”The Wagner Case”, Chapter 10, the last paragraph)

The very “heart” of the Northern mythology, once a part of the Good North, and its fundamental myth in connection with a feature of the North was degraded to a reality inferior to the South.

Nietzsche again is going too far which-in my opinion-contradicts him as a Good European. The German Classical Music is one of the greatest achievements and monuments created ever by Europe, as valuable as the building of the Gothic Cathedrals and the Paintings of the Italian Renaissance.

5. LIGHT, DARK and SONG in NORTH

If the light is the condition for the plastic arts, then the music “grows“ in the dark. The lines, shapes and colors have no meaning without the light. People living in the South are investing their emotions mainly in the purity of light when they deal with existence in an artistic manner.

It is not an accident what painting, sculpture and architecture have become in the history of mankind under the blue sky of Greece. From all the gods “Apollo“, the God of light, was “in charge” with that and Nietzsche “raised” in “The Birth of Tragedy“, the term “Apollinic” as a symbol for the arts created in light.

From the same perspective the Renaissance should have appeared in Italy (“the Heir” of the Roman Empire) and nowhere else: “The Renaissance still remains for me the peak of this millennium;“ (Letter to Franz Overbeck, Leipzig, October 1882) (Nietzsche, Friedrich, “Aforisme. Scrisori.” 1992, Paragraph 2).

The Renaissance with Leonardo da Vinci, Michelangelo and Rafael was in its essence an “Apollinic“ phenomenon.

The postimpressionists (where the foundations of the modern plastic arts are to be found) were looking for the same clear, pure and special light of the South. Following Delacroix who went even further south in Africa just for colors, Cezanne, Van Gogh and Gauguin made a “Programme“ from establishing the premises of the future of art in the South.

“What is impressing me here the most is the transparency of the air; you cannot have any meaning about that, because we do not have something like that in our country (Holland *o.n.*). (Van Gogh, Letter to his sister, Arles, June 1888) (Gogh Van, Vincent, “Scrisori“, Vol I, II, 1981, Chapter XIV – Arles, Paragraph 10)

The case of Van Gogh, by origins and consequences has only apparently a strange similarity with that of Nietzsche and the North.

They both are “products” of the North and, in my opinion, even though they have struggled to surpass in themselves that North by South-and gave a tendency in that direction-until the end the music of the North and the Dionysiac of it is what defines them the most.

Not only have they created the best of their work very close geographically one to the other (Arles and Nice in the south of France), in the same period (1888), but both rejected mysticism even though they had something mystic in their personalities. They became crazy almost simultaneously.

Van Gogh is at the origins of Expressionism not accidentally .It is the most musical the most Dionysiac and the most Northern from the artistic trends of the 20th.century. By a necessity of “style” and a similarity of soul was the Expressionism so enthusiastic adopted in the North (Munch, Kokoschka).

In his letters Van Gogh is making explicit references to the music, as Nietzsche considered his philosophy a strange music in German language...“eloquence that became music” (in “Ecce Homo” he wrote about “ Thus Spoke Zarathustra”) (Nietzsche, Friedrich, “Ecce Homo“, 1991)

“Maybe La Berceuse is nothing but an attempt to express little from the musicality of the color from here” (Van Gogh, Letter to Theo, 3 february, 1889) (Gogh Van, Vincent, “Scrisori“, Vol I, II, 1981, Chapter XIV – Arles, Paragraph 5).

Many months of darkness in the north of Europe take another “ direction” if we agree that art is, also, a matter of compensation for life.

This is the moment when the Song is becoming the meaning for a better and supportable life. When people from the North figure that it isn’t enough light to put their “interiority” in lines, colors, canvases and stone as they would like, they give more credit to the sound. The last can be developed even in the Dark if not, the absence and the disturbance of the light is more generous for the Song to come into being. After that is becoming a second nature, people from the North give priority to the music even when it must deal with the reality of the day and light. They make music from whatever they touch, even when they are painting.

It is known how the daylight and the predominance of the sun in the South makes the people from there to be exuberant, talkative and more than open one to each other. It might be the same influence of the Sun that the day is "longer" and from here a belief that, maybe, life could be longer. With an attitude turned to "outside", individuals are living longer one to each other and, in time, became less and less lonely and less individual.

Even in the North in summer months when they are invaded by Light people from there are open, more communicative, with a "sunbathed" attitude of life. In such moments it seems that everything from their interiority is put in the streets, in an atmosphere of joy and dialog, where the "other" is everything.

On the other hand the Dark has "shaped" the North in the spirit of a mysterious, deep and, mostly, sad music. It shaped the individuals in keeping the warmth of their souls hidden after the reserve, decency and isolation of the solitude. It is easier to understand why, among other reasons, the Protestantism-that turned the human towards his interiority-found its "best" space in the north of Europe. The Dark has already prepared the "soil" for such a Reform in the souls.

Today the spirit of the real "individuality", announced by Nietzsche to be a feature of Europe, together with secularism, is in Scandinavia more developed than in other areas.

The Song and the spirit of the music are specific for the North.

Inside it the individuality of Scandinavia is better expressed in the "melodic line" .The Dionysian of the Scandinavian Music is not destroying the individuality as is doing Dionysos of the South, from the Greek Tragedy or even the Dionysos from the German Classical Music: "The German music is even from now European music more than any other, because only in it we find the transformation suffered by Europe through Revolution; only the German musicians know to express the popular masses on move (...) It should have been evaluated if that contempt for the melody, more and more extended today, as the degeneration of the melodic feeling at Germans does not express a democratic disrespect as a result of the Revolution. This is because the melody expresses such an open joy for the legality and such a disgust for whatever is becoming, for whatever is shapeless, arbitrary, that is as an echo of the old European order as a calling and a return to it ".

(Nietzsche, Friedrich, "Stiinta voioasa" ("La Gaya Scienza"), 2006, The last Book, 103)

The melodic line is the most abstract “translation” of the fluctuation of the emotions and the essence of the musicality. In my opinion, Scandinavian Music has a melodic line of a rare purity, simplicity, beauty and distinct profile as in classical music Grieg (is the best example) and from contemporary, pop music, “ABBA”. It seems to me that the “harmonic” in Scandinavia is secondary to the “melodic line“.

“The melody is the first and the most general element, which for this reason is able to suffer different ways of objectivity in different texts. In the evaluation of the people it is the necessary and the essential element“ (Antologie, “De la Apollo la Faust“, 1978, The Birth of TheTragedy, Chapter 6, Paragraph 2).

“About our modern music- the destruction of the melody is equal with the destruction of the idea, of the dialectics, of the freedom of the highest spiritual movements- a way of being heavy and obtuse...”

(Nietzsche, Friedrich, “Aforisme. Scrisori.” 1992 in“The Will to Power“, Posthumously Aphorisms, the 80’s)

5.1. Valse Triste

The small musical piece of Sibelius might not have the grandeur of “Finlandia”, or the big movements of the Symphony nr.2. It “retains“ everything from the features of the Scandinavian North. Between the exuberance of Grieg and Norway and the deep sadness of Tschaikowsky and Russia, the Valse Triste has something from both. The melodic line is not as profiled as in the “Concerto for Violin and Orchestra” but when it seems that it disappeared, is coming in a subtle manner again and again. When everything is becoming intense dramatic, something easy, pleasant and nice is coming out of nowhere in the front to brake that drama.

Nothing is “proposed“ with intensity and the melancholy is that of a gentle sunset near the sea. Such a feeling is so classical because it has something from the easy life of that South that Nietzsche wanted to be united with the North in a kind of style.

By all means, Valse Triste is northern having that loneliness, sadness and solitude unique and difficult to be understood from somebody who didn't live in Scandinavia. It is present in most of Sibelius's creations.

I would have liked to know under what sky was Sibelius when he wrote this piece.

5.2. Dionysos of the North

“As it is known, Dionysos is also the God of the dark“ wrote Nietzsche in “Ecce Homo“ (Nietzsche, Friedrich, “Ecce Homo“, 1991, the chapter about “The Genealogy of the Morality”). This sentence is proving my previous opinions about the Dark from the beginning of the chapter.

The formulation “Dionysos of the North“ tries to induce a specific difference with “Dionysos” as Nietzsche understood him as the God of the Greek Tragedy. Of course, even at Nietzsche “Dionysos“ takes the value of a “metaphysical reality“ that exceeds the borders of the Ancient Greece. It is more than just the God of the Greek Pantheon. The German philosopher is using this principle to underline a new tendency in the art and culture belonging to his country. “From the Dionysian innermost depths of the German spirit, there was raised a power that has nothing in common with the first principles of the Socratic culture [...]It is the German music as it appears in its strong and radiant élan, from Bach to Beethoven, from Beethoven to Wagner“.

(“The Birth of the Tragedy“, from Antologie, “De la Apollo la Faust“, 1978, Chapter 19, Paragraph 6)

Such a point of view is important because it is going far beyond art and culture: it is undermining the fundamental principle of the Western civilization and the most important value of our civilization.

According to Nietzsche the moment when Socrates appears in the history of Philosophy, is the moment when Science and Technology are born. The Japanese or the Chinese of today

might not be Christians but, they cannot avoid to be “Socratic”, in other worlds to use everything that from more than 2000 years gave for our life the results of the Science.

Those Socratic values have destroyed the Greek Tragedy and Dionysos, the God of life and the “label“ for the Pre-Socratic Era.

Nietzsche has a preference for what was before – the Pre-Socratic Era and Heraclitus as a philosopher- for a very important fact: the Socratic human being is transforming the search for the truth in the meaning of life-and worse- as something more important than the life itself. Nietzsche saw Dionysos as the symbol of the vital instinct of life and as the essence of it.

The great danger of the Socratic and Scientific attitude of life is the fact that once in the name of the truth or of civilization might destroy the life itself. The “dawn” of the “Nihilism” is the final chapter of the Socratic attitude of life. This point in Nietzsche’s thinking was of maximum importance in Heidegger’s commentary of Nietzsche. Heidegger’s remark “Only a God can save us now!“ is a epilogue on Nietzsche announcement of the “Nihilism”. The meaning could be the fact that only a return to a high belief in a Spiritual Principle of life can save humanity from the great power of destruction of the science. It is as the Socratic Reason of Socrates that has devoured Dionysos ends in devouring itself.

Nietzsche hoped that with the birth of the German Classical Music we are witnesses to a return at a belief in the Dionysian principle of life. The German Classical Music had its roots not in the Socratic Reason but in the irrational depths of the German Soul. This is the moment of Nietzsche’s belief in what I named in my thesis the Good North, due to the fact that through all his life he assimilated Germany with the North. He thought that with Wagner in music and Schopenhauer in Philosophy, the Good North will achieve what the South has produced with the Italian Renaissance.

“[...] I understood the German music as the expression of a Dionysian force of the German soul, I thought I hear in it a shaking from below the earth, by which the primordial force gathered from old times gave a way to itself finally...”

(Nietzsche, Friedrich, “La Gaya Scienza”, “Stiinta voioasa“ 2006)

In modern literature, the difference between Dionysos of the South and Dionysos of the North could be that between “Zorba” of Kazantzakis and “Gosta Berling” of Selma Lagerlof.

For the present thesis Dionysos of the Good North is the Metaphysical North that supports and gives a meaning for understanding all the other of Nietzsche’s commentary about the North.

It is a Value, a philosophy for life and the most abstract definition given by Nietzsche for the North. It is Nietzsche’s “ideal” about the North, a kind of North that-when he believed in it-should have been extended as a meaning of life, as a purpose of culture, art and civilization, that might save the whole human being.

In this respect only in this moment we have the answer for the previous chapter, “What is the North at Nietzsche?” The other references done by Nietzsche to the North have been just approximations for the Metaphysical North.

In other words, what is “the Metaphysical North” at Nietzsche?

It is Dionysos as the “Nietzschean advocacy for the primacy of life”, as it was expressed in the artistic productions of the North.

If we keep the meditation only at the moment of “The Birth of the Tragedy”, the North is Dionysos, which in art has the best expression in the music of the North.

If we go even further and we make a connection with the fact that as a philosophy for life he considered himself Dionysos, “Have I been understood? Dionysos against the one that was crucified...” (Nietzsche, Friedrich, “Ecce Homo“, 1991, The last sentence of the book), than, the Good North was Nietzsche himself. In the reversed mirror Nietzsche was the personification of the Metaphysical North.

After he was disappointed with Germany –and the North-because it was not able to impose by cultural meanings a Dionysian ideal to Europe, he manifested critics even for its music.

“On the other hand, I feel deeply insulted by a vulgar note in northern creations, for instance in the German music. Here is shame, the artist has debased in his own eyes.“

(“La Gaya Scienza“)(Nietzsche, Friedrich, “Stiinta voioasa“, 2006)

5.3. Being and Time in North

“We, the Germans, are Hegelians even if would have never existed a Hegel, as long as (in opposition with all the Latins) instinctively we give to the becoming, to evolution a deeper meaning and a bigger value than to what it <is>- we accept with difficulty a right for the notion of <existence>”.

(Nietzsche, Friedrich, “Stiinta voioasa“, 2006,”La Gaya Scienza”, Book 5, 357)

That sentence explains why in Nietzsche’s interpretation the “Metaphysical North” is a Dionysian one. Dionysos is the principle of the change and destruction.

Music is among different arts the one that retains from existence the less. In music the Time is more important than the Being. The certain premise of the North for the change and movement is verified by its predisposition for music and inside music for the melodic line.

What is a blessing for art and for a kind of philosophy –the Heraclitean one-becomes a curse when –after Nietzsche-we come down to history and politics. The lust of the Germans for change and becoming, by all means, was an attempt at Europe’s best moments in terms of history and politics. It is a reflex of the “late bad” North which by consequences has no excuse in his eyes.

“In the end, on the bridge between two centuries of decadence it became visible a force majeure, of the genius and will, strong enough to make from Europe a unity, a political and economical unity for the leadership of the world, Germans were those who, by their wars for the freedom have taken from Europe its significance, the miracle of significance in the person of Napoleon-and by that they have on their consciousness everything that followed, everything that is today here; that sickness and irrationality by the highest degree hostile to the culture that exists, the nationalism, by which Europe is sick, that endless division of Europe in small states, that politics of the small: they have stolen Europe by its significance, by its reason- they pushed Europe in a blind alley-Does anybody knows besides me a way out from that blind alley? A mission with enough greatness to connect together again the nations (in Europe)?”

(Nietzsche, Friedrich, “Ecce Homo“, 1991, The chapter about “The Wagner Case”, Part 2)

As a “Priest” of Dionysos, of change, of becoming and of Time, the quotation is a proof that for Europe, as a Good European he was an adept of the “Being”. That meant unity and stability for the Continent.

On a metaphysical level Nietzsche had the intuition of the Being and Time united in the formula of “The Eternal Recurrence”.

6. THE POLITICAL PERSPECTIVE

I have always considered the political perspective on Nietzsche as a kind of a possible purpose and conclusion for my thesis.

That is because of a number of reasons; the political discourse even if is done on a theoretical level, still, is more closer to a practical approach than a strictly philosophical one-my thesis should have a practical opening or suggestion at its end.

“The notion of politics has entered all in a spiritual war, all the images about power of the old society have blown up in the air-all that we have is supported on a lie; there will be wars as have never been on the surface of the earth. Just from me, there is on earth politics on a great scale“

(Nietzsche, Friedrich, “Ecce Homo“, 1991.The chapter “Why I am a destiny”, the end of the part 1)

Here is more than just a political interpretation done by Nietzsche. It has something from a prophecy and a Programme about the fact that politics should be understood at another level than it has previously been.

Nietzsche, himself, as a philosopher, rejected the dogmatic philosophy which could have been a danger in hiding the real world (the apparent one and the only one) from the human being; the very concept of The North in the title of my thesis has a précis geographical meaning but, also, a political one- it is the north of Europe- and that brings me to the point of taking in discussion Nietzsche as the Good European; not only the political thinking of the 20th century was influenced by him, but, more important, in such a nihilist environment, the future discourse will not avoid some of his works- here, it is not useless to remember that we are in a moment when Europe is looking for an identity on a cultural, ideological and political level.

In this respect, the purpose of this chapter is to investigate in what degree the relation between “the political“ Nietzsche and the North might have an impact on today’s political discourse; the end of the chapter could be an answer to this problem.

The first part will describe and evaluate Nietzsche's most important political ideas. They are to be found, not as much in his early works, such as "The Birth of Tragedy from The Spirit of Music", where the philosopher is concerned with meditation about the essence of art and culture, as in what he wrote in the middle and the last period of his life. It is why I will, mainly, take in consideration: "Thus Spoke Zarathustra", "Beyond Good and Evil", "The Twilight of The Idols" and "The Will to Power".

It is correct to admit that even in "The Birth of Tragedy" we have something to speak about from a political point of view, but having some aesthetic and philosophical premises. Here are some "themes", more or less, to occur, with different nuances, later.

This book, dedicated to Wagner, and under the influence of some of his ideas, doesn't give up any hope in the possibility of a revival of humanity done by the Spirit of the North, or by the Spirit of Music. It is a belief in the Instinctual part of life, as opposed and complementary to the order of the Apollinic South. It is obvious that in this point, not only on the cultural ground, the North- symbolized by Wagner-has a potential on a mythological and then on a political message, to come with something new, as an answer to the decrepit era of the modern time. This was the case, also, with the Ancient Greeks, who in the face of the horror of death, created the figure of Dionysos and the tragedy.

Dionysos, as Nietzsche has described it, is more a figure of the North. In this respect, with all his attempts and critics of the North done later to surpass and transcend it, Nietzsche was never able to cut himself from the "deep" North. This is the North of Protestantism, from his family background, the North of his basic Germanic education, the North of the German Classical Philosophy and the North of Beethoven. I mention that Nietzsche's call for a radical individualism, as opposed to traditional politics, has strong roots in the Spirit of Protestantism, described by Max Weber in "The Protestant Ethics and the Spirit of Capitalism". It was something like a hereditary formation that was to follow him even later in his rejection of the religion and Protestantism.

"The Birth of Tragedy" was published in 1872 and I guess that Nietzsche had, still, vague hopes about what Germany might bring to Europe; in 1870, at Paris, after the Franco-Prussian War, Bismarck created the new Reich and Germany emerged as the strongest state of the Continental Europe. It could have been a Germany of culture, able to sustain a Classicism of The North, of the same sort with what France of Louis XIV meant for

Europe. It was not quite the case and, later, Nietzsche distanced himself more and more from the Prussian State and official Germany, even though, in what is oracular, his attacks show, at least, that German Spirit couldn't be avoided.

In "Thus Spoke Zarathustra", where what we call "Nietzscheanism" is established, we find expressed in a prophetic way everything about politics, that will be later developed. Nietzsche considered it as his most important book and it is mandatory to take it in consideration and debate.

It is written in a style close to the Gospels because the "great war" of Nietzsche is with Christianity, the teachings of Jesus, God and two thousand years of traditions coming from here.

In a political understanding, if "God is Dead", as Zarathustra asserts, then all the political tradition and establishment that modeled our world is death and we have to see which are the implications for the future. In a mythological and aesthetical shape Nietzsche is investigating the consequences for Europe and the world of the nihilism, a reality that we have to accept, that, on the level of belief, values and Weltanschauung, is predominant in West Europe in 2007. To prove such a reality we have to notice that in the North or South of Europe, less and less people are going to the Church. They are more secularized in the North, though, than in the South. Things are more relevant when about the new generation of Europeans, who are even less religious in the traditional way.

In terms of religion belief in 2007 we face the same reality Nietzsche has signalized in 1884, with huge implications on the future of politics, because people act as political subjects according to their beliefs and interests. He was not the only thinker to speak about. It is enough to remember Feurbach or Marx. But when about nihilism he is the most important, due to the fact that with the death of Christianity comes to an end the fate of Socialism and any other Value that has explained our humanity, so far. The coming of the Nihilism is bringing in future the "death"-in Nietzsche's view- of the socialism and communism, too. That is because they are "relatives" of the Christianity, but adapted to the Modern Era, as long as they keep a belief in another future "perfect" society and turn the attention of people from the real life. The politics of the future and the politician of the future will be "free" from any rest of religious belief.

The humanity of the future must struggle for something entirely new if it wants to surpass “the last man”, with the best expression in the Communist ideal of the man.

For this very reason, monarchies and kings, after Nietzsche, are not any more a solution in Europe and in future, because the spiritual base of the belief in Monarch- “the representative of God on Earth”- is gone with the death of God. The expression of this turning point was “revealed“-in history- when Charles I Stuart and Louis XVI have been killed by Revolutions, something that could not be reversed.

We have today kings and monarchies in Europe or overseas, but by “constitutional monarchies” they have become from masters of people their servants and worse, writes Nietzsche, servants of so called “public opinion” and merchants who have money. Here Nietzsche is under the influence of Goethe, somehow, admired as a possible “peak” of humanity. Goethe was quite critical about the education done by newspapers and the bad influence exercised by the “many” on the “few”, real elites: kings, governs, nobility and artists. In this respect, due to the specialization required by industry on the run of modern societies for profit, individuals are less and less humans...they are broken and reduced to one dimension.

Keeping the “mirror”, if the whole transcendence is destroyed, then all the idols from the earth are annihilated. The old and real nobility, or aristocracy, has the same fate as the kings. In “The Will to Power”, the aphoristic work of Nietzsche, considered by many commentators to be more important than “Thus Spoke Zarathustra”, he writes about a kind of people who are more hated even than the kings: they are the real elites, individuals who just by their merit raise above the other. In essence, the king is, or should be, or was in the past, the first among the aristocrats. Napoleon or better, maybe, Frederic II are good examples. ”There is a greater hate for the image of a kind of superior people than towards monarchs. To be against aristocracy- a way of taking the hate of the monarchy just as a mask-“(Nietzsche, Friedrich, “Aforisme. Scrisori.” 1992, “The Will to Power”, Posthumously Aphorisms, the 80’s).

After Nietzsche a certain level in humanity can surpass itself and seek for progress only with an elite in charge and respected by the many, accordingly. But at the end of the 19th

century the old nobility and aristocracy is not able to play this role anymore being too much turned to that Past shaped by Christianity and a tradition, already surpassed by the evolution of humanity. This is the reason why in “The Twilight of the Idols” Nietzsche sees the parties and political doctrines connected to the tradition as obsolete.

“Whispered at the ear of the conservatives [...] a regression, a return in a meaning and in a certain way it is not possible. [...] There are even today parties whose dreamed purpose is to go back as a crab for all the things. But nobody is free to be a crab. We have no choice but to go forward, what I mean: step-by-step in decadence and this is my own definition of the modern progress...” (“The Twilight of the Idols“, in History of Political Philosophy, pg 841) (Nietzsche, Friedrich, “Amurgul idolilor sau cum se filosofeaza cu ciocanul”, 2004)

“O my brothers, our nobility should not look backwards, but rather forward“.

(Nietzsche, Friedrich, “Opere complete“, vol. 5, “Asa grai-a Zarathustra“, I- IV, 2004,”Thus Spoke Zarathustra”,Part 3 “About old and new tables of laws” 12, the 9th sentence)

The suggestion might be that we can speak about the new nobility only after the Post-Modern Era, composed by individuals that have already passed through the sacred “fire “of the “Nihilism“.

From that premise Nietzsche is predicting the emergence of the “great dictator“.

“A great despot might appear, a sophisticated demon, who with benevolence or brutality to rule over the whole past, to make it to be a bridge...”

(Nietzsche, Friedrich, “Opere complete“, vol.5, “Asa grai-a Zarathustra“, I- IV, 2004,”Thus Spoke Zarathustra”, Part 3 “About old and new tables of laws” 11, The 3rd sentence)

Nor has the liberalism more chances to be the solution of the future on the realm of politics. Not only in “The Will to Power” calls “liberalism” as the other name for mediocrity but he extends his contempt to capitalism. For him the liberalism is the political doctrine which is sustaining the struggle for money and is fighting for a “free Space”, where economical competition should take place. Liberty is understood only when about money. But success in terms of money cannot define an elite or the new aristocracy; on the

contrary...a sign of a real noble individual it is not, for sure, to be rich, neither, poor, but to endure the material difficulties with dignity and even humor (“The Will to Power” and “Thus Spoke Zarathustra”).

“What means (among other features-*our note*) to have distinction?[...] The endurance of poverty and lack of things, and illness”.(Nietzsche, Friedrich, “Aforisme. Scrisori.” 1992, “The Will to Power”, Posthumously Aphorisms, the 80’s)

Here is maybe the moment to risk-from my point of view- a comparison of Nietzsche with Max Weber.

The fact that The Reason of Modernity (and that of The West) it is in the essence of Capitalism is not making more valuable the liberalism. For Nietzsche we should return back to the Pre-Socratic Philosophy, that one before the Reason discovered by Socrates and which is a turning point in the Birth of the West. The Nihilism itself is nothing but a moment in the “adventure” of that Reason.

For Max Weber the Reason is the “tool“ used by the Capitalist (to be read here as “the Protestant”) as a way of obtaining, maybe, the Salvation for the Christian believer of the “Other World” that follows after death. At Weber such a belief and the Reason explains the success of Capitalism, in terms of mentality.

Nietzsche through Zarathustra proclaims that there is no “Other World” after death, there is not salvation and Reason is a tool too, but used as an instrument of the human to subdue the nature because of the essence of the human which is the Will to Power.

The only salvation is in this existence, the only one given to us, and the salvation consists in becoming better and better than we are...on the road to the Superman, a very subtle and difficult ideal to define and concept of Nietzsche.

That brings us closer to a comparison with another political doctrine and philosopher, who, in the same manner, hasn’t accepted the “Other World”: Karl Marx.

Nietzsche never mentioned Marx but made frequent evaluations about socialist doctrines, which were more and more popular in his time.

Even though the socialism does not sustain a belief in a life after death, by proposing a very remote and a so-called “perfect society” for all the members, it is not so far from Christianity. For Nietzsche it is another kind of covering the real existence, the real society, and the real life from the human and by doing so, another attempt in making human individuals less creative. The hidden purpose of such a doctrine and political system is to destroy the emergence of an aristocracy for transfiguration of the “many”-who become equals- in tools for the very few in the name of an ideal society. It is one of the moments of the last degradation of the humanity.

It must be mentioned here that Nietzsche is referring to that socialism that is more closer to Marxism, where the Dictatorship of the working class is justified by the creation of that remote, and impossible to attain, perfect society.

Despite that, Marxism as the Capitalism, is not able to make a progress in the future for humanity for the very reason that it is connecting that progress and transformation only to an economical base and explanation. But humans are and should be more than just economical subjects: in “Thus Spoke Zarathustra” the future Superman should take what was the best in the history of humanity. They can be, if there will be, more than just “biology” or “economy”; the best exemplars of man should be also: philosophers, poets, and great politicians. From that we can imply that Supermen should to come on the way of culture and education, but not only. Anyhow, he will not be a beast.

The idea here is that Marxism, as a Programme for the progress of humanity, is a mistake in itself because is reducing the complexity of the human being only to its biological and economical dimension.

In whatever refers to a political perspective we cannot avoid to make a reference, from this point of view, to Hegel. After all, both Marx and Feuerbach were on the beginning from the “left” of Hegel.

Where is the main difference between Hegel and Nietzsche? Somehow, Hegel is more than Nietzsche a product of “The Philosophical North”.

The difference is that Nietzsche with his ideal of the Superman and his society considers himself to be just “on the way”, in full Nihilism, while with Hegel, Hegelian philosophy and the Prussian State, everything is “frozen“ and done. Hegel thinks that in Berlin, in 1805, with his Philosophy the Perfect Spirit and the Perfect State have reached their highest peak. The same can be extended to the Perfect Politics, more or less.

For Nietzsche, Politics of the future and the Superman are still a Project.

A project is, as I mentioned, his conception about the future of the new political class and of the new aristocracy. In that letter sent to Georg Brandes, the Danish commentator of his books that I have already mentioned, Nietzsche considers the evaluation done by the last to his work under the formula “aristocratic radicalism” as being the most appropriate, so far.

By using such a concept Nietzsche underlines himself as an advocate of the best creative humans in politics. This is the vision for a kind of “nobility of the future”. That nobility should be an atheist one because it is coming after the great period of atheism. Nevertheless, individuals who belong to such an elite have a kind of “holiness” or “morality”, because they take the burdens of communities on themselves. In literature one possible approximation of such individuals is announced by the figure of the “Grand Inquisitor“, from “The Karamazov Brothers“ of Dostoevsky. His “secret” is that he doesn’t believe anymore in God, but he wants the happiness of humanity. On the same ground of universal literature, Camus was looking for a figure to symbolize that “atheist holiness” that Nietzsche was speaking about; it might have some features in Mersault from “The Stranger”.

An aristocracy like that is “radical” because even if it takes the best which belonged to the Past, is entirely different from former nobilities. It is highly cultivated and very courageous. They put themselves above small, miserable politics. They want a moral Reformation, also, and not just a blind fight for positions in the State.

The State itself is not representing anymore the real desire and the progress of people. On the contrary, the interest of the State, for Nietzsche, is and will be just to put people, as much as possible, under control. But the real problem of the State at the end of the 19th century is the fact that it became just a tool controlled by “money” and in such conditions is not interested in the progress of the society. Or, with other words, progress is admitted

by State just as rationalization of everything for making more money, for the sake of the same money.

6.1 The critique of Nietzsche's political ideas.

Maybe for keeping himself on a rather oracular or prophetic level, Nietzsche does not give enough concreteness and specifications for his vision of the political future. It might be the price paid for having in essence a philosophical approach, sometimes as obscure as that of Heraclit, whom he admired the most from the Pre-Socratic Philosophy. If that gives him the advantage, in some extents, in being actual- for example in issues concerning the Spirit of Europe - on other parts of his works, gave a free way to misinterpretations.

When about a political doctrine proposed for the future we have to guess in very general terms how it could be. Again, it might be a doctrine beyond politics itself; about it he could have believed that in future will be obsolete.

We experience today a total crisis of politics, dramatically cut from the interest and need of the majority of the people. The classical way of making public life (at least in the shape of political parties as it was inherited from the French Revolution) is more and more difficult to be done.

Maybe that is a part of Nietzsche's message.

On the other hand, when referring to the "new aristocracy", again, we do not have too many determinations. Things can go from here in many directions. It is the work of a political genius, less philosophical, the task to see and to find for his predictions a political programme.

As for now, in Europe and overseas the political doctrines and political practices do not make abstractions from notions and procedures such as: liberalism, capitalism, socialism etc.

6.2. Implications for a European Project

“By the very nation that I am coming from, I have the right to a view beyond the perspectives determined strictly local, strictly national, I don’t have to pay any tiredness to be a <good European>.

On the other hand, I am maybe more German than the Germans from today, no matter how much they would like to be pure Germans of the German Reich- I the last non-political German. And yet, my ancestors were Polish noblemen.”

(Nietzsche, Friedrich, “Ecce Homo“, 1991, Chapter “Why I am so smart”, Part 3)

It is strange how actual Nietzsche has become for today’s process of the European Integration. Strange because there are more than one hundred years since he died, and 20 years ago nobody would have predicted that a European unity and a European identity will be an issue.

“Europe” was an obsession that followed him after hopes about a Germanic or Nordic Renaissance were shattered. The Reich of Bismarck was too nationalistic in becoming a European phenomenon and he showed from that very moment that not nationalism is the way Europe should follow. It is still a legacy for today’s Europe, were a radical nationalism of one of its countries may be an attempt to its unity. It was an advertisement not taken in consideration by the Reich of Hitler and the consequences are known.

In that respect, at the end of his life he wanted a kind of unity between the North and the South. Despite the last criticism of the North of Europe, in his often repetition we need to guess that the “light” and “harmony” of the South cannot offer the European idea without the strange music of the North.

It is a premise with a generous potential in that moment or in the future. Because of the fall of the Berlin Wall, the European integration is seen more on the West-East direction and less on the North and the South.

When Nietzsche sadly remarks that after Goethe and Napoleon Europe hasn’t produced any other European figure but rather “ Provincial “ personalities, he means that Europe of the future should be one of Culture. Not only the “multiculturalism” of the European

Union is here but, also, the idea that Culture might be a link to connect different religions, nationalities, beliefs or traditions. From my point of view Culture might give the very difference in the future in comparison with other integrated areas in the process of globalization.

Nietzsche tries to define several times “Europe” and “The European Spirit”. A definition is coming when is going back to the very moment of the birth of Europe in spirit: that moment of synthesis done by the Greeks with the East.

“To rediscover in us the South and to stretch over us a Southern sky, bright, deep and radiant; to subjugate a Southern health and the hidden power of the soul; to learn step by step to enlarge more and more, to transcend the national limits, to become more Europeans and even Super-Europeans, more Eastern, more Greek- Ancient Greeks meant the first connection and the first notable synthesis of the East and by that the very born of the European Soul”. (Nietzsche, Friedrich, “Aforisme. Scrisori.” 1992, “The Will to Power”, Posthumously Aphorisms, the 80’s)

From this point of view he gave us the suggestion for a possible definition in terms of style: Europe is classicism and whatever is classic, is European. He doesn’t use quite the same terms, but the meaning could be in that direction when he writes about the “great simplification” and the “pure, great resume”. In other terms we may imply that the future European should have a classical education if he doesn’t want to lose its very essence.

We can use that in terms of geopolitics, also. Europe has the chance to make a historical synthesis between the West (U.S.A.) and the East (Russia).

Despite the “aristocratic radicalism” we find in “Thus Spoke Zarathustra” the other kind of radicalism, that of the individual: “the individual radicalism”. It is more than a concept: is a Program for the full realization of the Self, a step for Superman and more, because we can speak about the Self of a country, a nation, an artistic product, a political structure or a citizen. What is “individual” is beyond politics or whatever is general or abstract, such as ideologies and should transcend them...but Europe could be the place where everything what is individual is respected and protected.

“ I may even imagine confuse and faltering races which, in our hurried Europe, to need a half of century to conquer those poisoned accesses of patriotic spirit, limited at the ancestors earth, and to return to the Reason, I mean at the Good Europeanism”.

(Nietzsche, Friedrich, “Dincolo de bine si de rau“ , 2006, “Beyond Good and Evil”, Part 8, “Peoples and countries” 241)

7. THE RECEPTION OF NIETZSCHE IN NORTH

“;a foreigner, a Danish, was the one who had enough sophistication of the instinct and the courage to get angry against my so called friends...Would lectures at a German University be possible today about my philosophy as were kept last year at Copenhagen, by the one who was verified again by that as a profound psychologist ?“

(Nietzsche, Friedrich, “Ecce Homo“, 1991, Chapter about “The Wagner Case”, Part 4)

“In today Europe I feel myself connected only with French and Russian intellectuals”.

(Letter to Malwida von Meysenbug, 12 may, 1887; Nietzsche, Friedrich, “Aforisme. Scrisori.” 1992, Paragraph 4)

Both France and Russia entered for him in the “cultural circle “of the North, as I mentioned previously in the thesis. This was the Good North from where Germany was excluded for failing to make the synthesis between the North and the South of Renaissance.

After he discovered accidentally, in a library, Dostoievski it would have been impossible for him not to “feel” how close in “spirit” is his philosophy to major issues from the Russian’s literature. Nietzsche had quite fast the intuition of the high value of the Russian literature and he found a strange “brotherhood “ between him and Dostoievski as Psychologists.

France was admired all his life, by the author of <Zarathustra>, for the classical model of civilization and style that was developed there. He was translated in French from the time of his life not to speak about what happened after 1900, when a whole generation of young French writers took him as a spiritual leader (Gide, Sartre and Camus are just the most remarkable).

In his life he had a good relation with Hippolyte Taine, whom he regarded as one of the most cosmopolitan spirits of Europe and among the first to understand his works. Both shared the same admiration for Napoleon.

Few Germans have been so critical about their country as Nietzsche was. Germany was all the time considered as a part of the North; often when he made comments about the North, he meant Germany. But for him it was a matter of “aristocratic attitude“ to have intense feelings only about few and very precious issues.

It is why we should not receive a wrong image about Jesus, knowing the virulence of his attacks against the Founder of Christianity. They meant, also, admiration and respect for the premise of two thousand years of spirituality. In “The Will to Power“ he thinks that, “If there would be a God, he should, even if just for reasons of decency, to show himself in the world just as a human being.“ (Nietzsche, Friedrich, “Aforisme. Scrisori.” 1992) ,” The Will to Power”, Posthumously Aphorisms, the 80’s.)

His hostility towards Christianity came not from contempt as from the fact that he proposed exactly the opposite philosophy: the refuse to admit another existence and another life. One of the last sentences that he wrote before going crazy was in “Ecce Homo“: “Have I been understood? Dionysos against the one that was crucified...”

(Nietzsche, Friedrich, “Ecce Homo“, 1991)

This is probably the reason that while he lived he had such a bad reception in German Universities and on academic level. From the very moment that he published “The Birth of Tragedy“ he received virulent critics.

“I have my own readers everywhere, at St. Petersburg, at Copenhagen and at Stockholm, at Paris and New York- but I don’t have them in the field of Europe, in Germany...”

(Nietzsche, Friedrich, “Cazul Wagner“, 2004, ‘The Wagner Case”, in Foreword at “Nietzsche against Wagner”)

Nevertheless, students were reading his books “under the table“.

But, as he wrote to Taine, he had some few but very special German personalities among his readers; “ ...I have never missed some admirable readers and very devoted to myself (they have been always aged men) among them Richard Wagner, the old Hegelian Bruno Bauer, my honorable fellow Jakob Burckhardt...” (Letter to Hippolyte Taine, Sils-Maria, Upper Engandin, 4 July 1887 from Nietzsche, Friedrich, “Aforisme. Scrisori.” 1992, Paragraph 1)

After 1900 his reception in Germany will take almost fanatic features both on the popular and academic level. From the last it is enough to mention Martin Heidegger's commentary on Nietzsche.

The Scandinavian North was the first in Europe to acknowledge the novelty of Nietzsche in comparison with his classical predecessors. It is symptomatic that Scandinavia has already benefited from the fresh "air" of Kirkegaard's philosophy- also a reaction to Hegelianism- even though it was a philosophy of individuality and subjectivity with Christian premises. In a letter to the Danish Georg Brandes Nietzsche revealed his intention to approach Kirkegaard from psychological perspectives.

Due to the same Georg Brandes Denmark was the first country where a university, (University of Copenhagen), opened a course about Nietzsche's philosophy.

Another Scandinavian, the Swedish writer, August Strindberg was among the first in Europe with the intention of translation from his books. In a letter to Strindberg Nietzsche saw in their relation a deep meaning...maybe for the North?

"For the case that you would like to take by yourself the French translation ("Ecce Homo") I wouldn't dare to consider myself enough happy for that miracle of a meeting with deep meanings".

(Letter to August Strindberg, Turin, 7 december, 1888 from Nietzsche, Friedrich, "Aforisme. Scrisori." 1992, Paragraph 4)

Knut Hamsun from Norway it is probable in 20th century the most famous Scandinavian to use in his literature a legacy from Nietzsche ("Pan").

"Pan" which could be the masterpiece of the literature of Scandinavia is an expression of the Dionysian spirit from the nature. The main character of the novel is murdered for having a radical aristocratism of the same essence with that preached by Nietzsche.

8. CONCLUSION

The aim of the thesis was to look for a relation between an author and a geographical spot with the hope that both may be better understood in the end.

It was impossible to investigate all the aspects, the meanings, the connections revealed by such a relation.

Nietzsche is a philosopher which deserves to be better known because he is among the few in the history of philosophy that had the “big” and the “whole“ picture in whatever he wrote. Hegel was another example of this kind. The “big picture” means the possibility of having a general and generous view over the whole culture of mankind and the “instruments“ for it. Only situated on such premises somebody can make speculations about something particular in existence –as it is a geographical profile-this being one of the advantages and purposes of philosophy. Knowing quite well Indian, Persian and Ancient Greek Philosophy and connecting them with German Classical Philosophy with Science and Art at the end of the 19th century, Nietzsche had some remarkable intuitions about the cultural and political phenomenon.

The access on “instruments” is the knowledge of the Ancient Greek language, that very moment when Science, Philosophy and the West are beginning as a civilization. He had-in other words-access to the origin of Modern thinking and was able to “surpass” it toward the Post-Modern.

The fact that Nietzsche gave no importance to one or another field of specialization was an advantage that-from my point of view- makes him more actual than Hegel. Hegel was too much concerned with history as the paramount of human adventure, not too make mistakes about “ the end “ of history, that were to be found in Marxism. Comte, to give just another example, was too much fascinated with the Science and had exaggerations about the reduction of society or human space to that of the sciences of nature.

To put Nietzsche in relation with the North can offer a better understanding of some features from the north of Europe. Of course they do not replace a sociological research done by certain rules when we want to investigate issues connected with mentality, culture

and politics. But such a “general” approach might find and offer a good amount of intuitions for sociology as premises.

In the end, the North, as a “cultural space“, is there to help us in a better understanding of Nietzsche. Following this issue through all his books and all his life I found how important the mentality of the North was-in a Weberian meaning - in whatever he created.

“It makes such a distinction to have one’s own opposite poles “.

(Nietzsche, Friedrich, “Dincolo de bine si de rau“ , 2006,”Beyond Good and Evil”, Part 3: “The Religious Phenomenon”, 48, the last sentence)

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