

independent literary creation and it was composed according to a pre-established aesthetic and stylistic conception”.¹ From the poetical point of view, Gherman’s analysis focuses on items like versification (the metre, the rhyme), artistic means, poetical expressivity, vocabulary and syntax.

Without any distinct section of final conclusions or observations, the monograph dedicated to Teodor Corbea, by means of the detailed analysis of his most important works, imposes a set of value judgements on the Romanian intellectual from the turn of the 17th century. In addition, the general characterization that can be rendered to Gherman’s monograph – in our opinion – is that it aims at revealing and demanding Teodor Corbea’s higher placement in old Romanian culture: “Teodor Corbea, Brâncoveanu’s »secretary« reveals himself to be one of the most informed Romanian scholars of his time, whose cultural horizon can be compared to that of some contemporary scholars: Nicolae Milescu Snr., and also the Stolnic (Seneschal) Constantin Cantacuzino and Dimitrie Cantemir.”²

Gherman’s monograph is, first of all, an erudite work both as a research characterized by the use of published primary sources and primary sources collected from archives and documentary libraries, and as an analysis focused on the exercise of text-deconstruction and on revealing the cultural horizon in which the texts were created. At its basis there is a laborious work of deciphering and understanding Corbea’s works, from which the author offers us samples in the two appendices (fragments from the dictionary, a number of versified psalters) but mainly in the context of the analysis presented in the monograph. Restricted to the specific topic of old Romanian culture, with an eye to humanism in the Historical Regions of Romania, the work is particularly remarkable for its contribution to the research and analysis of literary history and theory regarding the beginnings of Romanian lexicography. The author remains faithful to this bibliographic horizon.

Being conceived as a monographic work, a synthesis of Teodor Corbea’s life and writings, Gherman’s work does not claim to achieve a definitive judgement or completion, it rather constitutes a provocation and an opening to a possible interdisciplinary co-operation between historians and *littérateurs*.

Translated by Boglárka Németh

Playing with the Art of Nietzschean Thoughts

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Keywords: Nietzsche, original (*ursprünglicher*) philosophy, Pre-Socratic philosophy, metaphysics, artistic understanding of being, play, appearance, will

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¹ Ibid., 146.

² Ibid., 130.

Vasile Pădurean's book entitled *Spiel – Kunst – Schein. Nietzsche als ursprünglicher Denker* (248 pages long, ISBN: 978-3-17-020166-8) was published in 2008 by Kohlhammer Publishing House in Stuttgart. The book is divided in three large chapters (*Spiel, Kunst, Schein*) and a long, substantial introduction.

As the title suggests, the starting point of Vasile Pădurean's Nietzsche-analysis is Nietzsche as an original thinker. The philosopher's originality is deduced, on the one hand, from his attitude towards the metaphysical tradition, on the other hand, from his approach to the pre-metaphysical, pre-Socratic thought. The author contrasts the "*ursprüngliche Denken*", the "original" thinking and the thought defining itself and built on the basis of metaphysical tradition. As one may read in the book, Nietzsche's philosophy was outlined against the background of contemporary metaphysics and the metaphysical tradition as anti-metaphysics. This was reflected not only in criticism, but also in his distancing himself completely from it. The author emphasizes that Nietzsche's critique of metaphysics was not aimed to amend metaphysics, or to compensate for its omissions, as was the case, for example, with Kant. Nietzsche started from the beginning from another, quite different ground; he rejected metaphysics entirely and searched for another, "original" way of thinking.

Pădurean expounds that there is no possible way towards such an original thinking starting from the metaphysical tradition, because, until we are on the side of metaphysical thinking, we do not have the necessary means to arrive to the other side. On the "metaphysical shore", that is, in the metaphysical position only criticism is possible and not anti-metaphysics. Consequently, it does not hold true that Nietzsche attempted to *go beyond* metaphysics, for this would mean that he started from its viewpoints; he, however, heralded the end of metaphysics from the beginning. On the other hand, if we remain within the metaphysical position, observing things from there, metaphysics seems yet to be viable; it can be dead, a mere historical fact approachable in its historicity only for an "original" thinking. These two different ways of thinking cannot be transposed to one another, because, according to the writer, original thinking implies another type of reason (*Vernunft*) not the metaphysical. In his striving for originality Nietzsche was not only an anti-metaphysician and a critic of metaphysics but he returned to the pre-metaphysical philosophical possibilities offered by pre-Socratic philosophy. According to Nietzsche, the millennial metaphysical tradition, of which he saw the end ("God is dead"), had begun with Socrates. Because of this he called all pre-Socratic philosophers intuitive philosophers in contrast with all systematic philosophy. As opposed to metaphysics, which always seeks the truth of things, Nietzsche accepted the beings' orientation towards beauty and interpreted philosophy as a beautiful possibility of the being. Beauty therefore is not an aesthetic concept for him as in metaphysics, in the sense of beaux arts, but a philosophical thinking observing the things themselves and their Being (*Dasein*).

The author's analysis also points out that Nietzsche rejected systematic thinking and contrasted it with "original" thinking because systematic thinkers always conceive the *Dasein* abstractly, while the *ursprünglicher Denker* reflects a

living personality; it focuses on the philosopher's being. In the case of systematic thinkers Nietzsche always was inclined to discover some kind of *abandonment of being* (*Seinsverlassenheit*), some indifference; in the case of these thinkers something is lost from man's freedom.



Irina Dumitrașcu, *Untitled Nature 22*

Photography print, ø30 cm, 2008

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On the other hand, Nietzsche's idea of the personality-person (Person) is far from the standpoint of Christian philosophy which assumes that the immortal soul is the eternal value of the person. The book highlights that in Nietzsche's view the personality is not some "eternal" entity but a process, a dynamics, "becoming". Nobody is born a personality, only becomes one. Furthermore, not all people are personalities; on the other hand one person may have several personalities. This personality conception reminds Pădurean of the etymological meaning of the Latin *persona*, which means mask, role, disguise.

As the emphasis shifts from the system to the personality (the philosopher's person), the philosopher's *living* nature, essence is defined from three directions: the philosopher as an artist (creator), as a striving-struggling man (lover), and as a thinker (learner). Elsewhere these three human dimensions are named the Philosopher-, the Artist-, and the Saint-nature. In order to be a philosopher, the thinker must be a loving and creative man. The interplay of these three dimensions characterizes Nietzsche's entire philosophy. For him poetry and thinking are similar original phenomena, poetry (inventing, *Dichten*) is the eternal aspect of thinking and knowledge. The author draws attention to the fact that this is why we must not separate the poetic elements of Nietzsche's thought from the philosophical parts. He goes even further in his analysis stating that in Nietzsche's thinking the traditional division of philosophy into metaphysics, ethics, epistemology, and aesthetics was terminated, philosophy acquiring a new, original unity.

According to Nietzsche, philosophers can be ranked in two categories: creative philosophers (original thinkers), who are meant to create new values, and scholars or philosophy-workers, who try to establish the already extant values philosophically. It is understandable that when Nietzsche spoke about the revaluation of values, he ranked himself as a creative philosopher in the first category.

The three main chapters of the book (*Spiel, Kunst, Schein*) were entitled after the three main lines in Nietzsche's thought: the idea of the world play, the idea of Being as an aesthetical phenomenon, and the possibility of an appearance philosophy are the objects of Pădurean's analysis.

The first chapter points out that the Nietzschean idea of the world as play was inspired by Heraclitus' philosophy, at the same time this was not an antique but a modern thought, in which pre-Socratic philosophy assumed a new form, philosophically adequate to Nietzsche's age. Nietzsche interpreted and used for his philosophical message the Heraclitean idea that the world is Zeus' play and it can be regarded a unified whole only from the perspective of this divine sense. Similarly to the antique thinker, Nietzsche differentiated between the possibility of cognition from the divine and human perspective. His starting point regarding human knowledge was that we can never know everything about the world, the whole of it; our perception of the world is always shaped according to our own Being (*Dasein*). The other interpretation of the Heraclitean play, namely that the world is the play of the eternal fire with itself, can also be found in Nietzsche's philosophy. Pădurean's book explains clearly that Nietzsche did not confine himself to the simple repetition of the antique ideas, but he reinterpreted it, adapted it to his conception. The play of the fire is the eternal play of opposites here as well; it means the dynamics of the one and the many. Nevertheless, fire is no longer a primordial element, an *arche*, it is not its own cause. The eternal play of the fire has no primordial basis, primary cause according to Nietzsche; it is sustained only by the rules of the play and its spontaneity. For Nietzsche fire and the soul are the different forms of the same Logos, thus the eternal play of the fire is the eternal play of the soul according to arbitrary, spontaneous, unforeseeable rules.

In this understanding of the world it is natural that Being is not a moral phenomenon originally; the moral is only one possible interpretation of the *Dasein*.

The play has no why and the eternal play of the one and the many cannot be theoretically grounded.

Nietzsche's aesthetic understanding of the world has its starting point in Heraclitus' philosophy, where the beauty of the world is not conceived as artistic beauty, but as the primordial ground for the cognition, perception of the world play: the aesthetic understanding of the world in Nietzsche's conception is a *prima philosophia* which, as opposed to metaphysics, is the only right, original attitude towards Being. This idea can be briefly summed up in this way: man can be *whole* only in the play; man must, ought to play only with beauty; nevertheless, the play is not about reality but art. Consequently, one may say that the play is not a play without man as it was in Heraclitus' philosophical observations; here it refers much rather to man's existence, considered in the horizon of nature's play.

The book thoroughly analyzes those details in Nietzsche's works where the different artistic manifestations as well as the Dionysian and Apollonian way of being are presented. These two forms of the Greek spirit are discussed in relation with the idea that Being has no sense in itself, the sense occurs for the *Dasein* in the ecstatic relationship with the divine. This is why the mythical Being and the cyclical interpretation of time as opposed to the Christian linear time conception were important to Nietzsche. Myth, art, and philosophy are equal artistic powers in the sense of the already outlined Nietzschean conception of human nature and personality; human existence is the eternal fight of Apollo and Dionysus.

In the perspective of the world play, art and art history are interpreted as a necessity (if God is dead, man is/can be justified only aesthetically) and this same paradigm also accounts for the fact that in Nietzsche's philosophy the concept of appearance, phenomenon (*Schein*) received a unique meaning which cannot have derived from any other philosophical theory elaborated previously on this idea. The *Schein*, apart from the search for truth, is another possibility of the beings, a possibility arising from the aesthetical understanding of the world. However, it is not the opposite of truth, for the will to truth, the basic principle of metaphysics, is outside Nietzsche's philosophical horizon.

The third chapter of the work analyzes the senses of Nietzsche's idea of appearance in detail, also elaborating that the will to appearance (*Wille zum Schein*) means the creation of a new value system similarly to the being's orientation towards beauty, therefore these two together are the will to power. The first sense of appearance occurred to Nietzsche in art; but Pădurean points out that the *Schein* here means a new possibility to science and philosophy as well. The will to appearance is a possibility of *life* (*Lebendigkeit*), the will to truth, on the other hand, is a denial of being, a recession to the "inorganic", impotence and ugliness because truth is ugly and unpleasant.

The exemplary embodiment of the aesthetical understanding of the world, as well as of the creative, loving, and learning human dimensions, according to the author, is the figure of Zarathustra. He unites all the principles formulated by Nietzsche during the unfolding of his path as a thinker. Maybe this accounts for the fact that the last part of Pădurean's work also deals with Zarathustra's figure. The freedom of the thinker, according to Nietzsche, consists of greatness, one can read

in the book; namely in the fact that it offers new possibilities for existence. This, however, can only be done by an original thinking; hence only this is free.

The main strength of the analyzed book consists of its being thoroughly documented and very detailed. Its author does not offer completely new information on the significance of Nietzsche's philosophy. (Considering that he starts from original thinking which he interprets as a return to the pre-metaphysical origins, it is understandable that in the case of this thinking one cannot speak about a completely new sense, but rather about the rediscovery of the original meanings). But due to its thoroughness, he points out the connections and differences between the ideas elaborated in the philosopher's different creative stages, as well as the exact meaning of his concepts. Pădurean supports his analysis by quoting the adequate paragraphs, being thoroughly familiar with the literature and with pre-Socratic philosophy.

Translated by Ágnes Korondi

Health Assets in a Global Context – Theory, Methods, Actions*
– Review –

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The editors of the reviewed book are top experts in public health science.

Antony Morgan works at the Department of Public Health Sciences, Karolinska Institute, Stockholm, and at the National Institute for Health and Clinical Excellence, London. Maggie Davies is Executive Director of Health Action Partnership International, London and Erio Ziglio is Head of WHO Regional Office for Investment Health and Development, Venice. The Editorial Board also comprises Stephany Allen and Rhiannon Barker, independent consultants, Chris Brookes, International Project Department of Health, England, and analyst Amanda Killoran, National Institute of Health and Clinical Excellence, London.

In the preface, the editors express the need to approach the social components of health, because “the conditions in which people grow, live, work and age have a powerful influence on health. Is there a need for “sustained global,

* Anthony Morgan, Maggie Davies and Erio Ziglio, eds., *Health Assets in a Global Context – Theory, Methods, Actions* (New York-Dordrecht-Heidelberg-London: Springer, 2010), 362 p., ISBN 978-1-4419-5920-1; 978-1-4419-5921-8.