

Le livre contient également quatre annexes: 1. Jésuites polonais – professeurs de philosophie à l'étranger (pages 375-376); 2. Études philosophiques des Polonais dans les écoles des Jésuites hors de Pologne (376-379); 3. [John Hay] *Assertiones philosophicae*, Vilnae 1574, reproduction (380-385); 4. Terminologie philosophique latine–polonaise et polonaise–latine (386-409), et enfin: Table des matières (en français) 411-413; Résumé du livre (en français) 415-437; Index des personnes 439-447.

Stanisław OBIREK SJ

Henryk BENISZ, *Filozofia i sztuka u Nietzschego* [Nietzsche's Concept of Art and Philosophy], Kraków 1995, Jesuit Faculty of Philosophy, B5, 180 pages.

Nietzsche, more than any other philosopher of the past hundred years, represents a major historical event. His ideas are of concern not only to the members of one nation or community, nor alone to philosophers, but to men everywhere, and they have had repercussions in recent history and literature as well as in religious thought. The book by Henryk Benisz sets Nietzsche understanding of art-as-philosophy against philosophy-without-art.

The aim of Benisz in the first part of his book is to examine Nietzsche's critique of traditional philosophy. Nietzsche rejects logic because of its helplessness in our coping with the plurality of the changing and evolving world. An abstract and „rigid” system of logic is inappropriate for men to live in this new world. For Nietzsche goes beyond teleology as a useless and illusoric concept, he rejects also metaphysics. Nietzsche himself understands the nature of human activity not in the teleological context, but on the ground of the idea of intrinsic connections between freedom and determinism. On the ground of his pragmatism, Nietzsche rejects the theory of knowledge as seeking the foundation of the truth. According to Nietzsche our knowledge is (using Richard Rorty's terminology) not found but made by us. Since there are no facts, only interpretations, the test of the truth of a belief must lie in its success. The true belief is the one that augments one's power, the false belief the one that detracts from it. The truth is only an instrument which helps us to survive in the changing world. Man's life is intrinsically making, is an art.

The second part of the book deals with Nietzsche's idea of art. The key conceptions of *The Birth of Tragedy* are the Apollinian and the Dionysian. The Dionysian represents that negative and yet necessary dialectic element without which the creation of aesthetic values would

be, according to Nietzsche, an impossibility. But in his later writings, Dionysus, whom Nietzsche celebrated as his own god, is no longer the deity of formless frenzy whom we meet in Nietzsche's first book. Only the names remains, but later the Dionysian represents passion controlled as opposed to the extirpation of passions which Nietzsche more and more associated with Christianity.

Benisz writes about Nietzsche's later concept of art which justified the world: „Only as an aesthetic product can the world be justified to all eternity". Transfiguration through art is no longer a mere repose for the tortured being on its way to full release; it is somehow the end and purpose of things. Nietzsche discovers the power of artistic spirit, and through it, he can understand the significance of the existence of will of power in the world.

In the last part of his book, Benisz examines Nietzsche's idea of art as philosophy. Philosophy becomes „a kind of writing", a kind of play. Nietzsche appreciates the idea of the freedom of playing and discovers the sense of children's play and the world's play. He sees the future of human kind as a great, wordly play.

Finally, Benisz describes Nietzsche's method of interpretation of the world, which should, according to him, replace the philosophical efforts of knowing the world. Nietzsche discovers the role of symbols and metaphors in our communication. Because our logical-metaphysical language destroys the power of the metaphoric language, he prefers art and an affirmation of the world through it.

Benisz's book on Nietzsche is an important achievement, his arguments are vastly more numerous, elaborate, and incisive than shown here, and worthy of much further study.

Paweł FUDALI SJ