

LETTERS

The Nordic Temperament and Classical Art

...Someone once described classical art as "noble simplicity and calm grandeur" which I think also defines the best of the Nordic temperament. Ornamentation detracts from truth and beauty and spirituality. I think it is possible that the white man may never express himself better than in the classical form. If we sat down to invent a "new" form which was designed to best express the Nordic temperament we might find that we are only re-inventing the simplicity, restraint, and proportion of classical forms. This of course doesn't mean that we should not try to be individual and original. I am suggesting that even if we strive, like the Romantics, to transcend the classical concept of mere forms, rejecting formulae, and even if we try to create out of subjective rather than objective states, we may still only reflect the biological temperament of our own race, the best of which perhaps reflects the noble simplicity and calm grandeur of the classical Nordic...

REVISIONS

Refining Nietzsche

It seems that Nietzsche's rejection of morality first developed out of his scientific perspective: science was objective and value-free whereas religion insisted on fallacious valuations. But soon Nietzsche realized that life seems purposeless and people tend to degenerate when they try to live by sterile value-free judgements alone. Furthermore, Nietzsche eventually saw that scientists were also controlled, or biased, by the will to power: "truth" tends to be channeled to fit the definer of truth.

Ultimately Nietzsche decided that the dynamic will to power and the affirmation of the superman was superior to both science and religion. Morals and "systems" ultimately restrict the aggressive will to power and a channeled and subverted will to power