



PHENOMENON

The Magazine of the World Intelligence Network



Phenomenon Magazine

Published on 3rd November 2019

Welcome to the newly named magazine of the World Intelligence Network.

Phenomenon features in philosophy. It denotes something real which none-the-less incites questioning and a desire for verification. It means something (or someone) exceptional. It is the title one of my favourite films starring John Travolta. The film Phenomenon has a character very much akin to the readership of the WIN magazine: intelligent, plus increasingly interested in many aspects to life.

The people on the cover of Phenomenon magazine are all members of WIN and are Anja Jaenicke, Dr. Evangelos Katsioulis (Founder), Dr. Tom Chittenden PhD, DPhil, PStat, Gwyneth Wesley Rolph, Craig Shelton (Chef), Graham Powell, Scott Douglas Jacobsen, Krystal Volney and Beatrice Rescazzi.

This magazine also marks a return to a depth and variety not seen in the WIN magazine for a few years. I am thankful for the assistance of Krystal Volney and Scott Douglas Jacobsen for helping to put the magazine together.

Great stalwarts of the WIN also feature, as one might expect after reading the word 'stalwart'. I am particularly thankful to Paul Edgeworth, who once again has produced a fascinating essay on philosophy, this time outlining and analysing works by Nietzsche on values.

We have several poets writing for the WIN once more, including Thomas Hally, who has also written a poem in Spanish, something verily intriguing.

Sam Mack-Poole has contributed a couple of reviews, which are related in certain themes. Like all good assessments, they increase the reader's appreciation and are thought-provoking too.

Two interviews from Scott are in-depth and will surely incite interest and, I hope, comments in future editions of Phenomenon. For the references, and more information, please go to the Insight magazine online.

Also, please think about what you would love to express and send your submissions to me whenever you wish. My email address is grham.powell61@gmail.com and I genuinely look forward to enjoying what you send.

Yours in anticipation,

Graham Powell

Contents Page

Review from Samuel Mack-Poole	4-5
Poetry by Thomas J. Hally	6-7
Review from Samuel Mack-Poole	8-10
Interview with Count & Grand Master Raymond Dennis Keene, O.B.E.	11-19
Genius at Work Challenge: Update by Beatrice Rescazzi	20
An idea for an Environmental Surveillance Network in Urban Areas	21-24
Nietzsche's Call for a Transvaluation of Values	25-39
Poetry by Dr. Peter J. King	40-41
Poem by Therese Waneck	42
Interview with Dr. Evangelos Katsioulis	43-44
Poetry by Matt Duggan	45-47

An honest of review of *Mindhunter*

By Samuel Mack-Poole

Patricia Cornwell, the infamous John Douglas, plus Mark Olshaker, combined to write the excellent true crime book, *Mindhunter*. This has made a huge impact, and even inspired the TV series *Mindhunters*, whereby a good friend of mine alerted me to this on social media. After watching the series twice, I had to read the book – and its sequels. The topic is macabre and titillating: serial killers, the grislier the better. After all, who isn't fascinated by behaviour so deviant, criminal and utterly taboo?

Whilst serial killers have long gained infamy and notoriety, the method of capturing them has not entered the public consciousness to a commensurate level. Don't get me wrong; *fictional* detectives from Holmes to Columbo have made an art out of capturing *fictional murderers* – using clues and deduction. However, *Mindhunter* focuses on profiling. It is this psychological perspective which is utterly engrossing; why do people behave the way they do? Why do they kill? Why do killers act in different ways? Some killers torture their victim before ending their lives, while others kill the victim and then mutilate the body. How does that impact on tracking down a murderer?

Whilst it sounds odd, as the vernacular of *serial killer* and *profiling* are so popular in modern society, this behavioural science was developed in the 1970s by John Douglas and Mark Olshaker, FBI agents determined to catch what was originally known as *motiveless* killers (killers who did not know their victims). However, this title belittles the truth behind the murders. Serial killers often have highly personalised reasons for murdering strangers – John Douglas often describes them as 'losers' but not all of them are.

Ted Bundy, for example, shares many traits of an alpha male: tall, dark, handsome, educated, highly intelligent, and charismatic. In my opinion, had he not chosen the path of darkness, he could have been a successful leader in society – whether it be in law or politics, he had the right blend of God-given qualities to be admired. Yet, for all of these qualities, Bundy was a murderer. He utilised his good looks to disarm women, and his charisma to control them. He used his natural intelligence to evade capture; his education consisted of studying law.

Bundy's childhood wasn't ideal – but he wasn't abused like Ed Kemper, the co-ed killer (of whom I will discuss in more detail later, as he genuinely fits the profile of a serial killer). Curiously, the significant question of Bundy's biological father has remained a mystery. A lack of a male role model is a pattern which is rife with criminals, but Bundy had an adopted father who tried to forge a close relationship with him. In fact, an important detail is that Johnny Culpepper Bundy gave his surname to Ted, yet Ted resented his adopted father for having a menial job and being of what he deemed low intelligence – emerging traits of a narcissist even at an early age were emerging.

Whilst I don't want this review to be the *Ted Bundy Show*, I want to illustrate how profiling is limited when it comes to exceptional cases. Whilst most serial killers fit a profile which is predictable – and it is from these predictable behaviours that they are caught – some, so called highly organised killers, are far harder to catch.

And some, like Ed Kemper, give themselves in. He is another fascinating case and Douglas has even described his relationship, after a number of interviews with him, for the purpose of research, as close to a friendship. Kemper, a highly intelligent man with an IQ deemed to be 145, has a massive frame at six foot, nine inches tall. I use the present tense, because unlike Bundy, Kemper has not been executed and is still incarcerated at California Medical Facility. What his intellect allowed him was an amazing introspective insight into his crimes. This definitively galvanised the research of Douglas et al.

The pattern, particularly of an abusive mother, was a definite stressor and motivator when it came to Kemper's ten murders. Whilst Dumas said, "All generalisations are dangerous, even this one," it is clear that emotional abuse from mothers to their sons has a strident commonality amongst serial killers. His mother constantly belittled him, treating him worse than his sisters; making him sleep in the basement due to the fact she feared he would molest them.

His mother even treated female students with more warmth: she worked at the University of California. Consequently, a jealous, bitter and resentful Kemper became known as the co-ed killer. He brutally killed 6 young women, 5 of them co-eds, one just a 15 year old high school student.

Kemper is insightful and self-aware enough to realise *why* he did what he did. As interesting as it sounds, those of lower intelligence often don't understand their actions and require them to be explained to them. This is why Kemper's honesty and intelligence proved invaluable to Douglas. What's also of interest is the fact that Kemper stopped of his own volition; this is very odd as it reminds me of a dynamic that Douglas often references: most serial killers don't stop until they are caught. However, Kemper realised his hatred was directed towards his abusive mother and once he had killed her, he saw no logical reason to continue – he had achieved his closure. Nonetheless, Kemper has never appealed for parole, which demonstrates that although he gave himself up, he recognises he is still a danger to society.

Douglas' profiling is so successful, that his work has inspired books and an award winning series on Netflix. He is so successful, he has shaped modern culture at a linguistic level; he is so successful, he has worked all over the world, from New Zealand to England. It's amazing how brilliantly he can analyse a serial killer's modus operandi and signature – he can predict a killer's age, race, job and even if they have a speech impediment. Nonetheless, like all great ideas, profiling cannot, for want of a better word, *execute* a 100% success rate. It is merely one of a range of useful tools modern policing uses to find criminals.

So what is the future for profiling? Will we be able to predict criminal acts before they happen, like the film *Minority Report*? This seems highly doubtful and it is immoral to punish someone for a crime they have yet to commit. Therefore, I can only envisage that profiling will improve as a behavioural science.

Poetry by Thomas J. Hally

The Golden Orchid

The orchid stood still on the crest of the once-green hill
The orchid would not swing with the breeze to and fro'
The strange orchid looked warm though surrounded by chill
The orchid had jumped through the depths of hard-frozen snow

I slowly approached the Golden Orchid to get a strange thrill
I looked and saw not the orchid rather a Golden Rose
A beautiful girl from Ajijic, Jalisco had left all she had known
Now in a place she had not grown, the City of Toronto, Ontario.
The Mexican girl seems caught-up in the glow, and that's

How love oftentimes goes.

La Rosa Dorada

La orquídea queda tranquila encima de la cresta de la
Montaña

La orquídea no se mueve con la fuerte brisa,
Ni rápido ni lento

La orquídea presenta un aspecto bello y
Es seductora

La orquídea se yergue arriba de la profundidad
De la nieve

Lentamente me acerqué hacia donde estaba

Ella parada

La orquídea apareció honrada y vi que

Tenía un bonito perfume y un matiz dorado
Vi la orquídea dorada de cerca pero ya no era
Una orquídea de duce matiz dorado
Sino una rosa hermosa y simpática de la ciudad
Del DF México

La Rosa me dirigió la palabra quedito y suave
Como azúcar susurrando
Y La Rosa se llamaba "No Sé?"
Una hermosa mujer que he conocido la gran mayoría
De mi vida
Mi Rosa Dorada y Roja ya no tiene frio ni calor
Mi Bella Rosa Dorada y Roja me ama y yo
La amo también.
Y Quien soy yo?
Yo solo soy "Alguien."

"Chicharra" by Thomas Hally

Spring leaps suddenly,
Boldly from frigid winter within
Transposing side by side seasons
One of frightening cold into warm
Golden-striped days
She feels but does not see the sensual
Humidity and the ego of the sky's
Selfish wilful ways
Chicharra, a gorgeous green
Grasshopper finally emerges
Up from her mountain underground
Eyes completely hidden from the bright
Light of day
Eye-by-eye opens slowly and surprised
Chicharra looks up and down all around
Face-to-face they catch other's big bug eyes
A handsome sort who just happened to be
A Bee flying by.

An honest Review of The Joker

By Samuel Mack-Poole

Why so serious, son? Get ready for some serious spoilers!

I watched *The Joker*, as directed by Todd Philips, due to a love for the Batman canon, as well as the extreme snowflake reaction from some sections of society that it should be banned. I do find such a notion quite odious – freedom of expression is a key virtue in any society, so I take a Christopher Hitchensesque view on the matter. However, despite my passionate desire to watch the film, it was as if the gods and fates had conspired against me so I could not watch it!

When I booked my first ticket, the projector broke. Consequently, we hot-footed it to the nearest cinema to find out that the film had started four minutes before (damn you, adverts, where were you when I actually needed you?). So, my wife and I journeyed to Bluewater in Kent in order to watch the film at 8:30 pm - when we had originally set off at 6:15! Nevertheless, we were in for a psychologically thrilling two hours; I must confess I loved watching every minute of Arthur Fleck's slow transition into the Joker.

I haven't watched a film in such a very long time which has had such a significant impact on my psyche (the last one was *Cloud Atlas*). One of the reasons for this is that *The Joker* doesn't feel like a comic book: it felt like a grisly, gothic, psychological thriller. Arthur Fleck, vis-à-vis the Joker, a character often thought of as a tumultuous sadistic villain, is fleshed out beyond these mere two dimensions to be a man who has been dealt a very raw hand: abused as a child by his mother's boyfriend, he does not know who his father is. Raised by a 'delusional' mother, who was in and out of insane asylums, he couldn't have had a poorer start in life.

Later in the film, Thomas Wayne – the father of Bruce Wayne, better known as Batman – is reportedly the Joker's father. This claim is denied to Arthur, as he is told his mother is a paranoid lunatic. Now, I may sound like I've joined the #metoo movement, but my inner conspiracy theorist recognised the patriarchal class privilege that Thomas Wayne had over Penny Fleck, the Joker's mother. He comes across as a self-serving, grandiose, greedy, psychopathic, dissembling, bourgeois, Machiavellian cretin. As a consequence, the two mask-wearing adversaries may truly be different sides of the same coin - yet which one truly favours their father's legacy?

The onion layers of this film are just incredible.

Despite the fact that the Joker is an anti-hero, we, as the audience, feel a great deal of empathy/sympathy for him. He is the victim, not only of multiple acts of violence, but of a basic lack of kudos – no one respects him, no one listens to him (as he points out explicitly) and he lacks the confidence of his peers in every way possible. I wonder just how many human beings live this daily existence in reality... can we blame them for acting out?

The Joker is forced by society to be a loner, struggling both economically and psychologically: he genuinely wants to support his destitute mother, starving himself in the process. He also has a genuine mental disorder (he laughs uncontrollably at inopportune moments, making him wretch and gag) which is probably the result of profoundly grotesque child abuse. All he needed was kindness, some genuine love and appreciation. The colder members of the

audience will not care about the harsh conditions of the Joker's life...*plenty of people are abused as children, right? And they don't go on to commit horrendous acts.*

What is a philosophically and psychologically salient undertone to *The Joker* is whether criminals have a developed sense of personal agency. I don't believe the Joker does; I think he is a great example of an individual whose self-awareness stagnated due to early childhood trauma. As a result, although he is an entirely fictional entity, I truly believe that despite periods of lucidity and premeditation, the Joker presented to us is criminally insane. His development has been delayed by the horrendous abuse he experienced. After all, the young Arthur was found chained to a radiator in his mother's filthy flat, having been malnourished.

This all has a tangible consequence: he remains a child in many ways. I challenge the audience to watch the film again. The delusions he suffers from are, at times, extremely child-like. Also, when he faces adult situations, he does not know how to react, just like a child. His obvious attachment to his mother is another factor which motivates me to think this. Lastly, his extremely child-like writing style is evidence of his lack of development.

Referencing one of his delusions, the Joker is obsessed with Murray Franklin, a talk show host. In what almost becomes a narrative loop, but turns into a very interesting juxtaposition, one of the earliest scenes in *The Joker* is a complete fantasy scene whereby he is in the audience on Murray Franklin's show. He cannot contain himself (like a child) and shouts out, "I love you, Murray!" Therefore, Murray Franklin puts the spotlight on the Joker whereby he relates that he lives with his mother, to the derision of the audience's cruel laughs. Nonetheless, the Joker is proud to look after his mother and Murray invites him down to the stage, congratulating him for looking after her.

But, what is the icing on the cake is this: Murray tells him how he would trade all of his success to have a son like him, and the Joker cuddles him sincerely. The scene resolves itself to reveal this is all in the Joker's mind. Yet the message is so very clear: the Joker yearns for a male role model who cherishes and values him. It really is that simple.

This fantasy scene betrays how the Joker needed a father to protect him, to make him feel secure. Yet, what did he have? Abuse. This is why the near narrative loop juxtaposes this earlier scene in such an interesting way. When the Joker is invited onto Murray's show, it is to be ridiculed for his poor performance as a stand up comedian. He emerges on the show, not as Arthur Fleck – as he starts the film – but as the Joker as we know him: green haired, white faced, red-lipped with his gruesome smile exaggerated. His clothing reflects this.

It becomes very apparent that Murray will not validate the Joker's jokes, or his crimes (the self-defence killings of 3 Wall Street Douche bags who attacked him because of his hysterical laughter on the subway), which the Joker reveals to a stunned TV audience. What the Joker does next is the film's greatest success: he holds up a mirror to society's ugliness in the world. In particular, he demonstrates how capitalist societies with a wide wealth gap, individualistic and selfish, create the monsters that they love to hate.

"What do you get when you cross a mentally ill loner with a society that abandons him and treats him like trash? You get what you f%*ing deserve!"

In many ways, the Joker reminds me of Mary Shelley's *Monster in Frankenstein*: abandoned by his father, reviled by everyone he meets, romantically impoverished, the Joker is a by-product of a system which is focused on profit and self-grandiosity.

Referencing an earlier argument, if the Joker's personal agency has been truly broken, how can he think rationally? If he can't distinguish 'right' from 'wrong', then the system of justice comes crashing down: society's notion of justice is thereby shattered. I am not, however, stating that such individuals should not be sentenced, as their crimes make them a danger to themselves and wider society.

However deterministic it sounds, I am going to wade into dangerous territory: that of free will. I think it is a myth. Here's why:

- You don't choose your place or time of birth and therefore what type of society you will live in.
- You don't choose the location of your early life.
- You don't choose your genes, which I think we would all agree are very important factors in personality.
- You don't choose your parental socialisation.
- You don't choose your cultural influences.
- You don't choose what is educationally in vogue.
- Your brain is a physical object: its functions are physical, chemical and observable.
- To put it more simply, your brain is a combination of your genes and your socialisation.
- Any sense of 'fluid' persona works within the zeitgeist of these constraints, it is impossible to transcend them.

Apply all of the above to the Joker and we begin to understand his actions were almost inevitable. Now, I understand he is a character – merely the flea of someone else's imagination. Nonetheless, he represents a real strata of society, one which nobody gives a damn about: the mentally ill, the criminally insane, the abused.

To quote the Joker, *the worst thing about having a mental illness is that everyone expects you to act as if you don't.*

I think that line should resonate most strongly with the audience.

Interviewer: Scott Douglas Jacobsen

Abstract

An interview with Count & Grand Master Raymond Dennis Keene, O.B.E.. He discusses: exemplars for generalized abilities, offensive strength, defensive strength, Blitz Chess strength; late-bloomers in chess; the 3 greatest chess games in history; media productions on chess; the collective reaction of the chess community, and the set of chess Grandmasters at the time of Deep Blue; the use of stature in the chess world for personal, social, or political ends; the philosophy of reality; gods and God; supreme spiritual or motivational principles; attributes of God; reducing cheating and scandals in the chess world; political views; conflicts in communism and human nature; the core of human nature; the function of destructive human beings; ethics; economics; poor countries aiming to be developed countries; women's rights and the Polgar sisters; Tony Buzan, Dominic O'Brien, and Dr. Manahel Thabet; the aforementioned's uniqueness; Dr. Manahel Thabet; future plans with them; near and far future plans for himself.

Keywords: chess, gifts, grandmaster, Raymond Keene, skills, talents.

In-Depth with Count & Grand Master Raymond Dennis Keene, O.B.E. (Part Two))[\[1\]](#)[\[2\]](#)[\[3\]](#)[\[4\]](#)

1. Scott Douglas Jacobsen: Some chess Grandmasters have all-around high-quality talents, gifts, and skills in chess. Others have specific talents, which they exploit, e.g. strengths in offensive or defensive strategies, or talents in Blitz Chess. In each major division of skills, gifts, and talents, what exemplars come to mind for generalized abilities, offensive strength, defensive strength, Blitz Chess strength, and so on?

Count & Grand Master Raymond Dennis Keene, O.B.E.: The great exponent of defensive chess was a man named Tigran Petrosian, who was World Champion from 1963 to 1969. He died in 1984. He was known to be unbeatable. For example, he went through the World Championship qualifying tournament in 1962, which he won without losing a single game. He represented the Soviet Union in many, many chess Olympics and Olympiads. He only lost one game out of about 80 that he played. He was an amazing example of someone who was an exponent of defensive play. His main talent was not losing. If you do not lose, it maximizes your chances of winning. In fact, he won the World Championship.

In modern chess, the World Champion is Carlsen. He is probably the greatest exponent of the end game. I think it was the sixth game of his 2013 World Championship game against Anand. The rooks and pawns, where computers were saying the position was completely drawn, but Carlsen found a way to win, and it was a way to win the computers hadn't seen. I think one of his strengths is in the end game.

Until there is an attack, the ones that come to mind are Alekhine, Mikhail Tal, and Garry Kasparov. Mainly, they are known for attacks against the imposing king. This has become more difficult because with modern computer players. Defense techniques are becoming better. It is becoming rarer and more difficult to achieve, but these guys in their prime were able to do that, and it wasn't just by the brilliance of their ideas, but by the charisma of their personalities. It is not a dry exercise. Charisma, personality, and psychology play a very large part in it.

2. Jacobsen: We spoke about chess prodigies. What about late-bloomers in chess? Those that made a tremendous impact on the mind sport's trajectory throughout its history.

Keene: Nowadays, it is difficult to become a late bloomer. It's really very difficult indeed. You have to start young. I think all of the top Grandmasters now started very young. If you go in back in history, you can find some people who were late bloomers. One was Akiba Rubinstein. A Polish grandmaster. He didn't learn the moves of the game until he was 16, a teenager. Yet, he became one of the world's greatest players, and that is very, very, very rare.

In the past, winning the World Championship, Alekhine won the World Championship in 1927. He was 35 years old. That wasn't uncommon. Nowadays, people do not win the World Championship until in their 20s. Carlsen won it in his 20s; Kasparov won it in his 20s. You need to look into the past for late bloomers.

Rubinstein is one of the ones that come to mind. Most of the great players were really strong. Capablanca was World Champion from 1921-1927 and was playing since the age of 4 with his father. He started to observe his father play. I think there are activities like mathematics, chess, where there is some kind of cosmic harmony. A five-year-old or a six-year-old could not have possibly written a novel like *War and Peace* because it requires expertise, historical knowledge, and experience. I think mathematics and chess are quite different. They are purely an expression of harmony, universal harmonics. Very young people could pick up on those harmonics and pick up on it. Same thing with music. You can play the violin very young. You can do mathematics very young. You can play chess very young. That is because I think there is some kind of harmony in the universe, which is in certain people with certain gifts can actualize and interpret.

3. Jacobsen: What chess games remain the greatest in history to you – top 3?

Keene: Top three games, I think probably the first one would be the immortal game between Adolf Anderssen and Lionel Kieseritzky played in 1851. It was a game that made a huge impact on chess history. It is called the Immortal Game because of its impact.

I would say that the game between Botvinnik and Capablanca in 1938, where Botvinnik was the representative of the Soviet school of chess. Capablanca was the old champion and was defeated by Botvinnik in a game of an amazing series of sacrifices. It showed the shift from the domination of Western chess to the new domination of the U.S.S.R. It was a beautiful game.

The final game, I think, also very symbolic, it was the 24th game of the 1985 game between Garry Kasparov and Anatoly Karpov. Garry became the youngest of the World Champions at the age of 24 as he beat Karpov in the final game. It was not only a fascinating game, very deep strategy and amazing ideas, but, again, it showed a transition, a historical transition, between the old Soviet Union and the passing of what must have been the Soviet state from 1917 and became the New Russia.

Although brilliant games in themselves, they were symbolic of political and social change. That's why I'd think I'd choose those three. The 1851 game, 1938 game, and 1985 one between Kasparov and Karpov. It is interesting that in those three games two were won by white, but, Kasparov, as black, won the third game. I find it interesting that normally white has the advantage. It is a bit like having the serve in tennis. The kind of massive upheaval that overthrew the Soviet state also somehow symbolizes black, as the disadvantage, somehow won that last game.

4. Jacobsen: You have produced numerous media productions for the presentation and increased knowledge, and insight, into the professional strategy of chess – even inclusion of games with individuals such as GM Garry Kasparov.^{[5],[6],[7],[8],[9],[10],[11],[12]} What responsibilities with the chess community, other chess Grandmasters, and the public comes with taking on this important activity of accurate and in-depth representation of chess to those with/without experience in it – and in an entertaining and respectable manner?

Keene: I think that with writing about chess or broadcasting about chess, there are different audiences to bear in mind. One audience is people who are expert chess players and

understand a little about the game. This is a very small number of people compared to the rest of the world. I think the next group is those that have interest chess, play chess, but do not have expert knowledge. I think that the key thing is to appeal to both groups at once. I have always tried to do this.

You can do this in two ways. First thing, you can say something about a position, or a variation, or a possibility, it has to be analytically accurate. You should not give a variation that does not work. I think that if you say something that is analytically correct and will hold up to computer scrutiny.

Next thing, which is where I think most chess commentators fail miserably, is you've got to make it clear, and you've got to make it comprehensible, and you've got to make it exciting. It has got to be verbally expressed. If we think back to Homer's epic, the *Iliad*, Homer made that series of battles around Troy exciting. He didn't do it by listing the latest technical developments in the forging of Greek armor. He did it by making the thing into an epic adventure. By creating heroes, by stating the deeds of an amazing set of people, I think the duty of the chess commentator is to think of the chess board like Homer, and to extol the virtues, the strengths, and the winner. You don't denigrate the loser in the Homeric battle. You have got to explain this. You have got to present this battle between two sides. Chess is thought incarnate. It is the battle between two systems of thought. Two characteristics of thought. Two charismas of thought. It is exciting and needs to be expressed verbally, rhythmically or cosmically bound by correct variation like a symphony or epic. You cannot lie about the variations to make it more exciting. The variation is correct, the analysis would be correct, but you must be seen as a sort of bard singing the virtues of these heroes of mental warfare to make it exciting and attractive to pull more people in and show them the beauty of the game.

5. Jacobsen: You noted the current state of computers versus human beings in chess. In reflection on the defeat of Garry Kasparov by Deep Blue, what seemed like the collective reaction of the chess community, and the set of chess Grandmasters at the time?

Keene: I think that there was a belief after that match that it was still possible for Grand Masters to beat computers, that is, not lose to them. The period of matches for the World Championship for the highest honors between human thinkers and computers in mind sports, which started in 1992 where I organized the Draughts World Championship. That was the first ever world title match between a human and a computer in any thinking sport. By the time that Kasparov played Deep Blue in 1997, for a few years after that, maybe four or five years after that, it was still possible for humans and machines in thinking sports – but now, we know the computers are going to win. It will be some time before a player can sensibly challenge a computer and still win. There was a window between 1992-2008, where there was an interest in these matches. Now, we know in time what is going to happen.

Because computers advance so quickly, we no longer see computers as opponents, but as tools to help us, help the leading Grand Masters, or anybody, to improve their own play.

I hadn't realized that that set a record for the first mind sports competition between a human and a machine. I didn't realize it at the time but should have written a book about it.

6. Jacobsen: Some chess players utilize their station and stature in the chess world, such as Garry Kasparov, for the purpose of political and social activism too. For instance, in protest over the Presidency of Putin in Russia at the moment, Kasparov protests the government. Of course, his formidable achievements in chess provide – as you noted with yourself with respect to a certain weight in intellectual and social status – the basis for people taking his opinions, even outside of chess, seriously and given quite a lot of *gravitas*. What other chess Grand Masters come to mind in terms of

utilization of their stature in the chess world as a means towards another personal, social, or political end?

Keene: Dr. Max Euwe, who was the World Chess champion from 1939-1947, and he defeated Alekhine in 1945, but lost the title later. He was a Dutchman. He became a giant figure, not as a Dutchman, but someone who won the World Champion. He became a gigantic figure in Dutch society. He influenced Dutch culture to take on chess in a very big way. He was a massive figure, highly respected. One of the greats. His presence turned chess into a passion in Holland. I think if you think in countries who have worshipped chess there is Russia, Iceland, and Holland, and these are the three that really stand out.

Now, other people who have utilized their chess ability to create a certain standing: Anand in India. He has won sportsman of the year twice. He has been recognized by either Indian sportsman or cricketers, cricketman, in India as being sportsman of the year. Although, I don't think he's done much with it. I do not think many chess players have done that much to leverage their chess prowess.

7. Jacobsen: What philosophical system seems the most robust and accurate in its representation of reality to you? What argument(s) and evidence seem the most convincing for this philosophical system?

Keene: Cause and effect, and the possibility or impossibility of infinity or non-infinity. Here's my answer to several questions at once:

I believe that the human brain cannot conceive of either infinity or non-infinity in either time or space because if you say, "This goes on forever." There's an urge to say, "You must stop at some point. What comes after it?" If you say, "Well, existence is infinity backwards," the brain demands cause and effect. I do not think the universe, the physical universe as we can observe it, are subject to the laws of cause and effect. They break down at the beginning. There can't be a beginning. Otherwise, what would have come before it? There can't be a beginning. Cause and effect annihilate each other at the point of any beginning. How can something always exist?

I think it is also impossible for the human brain to conceive of nothing. The standard way of conceiving of nothing is a vacuum. A vacuum isn't nothing. A vacuum is a space in which there is nothing, but that's not nothing because the state which involves the vacuum is already something.

The space which can be emptied of everything that is conventionally viewed as nothingness isn't nothingness at all because nothingness implies the absence of the space itself. Ergo, reality cannot be comprehended by the human brain. We can't do it. It is not possible. Maybe, one day we can. Maybe, one of Manahel's equations will do it. At the moment, we do not understand anything. We are like blind, deaf, and dumb. We do not know what the hell's going on. The universe isn't just weird; it's weirder than we can possibly imagine, somebody said. We cannot conceive of a beginning without something before it, or space that's empty. We cannot conceive of nothingness. We cannot conceive of infinity in time or space or non-infinity.

To be absolutely frank, the universe doesn't make sense. Let's live in it and do our best.

8. Jacobsen: You noted "gifts" for someone like Capablanca, as from something from God, possibly. Do you believe in gods or God?

Keene: Of course, I believe in God because, otherwise, it's completely impossible to comprehend – I'm not a Christian. Technically, I am part of the Church of England, but I do not prescribe to Christianity, Islam, or Buddhism. I believe these are attempts to grasp the universal truth by different cultural and geographical methods. So I think there is a God, and we cannot comprehend him or her. I do not even know if God cares about us or not. I think God thinks in very grand designs. Individuals do not matter very much. I think our job in the universe is to help the universe become aware of itself and aware of God, and that is our job.

The better the job we do, the better we are doing it. I think the origins of the universe are energy. Energy becomes gas; gas becomes liquid; liquid becomes solid; solid becomes matter; matter becomes sensate; sensation becomes intelligence; and the process, I see, is a driven process whereby the universe becomes aware of itself. It becomes aware of the divine. It becomes aware of the way it is, and we are currently beings capable of understanding what is it.

We are currently as far as we know the only beings remotely capable of understanding what it is. Maybe, somewhere it is something, and somewhere else it is something else. Whether it is some sixteen tentacle octopus on the moons of Alpha Centauri that is more intelligent than we are, but as far as we know we are doing the best job we can to understand it, comprehend it, and visualize it, to try and comprehend the complexity of beginnings and ends. But I'm not sure if any philosophical system or scientific system comes remotely close to explaining what the universe is, or what religion is, or what philosophy is. I think we just have to do the best we can, given our limited knowledge.

Maybe, Manahel's 300+ page equation could solve it. So far, no one has anything. We are complete bloody beginners. When people say, "Well, I know this – I know there is no God." Oh yea, really?! You know that for sure. Or people say, "Definitely there is a God." Oh, yea, perhaps, my feeling is that there is so much that we cannot particularly comprehend, which is logically so completely beyond us that I think there must be some divine principle that is impelling us to understand. I think understanding, comprehension, is our job. Everything we do towards understanding, comprehending, is a good.

9. Jacobsen: Does this amount to a supreme spiritual or motivational principle?

Keene: Yes.

10. Jacobsen: In terms of this God, what attributes does this transcendental object/being/entity have to you?

Keene: The desire to be comprehended.

11. Jacobsen: What can be done to reduce cheating and scandals in the chess world?

Keene: [Laughing] That's a jump.

Jacobsen: [Laughing].

Keene: Do not let people bring mobile phones into chess tournaments and make damn sure that they aren't wired up to anything. It is all to do with electronic communication. There has to be some way of monitoring electronic communication. People, in any way, suspected of electronic communication, then you better figure out a way of dealing with it. It should be fairly simple, but one of the ways communication can ruin chess tournaments. It is as simple as that as far as I'm concerned.

12. Jacobsen: What political views seem the most efficacious in the world to you?

Keene: I think human beings are animals. I think animals are subject to the laws of evolution. And I think the laws of evolution have to honour in political systems. I think political systems, which distort human nature are doomed to failure. I think communism is a disaster, which tries to distort human nature.

13. Jacobsen: How so? Where does the conflict lie?

Keene: Because communism is too *dirigiste*, it tries to direct what human beings do. I think political systems that are successful are the ones that allow human beings the greatest freedom. I am pretty close to being a Libertarian. I think government is very suspicious. I think you need government to maintain order internally and defend the state against external aggression. Apart from that, I think governments, in general, try to take on too much. They try to legislate too many parts of people's lives. I think the states that are most successful are the ones that allow citizens to get on with their lives. The government is simply there to be a last resort to make sure order does not break down and that the society isn't threatened.

14. Jacobsen: Based on the principles of evolution by natural selection brought by Charles Darwin in 1859, what seems like the core of human nature to you?

Keene: I think the core of human nature is enlightened self-interest. I think that there are sizeable species like the preying mantis, which is promoted entirely by self-interest. It is not enlightened self-interest. A mantis will eat another mantis. I do not think human beings will do that. I think human beings are programmed to cooperate. A human being will not eat another human being. You will cooperate with another human being to grow crop to eat that, but a preying mantis with another preying mantis will simply eat it. Human beings are characterized by enlightened self-interest. Quite often, the most catastrophic events in human history have occurred when self-interest has been prevented. For example, the First World War, millions of people were interested in self-interest. They would not have dashed off to go and kill each other at all. There were other ways, but the First World War was the one where people were forced to fight in a way they were not in previous wars because of mass conscription. I think that human beings are naturally cooperative. They are naturally inclined to create. The destructive human beings are the exceptions rather than the rules. I think that if left to themselves human beings will create excellent systems. Governments bugger things up.

15. Jacobsen: In terms of the destructive human beings, in an evolutionary framework, they might perform a function. What seems like that function to you?

Keene: Napoleon was seen as good by the French and bad by the British. The British saw him as a continental despot trying to run the whole continent. The French saw him as some trying to restore French liberty, glory, and divinity. So, what is good? What is bad? A destructive human being, *a really* destructive human being, is often one who would be clinically insane. Even Adolf Hitler, the man was a criminal. If you read accounts of the way he rose to power, he rose to power by criminal methods. However, having gotten to power, if he hadn't gone completely bonkers trying to conquer every other country in Europe, he would have restored Germany's fortunes. It's just that he was bonkers. He hit the Sudan, Czechoslovakia, then Poland, then Russia and France. I mean, this is insane behavior. I think even Hitler himself declared war on America.

The immediate denial of the Jews was insane. It was irrational. I think that where you get truly destructive individuals is because they are mentally unbalanced. Maybe, these people can be good. Yes, as a result of this terrible insanity, Europe has now stabilized itself, where I think European wars are a thing of the past. I do not think there will be another European war. Europe has had its differences, but there, I think, will never be another war between France and Germany. There may be another war thousands and thousands of years into the future, but as far as I can see, the traumas of the past caused by some very bad people have led to a better situation.

16. Jacobsen: Some things come to mind with respect to "relative ethics." Some ethics include individuals such as Jeremy Bentham for Utilitarianism and John Stuart Mill. Utilitarianism splits into Act and Rule Utilitarianism too. Other ethics come to mind such as Divine Command Theory, where the Good or the Just comes from the top-down from a transcendent object, being, or entity. What ethic do you take into account when considering relative values?

Keene: I think the key is to not harm other people. Do what you want to do and do not harm people in the process. I think there was a book written by Kingsley in the 19th century called *The Water-Babies*.^[13] It's a kid's book. He basically says, "Do not do to others what you wouldn't wish to have done to yourself. Deal with others in the way you would wish to be dealt with." I think that is the basic, simple rule, but I think it is a good one.

Jacobsen: It sounds as if it comes out of Matthew 7:12.

Keene: Everybody remembers it from Charles Kingsley's *The Water-Babies*, which is a sentimental 19th century kid's book from England. I think he invented characters like Mrs. Doasyouwouldbedoneby.

Jacobsen: Mr. Golden Rule. [Laughing]

Keene: Yes.

17. Jacobsen: What form of economic system seems the best for developed societies such as the United Kingdom?

Keene: Capitalism: I would say think when the government tries to interfere that is where things start to go wrong. Of course, I think there should be some checks and balances. I actually believe in the survival of the fittest. That if a company is successful, then they should not be hand strung by government regulations. In that context, I think all drugs should be legalised. I think that the government should sanction companies to make drugs available and people should be allowed to take whatever they want to whether marijuana, or cocaine, or any other thing. They should be allowed to do so. It should be the same penalties when under the influence of drugs as when committing criminal behavior when under the influence of alcohol.

I think that billions and billions of dollars are wasted worldwide by trying to stop people taking drugs, where you can damage yourself by drinking or even overeating. People should be allowed to do what they want to do. If they commit a crime, it should be tickets. Billions are spent on trying to stop people taking drugs. If the state licenses drugs, they can be a source of revenue instead of a source of loss. The whole question of drug-taking is totally relativistic. In the 19th century, cocaine was completely legal. Opium was legal. Some sort of modern argument that these should be criminalized. I find that thing weird, illogical. I think in due course that more drugs will be legal. Not that I've ever done a drug in my life. I would never do anything that I think would impair my thinking process. If people want to take them, then so be it. Let them do it.

Jacobsen: That argument ties together the Libertarian leanings and the Capitalist framework for the United Kingdom for you.

Keene: Yes.

18. Jacobsen: In the modern, in an intellectual, context, for the left, far-left, even moderate or centre-left, the positions seem to have misgivings with respect to Capitalism. What seems like a reasonable response to you?

Keene: I think Socialism is a disease.

Jacobsen: How so?

Keene: I think that the idea that human beings can be controlled and that free thought can be contained, or crushed, as indeed under extreme right-wing regimes such as Nazism is completely wrong. I say it again, you must give people the freedom to act, unless people are doing harm to other people. Governments must let them be individuals and let the individual do what they want to do. This is how creativity flourishes. If you try to crush creativity, whether creative expression, or actions or performances, you limit the creative potential of the human race. I believe in free speech.

19. Jacobsen: What about developing, or poor, countries with the aim to become developed countries?

Keene: The system of government. Is that what you're saying?

Jacobsen: Better system of government is part of it, but it would be derivative from that better system of government. In other words, the economic system that would be implemented to improve their lot at either a faster rate or in general.

Keene: It's got to be Capitalism. I think the best system of government for a country, which is very difficult to achieve, is a benevolent dictatorship without corruption. It is almost impossible, but a lot of these countries, for example, South Africa. It went on a great course

after Mandela, but with this current President corruption is rife. I think it's going to go the same way as Zimbabwe if it's not careful. Developing countries are in serious danger of being ran by corruption. Money is put into these ridiculous projects to be distributed fairly. I think Capitalism is a better way forward in all of these countries and freedom. I think when people start to tap out of Capitalism and press freedom these countries start to go off the rails.

20. Jacobsen: How important is women's rights and the empowerment of women to the development of countries – even narrowed topics of cultural and sport import such as chess (which you indicated the future of chess with more women in it aside from the formidable Polgar sisters)?[\[14\]](#)[\[15\]](#)[\[16\]](#)

Keene: I think it's absolutely vital. You cannot leave out half of the population when you're trying to develop creativity. It's completely bonkers. Women should be encouraged to shine in every area of intellectual area of performance.

21. Jacobsen: You have deep association with Tony Buzan, the inventor of Mind Mapping, Dominic O'Brien, Eight Times World memory Champion, and Dr. Manahel Thabet.[\[17\]](#)[\[18\]](#)[\[19\]](#)[\[20\]](#)[\[21\]](#)[\[22\]](#)[\[23\]](#) **What instigated involvement with these prominent individuals?**

Keene: I met Tony Buzan in 1991 when I went to one of his lectures. We have been working together closely ever since. Dominic O'Brien, I also met in 1991 because what had happened is that Tony suggested that we organize the first of the World Memory Championship. I went to the Guinness World Record to see who won the world records and invited all of those who got people who got memory awards to the meeting and Dominic turned up. So I started an association with him in 1991. He won the first ever World Memory Championship, which we organized. I've been working with Dominic ever since. We have another one coming up in China this year. Manahel, I think she met Buzan last year, and he mentioned her to me. I got in touch. I have been associated with her ever since. She's a wonderful person.

22. Jacobsen: Each brings unique specialties and talents to the professional and public world.[\[24\]](#)[\[25\]](#)[\[26\]](#)[\[27\]](#)[\[28\]](#)[\[29\]](#)[\[30\]](#) **Various talents, skills, abilities, and initiatives of importance and influence in a national, and international, context. What makes each of them unique to you?**

Keene: Tony Buzan invented mind-mapping. He is absolutely committed to everything involving the mind, the brain, and genius. Dominic is a great ambassador of mental qualities. He's very presentable, very tall, always well-dressed, very immaculate, and with a suit and tie. He really represents mental qualities in a most impressive way. Manahel is the most extraordinary person. I have never met anyone with such an amazing intelligence and an incredibly high IQ. Highly presentable, very, very charismatic, tremendous powers of reflexive persuasion. She is really a unique individual. I have never met anyone like her.

Jacobsen: Could you elaborate a little more on each individual?

Keene: I could, in what way?

Jacobsen: A parsing of personality variables. What seems to make them succeed in their area of professional life?

Keene: With Dominic, it is the fact that he started off without any particular talent for memory. I think this is probably common to all three of them. When they are presented with a situation where they have to succeed, or want to succeed, they had to analyze the accentuation that would derive the algorithm of success. Dominic did not start off with a great memory. He was inspired by a man named Craig Carvello. He wanted to do it himself. He wanted to perform all of these memory feats. He studied the methods of improving memory. He won the World Memory Championships eight times.

Tony, in university, was facing a dead-end in his studies and he wanted to remember what he was taught and how to make it interesting, colorful, how to make it attractive, and how to make it stick. That's how he came up with the mind maps system. It is a situation where

somebody is not given a God-given gift needs to solve certain immediate problems. They find the algorithm to do it by a process of ratiocination, by a process of analysis. I think that's very impressive.

I think too with Manahel. I mean she comes from a different culture. She comes from a Middle Eastern culture where women do not have the freedom in life that men have. She wanted to solve the problem of breaking in to areas of activity that have traditionally been masculine. She did it by creating a genius persona and by winning IQ competitions, genius competitions, and she studied the methods of how to break into this masculine circle. She did it. Now, she is a global superstar. All three of them.

23. Jacobsen: One woman with an interest in women's rights, women in science, women in academia or the university system, and in the world in general is Dr. Manahel Thabet. How important are contributions, such as her own, to the increased equality and rights for women in the world and the aforementioned domains because these seem interconnected in this globalized world?

Keene: I think they are very important because she is a very prominent person in Middle Eastern society, they all know who she is. She is immediately recognizable. She has a very distinctive style of presentation and dressing. She stands out. I think she is very widely respected. I think that's why she won Brain of the Year from the Brain Trust Charity. That has been going since 1990. I think she has helped a lot, the cause, throughout the world. I think she will continue to do so and will increase her profile.

24. Jacobsen: Any future plans in development with them?

Keene: Absolutely, I'm going to do the World Memory Championship with Tony Buzan in China later this year. It'll be China again next year. I'll be hoping to bring it to the Middle East in 2017 with, possibly, Dr. Manahel's assistance. There is a definite scope of possibility there. Of course, Dominic O'Brien is very active in the World Memory Championships. I am seriously considering expanding the scope of the World Memory Championships. It is much bigger than it was than when we started. It started with 8 people. Now, it is at about 200 every year. I think that there is scope for making the World Memory Championship something truly exciting. Something televisual; something that becomes almost as the World Championship of the brain. I think all three of them will be involved in that.

25. Jacobsen: What about for you – individually – for near and far future plans?

Keene: I have a lot of things. I want to increase the range and scope of The Brain Trust Charity. I want to help Professor Michael Crawford in his aims to eliminate world mental ill-health with his Institute for Brain Chemistry and Human Nutrition. I want to increase the range and scope of the World Memory Championship. I want to create a real Olympic Games for the mind, which we started a few years ago but never quite made it. I am very interested in creating an Olympic Games for the mind that covers all the possible mental competitions. We've got The Gifted Academy with Dr. Manahel. I want to enhance the scope of it to bring our new mental training technique to as many people as possible. I want to help Tony Buzan bring mental literacy to the whole world. Everything is centered around increasing the power of people to think and help them make their own decisions to help the individual make up his or her own mind about the truth, and not be fed lies by governments or the press. And to help them decide for themselves what is the right path for themselves for comprehension.

26. Jacobsen: Thank you for your time, Mr. Keene.

Copyright

© Scott Douglas Jacobsen, and *In-Sight Publishing* and *In-Sight: Independent Interview-Based Journal* 2012-2017. Unauthorized use and/or duplication of this material without express and written permission from this site's author and/or owner is strictly prohibited. Excerpts and links may be used, provided that full and clear credit is given to Scott Douglas Jacobsen, and *In-Sight Publishing* and *In-Sight: Independent Interview-Based Journal* with appropriate and specific direction to the original content. All interviewees co-copyright their interview material and may disseminate for their independent purposes.

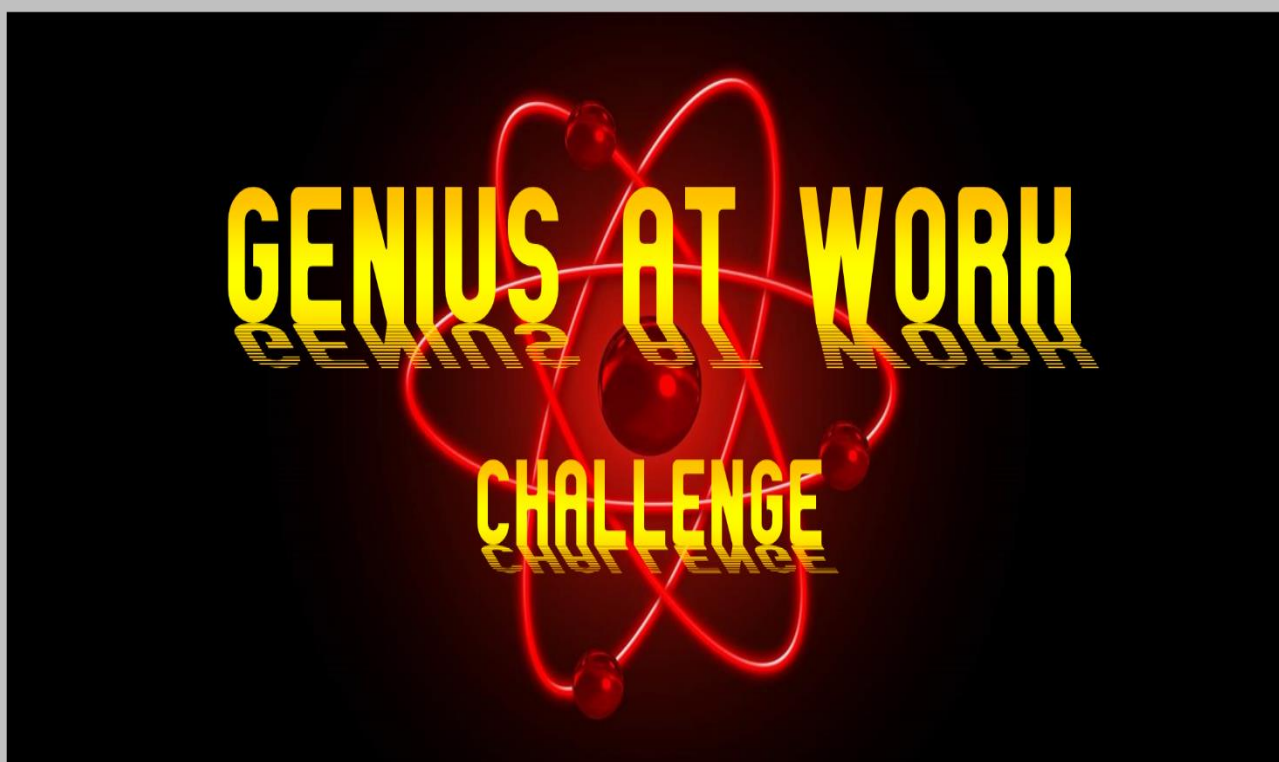
GENIUS AT WORK CHALLENGE: UPDATE by Beatrice Rescazzi

Dear members of the WIN, the challenge GENIUS AT WORK, issued by the **AtlantiQ Society**, was started in September 2019 and will welcome anyone who wants to participate.

I myself am creating a project for the first of the challenges: that concerning the availability of drinking water, with a simple but effective manufacturing system that can be built in needy areas using both natural materials and metal waste, which unfortunately nowadays is not uncommon to find in the poorest communities together with other waste and pollutants. My project will not participate in the competition because I am not interested in prizes, however, hopefully it will improve someone's life along with the contribution of those, among the high IQ community, who are capable and willing to solve real problems.

If you wish to be part of the forces of positive change and to use your potential in the best way, please join the Genius At Work Challenge by the **AtlantiQ Society**. To know more please visit:

<http://www.atlantiqsociety.com/geniusatwork.html>



All the editorial team of Phenomenon hope that members of the World Intelligence Network will get involved in this project.

An idea for an Environmental Surveillance Network in Urban Areas

PhD Giuseppe Corrente, Torino University

High IQ Societies Affiliations: AtlantIq, Icon, Callidus, This

In this article we want present an example of ICT infrastructure and stratified SW system to improve quality of life in cities of great dimensions.

The main idea is to have an Environmental Surveillance Network of IoT (Internet of Thing) type. It could be based on sensors embedded in the traffic lights system of a smart city. It could be supported by a wireless ad hoc network and/or a opportunistic network made of citizens mobile devices equipped by a dedicated app that works in background to spread environmental information. Together with these systems, we may have several main objectives:

- Infrastructural. We have the aim to have a mixed system composed of the following parts that collaborate each other to collect and spread environmental data in store a forward manner, so to relieve data traffic congestion of the smart city wired networks and to acquire data in a capillary way in all ROI (region of interest) of the metropolitan area (Corrente, 2013). The following is an example of a similar networking structure designed in the Padova Smart City Project a successful system in which Zanella and others experiment some of the above ideas in the Padova city. The main idea of the project is to use IoT technologies as sensors installed on traffic lights connected in a wireless way together, and communicating with Internet, with the aim to collect environmental data and show some statistics in dedicated web sites (A.Zanella, 2014).

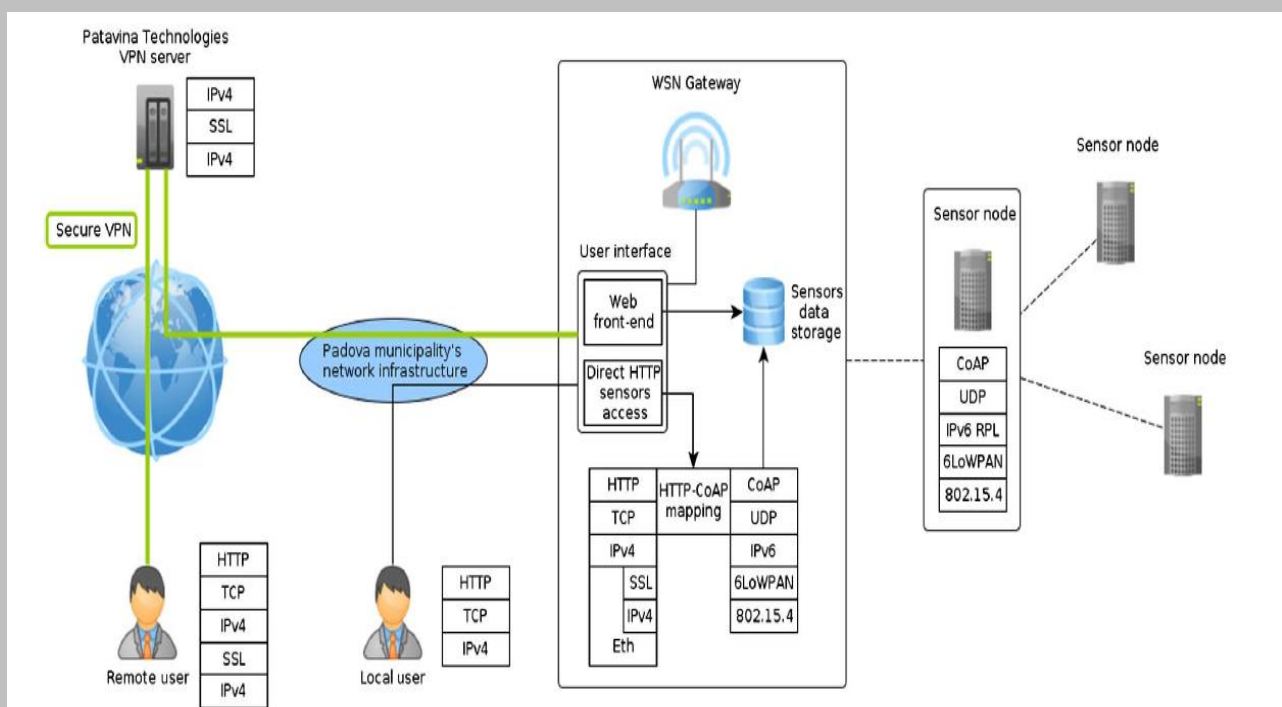


Figure 1 - System Architecture of Padova Smart City (A.Zanella, 2014)

- Wireless Device Based Network, with mobile device powered by specific apps, they may or may not be sensor equipped.
 - An optional VANET (Vehicular Ad Hoc Network) that integrates and grows the Wireless Device Based Network in the spreading of information
 - Traffic Lights equipped with Sensors and networked with the two previous wireless networks and also with Internet.
 - DB Servers and Web Servers to archive and show data respectively.
- Backend : Big Data Processing. The data of the full metropolitan area collected each slot of time can be integrated with other data source about economics, environmental, weather and other type of statistics read from Internet. Archiving and processing these big amount of information cannot be obtained by usual data bases or data processing algorithms. We have need of Big Data technologies and AI (artificial intelligence) to process them.

For example in (Ali, Tirumala, & Sarrafzadeh, 2014) the problem of air pollution is addressed as a spatio-temporal problem by proposing a decentralized computational method named Online Scalable SVM Ensemble Learning Method (OSSELM). Because the difficult of manipulate real time data stream of great dimension one solution could be to use distributed computing and fusing different output together to obtain final output. In this way the problem become more feasible and scalable.

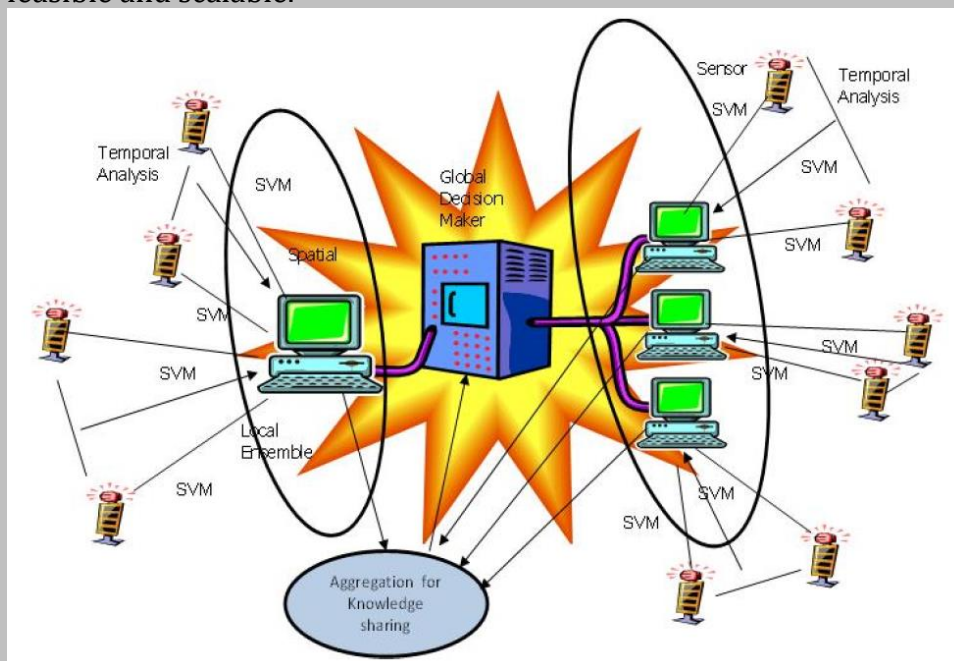


Figure 2 - Proposed Decentralized Solution For Spatio-Temporal Air Pollution Analysis (Ali, Tirumala, & Sarrafzadeh, 2014)

Further, we can use also other data manipulation methods as data fusion, neural networks, and spatial data mining, to obtain more insightful information from environmental data collected.

Anyway the analytic layer is the most critical from the computational point of view so it is very important to design it with attention to scalability.

- A system of apps to make query for end-users that aim to have information about a particular ROI (Region of Interest) of the city. This information can be the statistical result of historical and/or real time data processed by an AI (artificial intelligence) software in the cloud, but they could be shown also in an interactive and user friendly way in a wireless device. Anyway the visualization of elaborated and analyzed data is a very delicate and sophisticated part of any item of applicative layer of this type of system, and so it is very important to focalize also on user friendly feasible GUI design.
- Augmented Reality Advanced Interface could be experimented together with IoT network of the smart city to give more vitality to presentation of data and a full immersion experience to mobile users, so they can 'see' the degree of pollution or its absence during a city visit. In a similar way, other services can be added as public traffic services, shop advices, least traffic congestion path suggestions, etc. These services use IoT (Internet of Things) technologies together AR (Augmented Reality) to offer more possibilities to citizens and tourists to enjoy of the city and also to managers and politicians to do better choice for the future of the smart city.
- Alert or Warning generator. An alert could be generated simply by a threshold of sensor data exceeded locally, or by a very sophisticated artificial intelligence algorithm produced as a smart city governance DSS (decision support system) input.

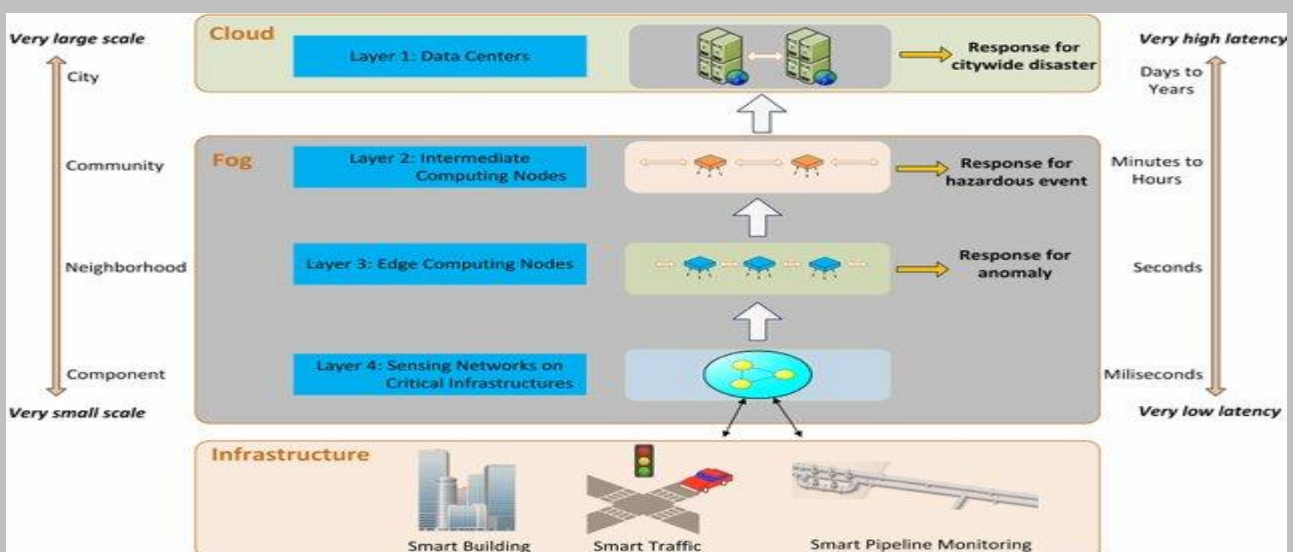


Figure 3 - An example of IOT based Architecture for Smart cities integrated with Big Data Analytics (Bo Tang, 2015)

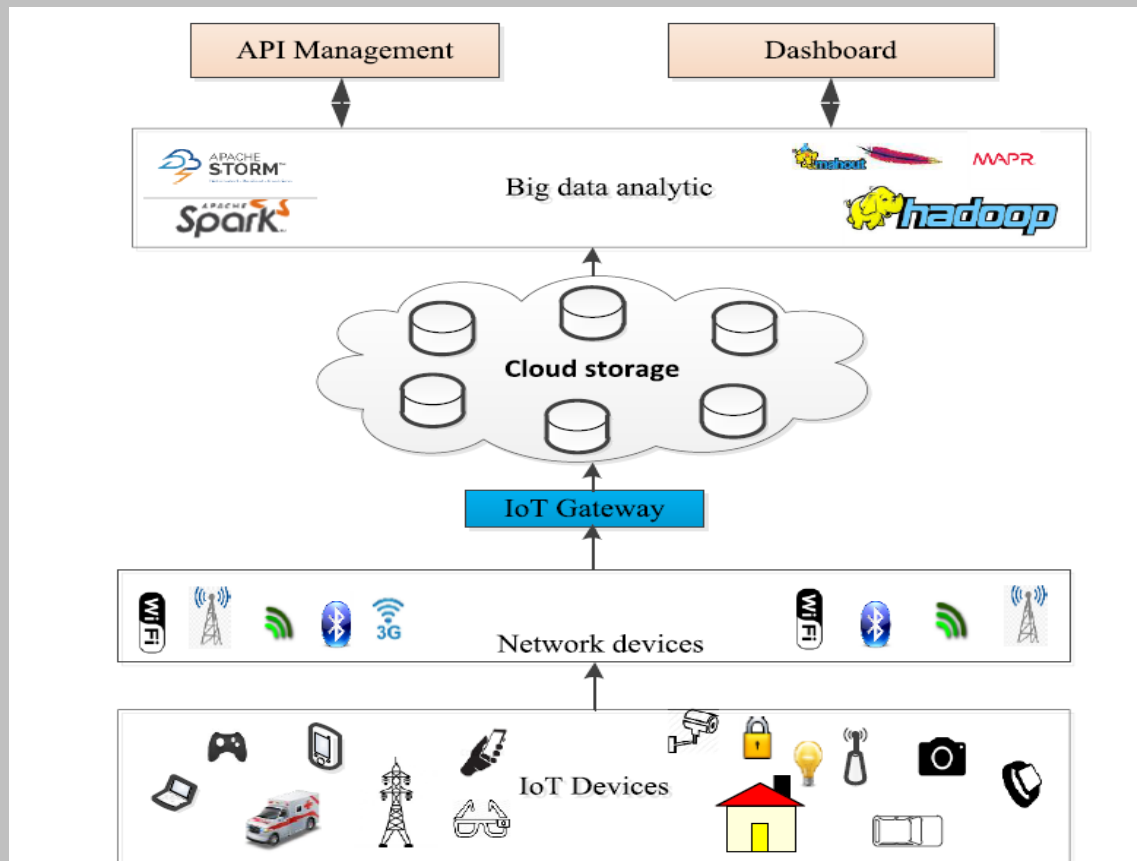


Figure 4 - IoT Architecture and big data analytics (M.Maarjani, 2017)

The Figures Figure 3 and Figure 4 in the above section may represent well the my idea. Shortly traffic lights are converted in a WSN (Wireless Sensor Network) integrated potentially by VSN (Vehicular Sensor Network) and pedestrian mobile device opportunistic network. Middle layer are intermediate computational nodes to elaborate and aggregate locally gathered data.

Data centers are the cloud for repository and further AI elaboration.

Alerts can be generated to all level and forwarded locally or to DSS (decision support system) for city management.

Data , Information, Knowledge can be consulted from client stations or mobile device; but also queried by an API layer designed to be used by citizens and public or private companies.

Bibliography

A.Zanella, N. B. (2014). Internet of Things for Smart Cities. *IEEE Internet of things journal* .

Ali, S., Tirumala, S. S., & Sarrafzadeh, A. (2014). SVM aggregation modelling for spatio-temporal air pollution analysis. *17th IEEE International Multi Topic Conference 2014*.

Bo Tang, Z. C. (2015). A Hierarchical Distributed Fog Computing Architecture for. *ASE International Conference on Big Data*.

Corrente, G. (2013). Opportunistic Networking in a Urban Scenario. *PhD Thesis* . Università di Torino.

G.Corrente. (2017). Performance issues in content dissemination to metropolitan mobile users. *Journal of High Speed Networks* .

M.Maarjani, F. N. (2017). Big IoT Data Analytics: Architecture, Opportunities, and open Research Challanges. *IEEE Access*.

Nietzsche's Call for a Transvaluation of Values

- by Paul Edgeworth

It can be said without question that Nietzsche's greatness lies in the fact that he undertook a remarkably comprehensive critique of the basic value-conflicts of Western civilization and attempted to formulate a value structure for this world.¹ Throughout his writings, we see him engaging in the process of trying to solve the problem of value, that is to say, how we in the West have become who we are and what we may yet become. Although Nietzsche's thoughts on value formation can be found in one form or another in almost all his writings, we shall confine ourselves in the present undertaking to an examination of *The Birth of Tragedy*, *On the Advantages and Disadvantages of History for Life*, and *On the Genealogy of Morals*. By examining these works, however incomplete, we will gain considerable insight into how cultural values are formed. We will then be in a position to delimit those qualities that will be held necessarily to constitute the philosopher of the future. From considerations of this sort, it will be seen that Nietzsche's thought will have required us to make enormous adjustments in our understanding of the roles of art, religion, and morals in our lives and in our culture.

The Birth of Tragedy

The Birth of Tragedy is a strange and remarkable work. As the title appears to indicate, it is concerned with the origins and development of Greek Attic tragedy. But this is not a straightforward exposition in classical scholarship, rather, under a classical guise, it becomes an accounting of the relation of the human to the divine, an accounting which is intended to revitalize modern Western culture and to correct the destruction wrought upon this culture over the last 2,000 years by the Socratic dialectic. If anything at all, Nietzsche's highly original work was an effort which served to alienate him from the classical, academic community of his day.

The work in question, which can be viewed as putting forth a science of aesthetics, revolves around a set of dualities. Among such dualities, we can readily distinguish unity/individual, music/word, nature/culture, intoxication/dream, primal ground/appearances, noumenal/phenomenal, all of which are related in different ways, and at the same time can be seen to involve a fundamental metaphysical distinction that clarifies the dialectic relationship. We must be careful when we say dialectic, however, for the nature of these dualities is such that there is an on-going interdependence that weakens any claim for one being the ground of the other's appearance. What is important is the on-going tension. A tension that is persistent in that it does not collapse into a unity. For

¹Charles Morris, "Nietzsche—An Evaluation," *Journal of the History of Ideas* 6 (1945): 285.

Nietzsche, it is a productive tension, in which our deepest philosophical striving to know, our rational side, needs to find a harmony with art, our aesthetic, creative side.

For our present purposes, it does not matter whether Nietzsche's account of the origins of Attic tragedy is acceptable in terms of classical scholarship, rather the important point is that the supreme achievement of Greek culture is to be found in a fusion of Dionysian and Apollonian elements, that is, a unity of the forces of life (the Dionysian) with the love of form, which is characteristic of the Apollonian.² For Nietzsche, who can be said to have been nourished on Greek tragedy, the greatness and high achievement of such tragedy is to be found in its presentation of life's Dionysian forces in an ordered Apollonian form in which these forces could be imagined and assimilated.³ Nietzsche's greatness and achievement, in turn, lies in the fact that he was able to make the Dionysian spirit into a form of philosophy, a feat that only Heraclitus accomplished, or came close to accomplishing. "In this sense," Nietzsche says, "I have the right to understand myself as the first *tragic philosopher*—that is, the most extreme opposite and antipode of a pessimistic philosopher. Before me this transposition of the Dionysian into a philosophical pathos did not exist."⁴ While Apollonian art helps us to endure the pain of existence, Nietzsche, nevertheless, is urging us to see that Dionysian art brings us more closely into contact with the primal nature of existence which seems to be an undifferentiated flux.⁵

For Schopenhauer, the primal ground was to be understood as the primal striving of will. The manifestation of this will is the phenomenal world. Likewise, the manifestation of the individual will is the manifestation of the primal will itself. The individual will does not lead to any goal; instead, it leads only to further desire and ultimately to no satisfaction. This is why Schopenhauer is sympathetic to Buddhism with its notions of resignation and abandonment of the will. Nietzsche's appropriation of these ideas is seen at the same time to involve a transformation of them from the very beginning. Nietzsche can, on one hand, be said to have been deeply impressed by Schopenhauer's argument that music is the deepest art in that it directly expresses the primal will; thereby, providing an access to the noumenal realm. On the other hand, Nietzsche

²Frederick Copleston, *Modern Philosophy: From the Post-Kantian Idealists to Marx, Kierkegaard, and Nietzsche*, vol. 7, *A History of Philosophy* (New York: Doubleday, 1962; Image Books, 1994), 398.

³Morris, 286.

⁴Friedrich Nietzsche, *Ecce Homo*, in *Basic Writings of Nietzsche*, trans. and ed. by Walter Kaufmann (New York: Random House, 1992), §3, 729.

⁵Lawrence M. Hinman, "Nietzsche, Metaphor, and Truth," *Philosophy and Phenomenological Research* 43 (1982): 196.

unlike Schopenhauer, steadfastly believed that the phenomenal realm of appearances was meant to be celebrated. Appearances are not to be regarded with resignation, but rather to be affirmed. Even in this earliest of works, the general direction of Nietzsche's thought is to affirm life in this world, rather than to negate it.⁶

The Greeks knew that life was terrible, inexplicable, and often dangerous, but they did not surrender to pessimism by turning their backs on life; rather, they transmuted their life and their world through the medium of art.⁷ Now, according to Nietzsche, there are two ways for this aesthetic transmutation to occur. One is through the Apollonian world view, which delights in appearance as appearance and is manifestly made evident in dreaming. For to dream of course, one must dream as an individual. Furthermore, one knows that one is dreaming and takes delight in the images themselves. The veil of *māyā* is said to cover all. This is analogous to poetry in waking life—a poetry that celebrates beautiful appearances. And when we think of poetry, we think not only of the play of form, but we simultaneously keep in mind notions of measure and restraint. Individuality is then only possible if there are measures or limits. Appearance becomes associated with form, and form calls to mind boundaries, and the Apollonian way gives rise to expression in the epic and the plastic arts such as sculpture.

The other way for an aesthetic transmutation to occur is through the Dionysian world view. This way triumphantly affirms and embraces existence in all its darkness and horror.⁸ It is a collapse of boundary or measure, a loss of restraint, a loss of individuality. If the Apollonian took delight in appearance and in seeing, the Dionysian delights in what one participates in, that is, in dance. Its art forms are tragedy and music. Nature is reconciled with the beings that have been separated from it. It is a state of reconciliation which can at times be painful, but which is more primordial, and which can also be experienced more often as ecstasy. It is a world of intoxication rather than of dreams. “Now the slave is a free man; now all the rigid, hostile barriers that necessity, caprice, or ‘impudent convention’ have fixed between man and man are broken.”⁹ The veil of *māyā*, Nietzsche tells us, has been torn asunder.¹⁰ In the Dionysian world, we see a celebration in the fundamental ground of Nature, a redemption from the principle of individuality.

⁶Copleston, 396.

⁷Ibid., 397.

⁸Ibid.

⁹Nietzsche, *The Birth of Tragedy*, in *Basic Writings of Nietzsche*, §1,37.

¹⁰Ibid.

But Nature is not simply expressive of a kind of wildness, an abandonment of restraint, rather it has become a ground of all being. There is a sacredness, divineness attached to Nature. When viewed this way, individuality then becomes an affront, a sacrilege. The Dionysian account of revelry sets up a tension which, in turn, gives rise to a kind of destructive pathos. But as we have already noted, the existence of the individual is itself a sacrilege, destructive of unity. There is then, for Nietzsche, a kind of contradiction in Nature itself. Nature, which has produced the individual, is seen to redeem itself from what it has produced. This is why it is so often difficult to read Nietzsche, for he is constantly bringing to our attention the ambiguities that manifest themselves in the world.

In Attic tragedy, according to Nietzsche, the Apollonian and Dionysian are brought together in a kind of unity; therefore, tragedy is seen as the paradigm of art. Thus, the Greeks were able to reconcile Dionysian insight into the abysmal ground with an Apollonian affirmation of appearances. Attic tragedy itself is viewed by Nietzsche as having developed out of lyric poetry. The lyric poets themselves were seen as treating the individual as an appearance and not akin to subjectivity. As such, it was an appearance to delight in. This fundamental spirit as viewed by Nietzsche, is a spirit of music that generates images that are images of the lyric poet himself. This inter-relationship between music and images, in turn, needs words. The lyric poet tends to imitate music by using images that are colored by rapid variation and spun in a mad whirl; hence, he expresses what the musician sounds out.¹¹ Music itself is not a complete art. Rather, the highest art is one composed of both music and words.

To say that Nietzsche has made the Dionysian into a kind of philosophy is to say that he has attempted to formulate a kind of discourse which makes use of art and music, and which at the same time provides a limit to individuality and points to something beyond it. Will, and life, Nietzsche is saying, possess a mode of being which is more than the merely discursive. That is to say, we can experience a kind of comprehensiveness through a certain kind of musical philosophizing.

Art and philosophy impose fundamentally different associations upon the individual in human existence. For Nietzsche, human life seeks fulfillment in the individual as individual. This is necessarily so, because for Nietzsche the existence of Being as a universal element is questionable. The individual confronted with a desire to achieve wholeness is simultaneously found with an inability for this wholeness. But for Nietzsche this cannot be the final word. What is needed is a life-affirming perspective that retains a sense of the transitory, but not one lost in the

¹¹Sarah Kofman, "Metaphor, Symbol, Metamorphosis," *The New Nietzsche: Contemporary Styles of Interpretation*, ed. David B. Allison (Cambridge: MIT Press, 1977), 202.

abyss of the boundless. While there may not be a universal or cosmological perspective, we can experience a truth other than that which may be available on the plane of *logos*. This can be a kind of truth that is pre-discursive. Perhaps, as J.J. Degenaar points out, the most fundamental insight of all consists in the fact that through the beautiful forms and images of tragic art, man becomes aware that the human condition is part of an artistic creation. In Apollonian art, man found delight in individuals. But it is in tragic art that man becomes aware that the artistic source of life itself finds delight in individuals.¹² As Nietzsche himself tells us, “[W]e may assume that we are merely images and artistic projections for the true author, and that we have our highest dignity in our significance as works of art—for it is only as an *aesthetic phenomenon* that existence and the world are eternally *justified*.”¹³ It may be possible to proclaim the God of religion as dead, but the primal source of the world is very much alive, not in morality, nor in religion, but in art; hence, we can sense what kind of act creation is, not by means of faith or moral behavior, but by becoming involved in the creation process itself through art.¹⁴ Art then is not something esoteric or marginal, nor is it just a life-enhancing activity, for it becomes the human activity par excellence: it is creative existence.¹⁵ Thus we can say for Nietzsche that it is of paramount importance for the philosopher of the future to embody the creative spirit.

In §18 of *The Birth of Tragedy*, Nietzsche identifies the fundamental malady of modern culture. He tells us that the theoretical man no longer wants to have anything whole. There is a corresponding lack of unity. This genuinely petty approach has given rise to a merely historical culture. One that is imitative, scholarly, and antiquarian. It is a culture that has relished the acquisition of knowledge rather than the act of creation.

[I]n vain does one depend imitatively on all the great productive periods and natures; in vain does one accumulate the entire ‘world-literature’ . . . in vain does one place oneself in the midst of the art styles and artists of all ages . . . one still remains eternally hungry, the ‘critic’ without joy and energy, the Alexandrian man, who is at bottom a librarian and corrector of proofs, and wretchedly goes blind from the dust of books and from printers’ errors.¹⁶

¹²“Nietzsche’s View of the Aesthetic,” *South African Journal of Philosophy* 4 (1985): 42.

¹³*The Birth of Tragedy*, in *Basic Writings of Nietzsche*, §5, 52.

¹⁴Degenaar, “Nietzsche’s View of the Aesthetic,” 42.

¹⁵*Ibid.*, 44.

¹⁶*The Birth of Tragedy*, in *Basic Writings of Nietzsche*, 113-14.

On the Advantage and Disadvantage of History for Life

Although Nietzsche's thoughts on value formation can be found in almost any of his works, the most detailed examination between value formation and history are to be found in the untimely meditation entitled *On the Advantage and Disadvantage of History for Life* and *On the Genealogy of Morals*.¹⁷ At this time, let us turn our attention to the first of these two works. The central problem for Nietzsche is his concern for modern forms of science, especially that of the great flowering of historical scholarship and the relationship between this science and that of a higher culture which would be one that employed forces of great art and creativity.

In order to employ these forces, Nietzsche tells us that a healthy being must bound itself. We must limit ourselves with a horizon. We must dedicate ourselves to some task. It is therefore necessary to forget certain things that inhibit the will to create. We must forget the possibility that something has already been done, or the possibility that what we might do will be overshadowed.

What is needed for Nietzsche is a wisdom that promotes life. With this in mind, he proposes three kinds of historical thought beneficial to life: monumental, antiquarian, and critical. Nietzsche discusses each of them and reminds us that under certain kinds of conditions each can serve life. The monumental provides a protection against the 'transitoriness' of human things. The great that once existed was possible once and may be possible again. Thus in spite of the passage of time, the possibility of greatness in the present and in the future is affirmed. On the other hand, he who belongs to the preserving soul tends to the past as an antiquarian. In his reverence for the past, an individual by identifying with an epoch can transcend his individuality and in effect find a justification for his existence. By becoming part of a larger "we," the antiquarian "looks beyond the ephemeral, curious, individual life and feels like the spirit of the house, the generation, and the city."¹⁸ The danger that lurks here is that everything old and past will become equally venerable, and whoever does not approach it with an appropriate deference, will be rejected. An ossification of will toward creation of the new can set in. It understands how to preserve life, but not how to generate it.

Therefore, it becomes apparent that a third way of seeing the past is needed and Nietzsche terms this the critical. It is a history that judges and condemns. Man must have the strength to

¹⁷David W. Price, "Vico and Nietzsche: On Metaphor, History, and Literature," *The Personalist Forum* 10 (1994): 125.

¹⁸Friedrich Nietzsche, *On the Advantage and Disadvantage of History for Life*, trans. with an intro. by Peter Preuss (New York: Hackett, 1980), §3, 19.

shatter something in order to live. But at the same time to extricate oneself wholly from the past contains the danger of self-destruction. Since we are the result of earlier generations, we are the results of their passions and errors. We cannot tread all pieties under foot or destroy all idols. "It is always a dangerous process, namely dangerous for life itself: and men or ages which serve life in this manner of judging and annihilating a past are always dangerous and endangered men and ages."¹⁹

What is needed then is to find a natural relationship of an age, a culture, a people to history. One whose goal is not the increase of knowledge, but rather for the purpose of enhancing life. But in looking at our modern age, we see that a fundamental skepticism exists about the dialectic of history. Historical thought has brought about a loss of Hegelian optimism. The modern age has not brought about an attainment of absolute self-knowing. What we find is an era of pessimism. Rather than a clear purpose, progress toward a goal, what we find instead is concern with a scholarly openness to all perspectives, a boundless spectacle, without a hierarchy, devoid of any rank. There is a loss of confidence that any meaning can be discovered. But our nature strives to bring unity, to find coherence. The most distinctive feature of modern man is the opposition of an inside to an outside, content to form, an opposition unknown to ancient people. The German people in particular did not develop an outward form of culture that unites society. Instead they minimized the importance of convention and this, in turn, gave rise to a false kind of naturalism. The Germans were for Nietzsche the famous people of inwardness, which, in turn, gave rise to an inability to act sufficiently.

What has happened to modern man? His instincts have been weakened and expelled by history. He has sunk into a heaped-up chaos of knowledge. False naturalism as illustrated by the Germans must be replaced by a true naturalism, one which combines the Dionysian and Apollonian spirit, the artistic and theoretical mind. Man must become a genuine individual, a strong, integrated personality. Instead of a concern for how things were done in the past, this new individual must incorporate knowledge of it "was" and yet live and act for the present and future. Certain natures akin to the Attic Greek will be capable of accomplishing this.

Nietzsche's insistence at the end of his essay that we must endeavor to organize the chaos within us by reflecting on our genuine needs, and break out of a cycle of repeating what we have heard, and imitating what already exists, affirms once more the importance of the artistic act to reconfigure our reality and thereby make of our life a work of art.²⁰

¹⁹Ibid., §3, 22.

²⁰Price, 131-32.

On the Genealogy of Morals: First Essay

Almost thirteen years after he wrote the meditation we have been discussing, Nietzsche produced *On the Genealogy of Morals*. In this work, he asks under what conditions did man devise the values good and evil and what value do they themselves possess?²¹ It is Nietzsche's position that good and evil were the outcome of historical processes whereby the aristocratic values of good and bad were inverted by the slave class. For the aristocratic class, the good was what was noble and powerful; the opposite of the aristocrat, the enslaved, weak and base, was bad. Hence, a certain moral outlook originates with slaves, and another presumably originates with their masters.²² It was the slaves, Nietzsche tells us who inverted this value system of good versus bad so that everything that the slaves were not was subsequently defined as evil. This slave morality of good versus evil, Nietzsche further contends, arises out of a feeling of *ressentiment*, a term which connotes not only resentment but also the need to look outside oneself for the creation of values; hence, the need arises to enact a transvaluation of values that goes beyond the concepts of good and evil, and that calls an end to the resultant slave morality that has impoverished Western culture.²³ Is what has been called good of higher value than evil? Or is what we call good, a cause for regression, a concern with our present comfort at the expense of the future? According to Nietzsche, all previous evaluations of morality have been inadequate. Indeed, morality as we have known it may represent the danger of dangers to man. Though an examination of the moral psychology may disclose undesirable truths that are harsh or unpleasant, that disturb or may even offend our self-estimation, in the end it can nevertheless be an elevating experience. It is a process that can look backwards and cause us to examine characteristics that we now tend to overlook but which nevertheless bear a certain necessity for our later development.²⁴

As stated above, the distinction between noble and base is earmarked as the true origin of good and bad. The noble is unconcerned with what may be useful. Rather those who are noble characteristically affirm themselves. They are grand in body and soul, strong, healthy, and

²¹Ibid., 126.

²²Bernard Magnus, "Nietzsche and the Project of Bringing Philosophy to an End," *Journal of the British Society for Phenomenology* 14 (1983): 311.

²³Price, 126.

²⁴Alexander Nehamas, "How One Becomes What One Is," *The Philosophical Review* 92 (1983): 404.

brimming with vitality.²⁵ Their own, higher, superior being is the good. Thus from the very beginning, we see an ordering or ranking taking place, in which aristocratic types see themselves as the good. Neither, however, do they see themselves as egoistic, for in their view, their self-regard is not regarded as a narrow self-seeking. It is rather an expression that is expansive, concerned with high projects and demonstrative of a loftiness of spirit. The noble entails predisposition to openness, with a lack of concern to dissemble. While their penchant for extravagant acts may often incorporate capriciousness, or even cruelty, there is no ill intent or malice involved. The noble is not a creature that seeks revenge, for there is no intention to redress the mal-intent of others.

It is with the priestly class that an investigation of motive is found to be necessary. For the priest is found to be an unhealthy manifestation in history. Lacking the strength and natural health of the noble, the priest is forced to turn away from the realm of direct action. In their indirect mode of acting, the priestly caste cures their lack of health through a kind of morality which has been termed ascetic, that is, a particular kind of anti-sensual metaphysics. It is the priest who acts secretly and cunningly, but it is through this priestly caste that the human species becomes an interesting animal. While the priest on one hand represents a danger to life, on the other hand, it introduces a spirituality that did not exist before. Already we can see that Nietzsche, who has set upon a rather complicated investigation into the origins of morality, is not simply saying that the best life is to be identified with the moral. Rather, arising out of basic conflicts, we see a tension that will have to play a role even in the highest form that Nietzsche would like to realize.

It is through *ressentiment*, that the slave/priestly caste gives birth to values contrary to those of the noble. This is something new and represents a creative, though misguided, achievement. The slave or priestly type, in effect, affirms through a denial of what is other. It is not the noble that undertakes a re-evaluation of values. For the noble world parallels that of the Apollonian dream world, in which human beings unreflectively affirm themselves, and, in effect, see themselves in the Olympic gods. The noble reality is therefore one of unreflected self-love. The nobles can be said to be serenely self-absorbed and by nature happy. The priestly reality, in contrast, displays a greater depth. In this form of reality, human beings are aware that they are confronted by something other than themselves. This type can only find happiness in silently pursuing its aims which consists in the creative destruction of their opponent. They interpret nobles as evil, and caste blame upon them by a new measuring of things. Nietzsche characterizes the priestly type as reactive rather than active. It is a type that has a sense of great incompleteness, for it cannot affirm itself. To be kind,

²⁵Christopher Hamilton, "Nietzsche on Nobility and the Affirmation of life," *Ethical Theory & Moral Practice* 3 (2000): 170.

when one is too weak, to be humble when any other course would have unpleasant repercussions, and to be obliging when a less amiable gesture would provoke the master's kick, is to make a virtue out of necessity.²⁶ Despite this shortcoming, it is a type that has contributed something to the deepening of the human spirit that must be present in the philosopher of the future.

Nietzsche in thus proceeding, is not endeavoring to provide us with a carefully presented history. Rather he is attempting to bring to our attention certain principles that would necessarily underlie such a history. His procedure can be characterized as dialectical, for he has a complex problem which he attempts to approach and to understand by examining a series of dualisms. Why does Nietzsche choose to proceed in this way? Perhaps it is because he believes that the need to relate through dualities is ultimately inherent in *logos* itself. It is an account of *logos* that acknowledges the presence of such dualities as fundamentally intrinsic to language or reason. It is a scheme that we simply cannot throw off. Nietzsche's reflection upon such ultimate dualities is indicative that he is more than just a cultural critic but a philosopher as well. He is continuously looking for the fundamental origin of things and in this sense remains a metaphysician.

On the Genealogy of Morals: Second Essay

So far, our attention has focused upon the first essay in the *Genealogy*. In turning our attention to the second essay, Nietzsche introduces a term that played an important part in Attic tragedy, and that is the notion of justice. In tragedy, death or fall was found to be necessary for the activity of life. The tragic collapse of measure/boundary that defined the individual was found to be necessary. What Nietzsche is suggesting to us, therefore, is that the higher state of soul being sought cannot be described in terms of an original duality alone, but will also require bringing in some notion of justice as well.

The second essay is very complicated in that it represents a new beginning for Nietzsche. The task that he has set himself is to determine how it is possible to breed an animal that is permitted to promise. To make a promise is a certain right that one has on the basis of some development that has occurred in one's character. We do not trust everyone's promises—only those extended by persons who possess a certain character. Therefore, it was necessary that certain human types had to be created so that promising actually meant something. This, in turn, is related to a discussion of forgetfulness. In order for promising to be accepted, a certain human character had to be developed that does not forget. But this was more than just a passive memory, rather it

²⁶Walter Kaufmann, *Nietzsche: Philosopher, Psychologist, Antichrist*, 4th ed. (Princeton: Princeton Univ. Press, 1974), 371-72.

was an active one that displayed a determination to will something promised in the past. This requires a distance from the present, and hence is different from the nobles who act immediately.

What becomes essential then is to be able to separate the doer from the deed in some way. A certain restraint is seen to be necessary - I will restrain myself and not do this deed. This entails that responsibility be instilled into the human being so that he will obey a rule, follow a principle, be held to his word. It is society that has brought to life this sovereign individual—the human being who is permitted to promise. In short, we can say that the human animal has become an animal not subject to a strictly biological evolution, for its evolution has also been mediated by technics of memory-formation, and by social and historical forces in general.²⁷ It is a great achievement of human history, but it is one that has been achieved through the mnemotechnics of physical pain.²⁸ For Nietzsche tells us that great pain and cruelty were needed to bring about the recollection of a promise to repay a debt. He also tells us that while infliction of such pain was necessary to enforce recollection of a debt one was inclined to forget, such infliction of pain was experienced as a festival in itself. In cruelty, there is for Nietzsche much that is festive. It is not simply degrading. It is a mistake to take a pessimistic view because of a delight in cruelty. Destructiveness is very much a part of, and therefore inseparable from, human life. Such destructiveness should not become the basis of a pessimism, but should rather be affirmed as in a Dionysian festival. Of course today, there are more sublimated forms of doing this, but the central theme remains that pain and suffering must be affirmed. In this respect, pre-modern societies were able to experience this phenomenon in a more meaningful manner than ourselves.

A good part of this second essay is concerned with the need to constrain individuals, and hence with the origins of justice. This can be correlated to the relationship between a debtor and creditor. For Nietzsche, this relationship was the archetypal human act for it institutionalized hierarchical power relations.²⁹ This is an example of a limitation that it is necessary to impose because we are living with others. The origin of justice then, Nietzsche tells us, is not based in *ressentiment*. It should be apparent by now that the free and unrestrained life of nobles could not be based on such an approach. It is necessary that in any community there be many forms of restraint. It is to be noted further that it is the active, more stronger types who impose restraints upon the less

²⁷Keith Ansell-Pearson, "On the Miscarriage of Life & the Future of the Human: Thinking Beyond the Human Condition with Nietzsche," *Nietzsche Studien* 29 (2000): 173.

²⁸Sandra Rudnick Luft, "The Secularization of Origins in Vico and Nietzsche," *The Personalist Forum* 10 (1994): 141.

²⁹*Ibid.*, 142.

strong. What Nietzsche is telling us is that there is no such thing as justice itself. It is merely the tool that a community must use. But the use of such restraint is seen to give rise to guilt and to a bad conscience. This occurs when a restrained individual is no longer able to express directly his drives. He must therefore do so indirectly. Thus in turning inward, he experiences guilt. Justice is accordingly viewed by Nietzsche as a human creation and not something innate. It is a restriction of power for sake of greater power which is seen as necessary by the more powerful.

The foregoing account is memorable in that it helps us to keep in mind that there is a certain pleasure to be derived from instilling form and that we should be active in form giving. Also we have been reminded that destruction and cruelty are inseparable from life. The new philosopher, therefore, must be conscious of the role that suffering plays in bringing about a higher spirituality. Also, if there is something beyond man, a superman, it will have been made possible by the arrival of a being who was first able to experience a bad conscience. What we have seen thus far is that only in human beings are the characteristics of thought, memory, will, conscience to be found.

On the Genealogy of Morals: Third Essay

In the third and final essay of the *Genealogy*, Nietzsche addresses the relationship between the philosopher, the artist, and the priest. From the very beginning of this essay, he is critical of Wagner in particular and of artists in general. Nietzsche was very disappointed with what he viewed as Wagner's descent into medieval piety in *Parsifal*. Nietzsche now sees Wagner as having taken a life-denying turn in his work, a turn that is anti-intellectual and anti-sensual. What then do ascetic ideals mean for an artist? Nietzsche answers that they mean absolutely nothing. Artists do not stand independently enough in the world. "They have at all times been valets of some morality, philosophy, or religion."³⁰ They have become tired of being mere artists, that is, imitators of higher types they are not. They are only spokesmen. No meaningful connection between art and the ascetic ideal is to be found in them.

After a discussion of Schopenhauer in which the latter is seen to have appropriated and transformed the Kantian view of art, not for a disinterested purpose, but rather as a release from sensual desire, Nietzsche turns his attention to the more general question of why have philosophers expressed a rancor against sensuality and displayed an affection toward asceticism?

In response, Nietzsche tells us, "Every animal . . . instinctively strives for an optimum of favorable conditions under which it can expend all its strength and achieve its maximum feeling of power."³¹ Philosophy itself has no interest in virtues of the ascetic. Instead, philosophers are attracted because

³⁰*On the Genealogy of Morals*, in *Basic Writings of Nietzsche*, §5, 538.

³¹*Ibid.*, §7, 543.

they are seekers on the path of power, and they instinctively understand that this requires freedom from all obstacles. Hence, they reject all attractions of the senses as impediments to the higher spirituality that is developing within them. It is this higher spiritual beauty that causes philosophers to draw away from the sensual.

Furthermore, philosophers needed an ascetic ideal as they were seen by others as engaged in acts that were frequently regarded with suspicion if not contempt. As a result, philosophers early on were plagued by a certain lack of confidence. Thus they turned to an ascetic ideal as a protection against the doubt and self-criticism they were experiencing within themselves.

Likewise, in the early days of philosophy, a life of freedom and questioning were regarded with suspicion, and the opposite values were the ones that were deemed of value and praised. But now the situation has greatly changed, even reversed, for in modern times, we are proud of our questioning. Day by day, Nietzsche tells us, we grow more questionable, and thereby deem ourselves worthier of asking even more questions.

For Nietzsche, the priest was the most serious representative of the ascetic ideal. Here, asceticism was itself the end; it was not a means of philosophy. The priest does not value life. He treats it as a wrong road. There is for him something fundamentally wrong with the human condition. The priest insists that life is no good and invents a Heaven to compensate for unhappiness in this world.³² What then are we to make of so monstrous a mode of valuation which has become widespread in the history of mankind? Nietzsche tells us that it must be in the interest of life itself that such a life-inimical form does not die out. Indeed, we seekers of knowledge should be grateful for such radical reversals of perspectives to be found in such questioning. To want to see differently is a necessary discipline and preparation of the intellect for its future objectivity. The ability to control one's pro's and con's, that is, one's perspectives, can be employed for the purposes of life. It also helps to bring about a transvaluation of values in that it leads to the valuation of precisely that which in the past has been devalued, that is to say, this world and this life.³³

The significance of the above remarks should not be overlooked. What Nietzsche is enabling us to see is that the ascetic training occurring over millennia has prepared us for a radically new philosophy, one which requires reversals of our ordinary ways of thinking. It is a philosophy which requires us to question reasoning itself. It is not just a kind of disinterested contemplation,

³²George De Huszar, "Nietzsche's Theory of Decadence and the Transvaluation of All Values," *Journal of the History of Ideas* 6 (1945): 261.

³³*Ibid.*, 263.

but rather a kind of willing that embraces as many perspectives as possible, and yet has them under control. It is a philosophy that acknowledges a hierarchy of values, and incorporates a ranking, that is, a measure of the value of things. It will not involve a metaphysical transcendence of the senses. It is a philosophy that in making use of perspectives is seen to be indebted to the priestly caste. It is the priests who in treating the most ill were able to give a meaning and direction to suffering. Nietzsche at one point characterizes them as artists, the true artists of guilt. Nietzsche thus is reminding us that a kind of art is necessary for elevation of the human species. But as Nietzsche has just shown us, nothing is more corruptible than the artist. What is therefore needed is an art that has been placed into the hands of the philosopher. We should learn from the artists while being wiser than they are in other matters, for with artists the subtle power of arranging and making things beautiful comes to an end where art ends and life begins, but we should always want to be the poets of our life.³⁴ The philosopher of the future therefore will use art that is friendly to appearances and beauty. It will not reject what appears to our senses in favor of something that originates in a beyond. The most important kind of artistry then will be that of transforming and interpreting the world, an activity that is understood as fundamental to being alive.³⁵ The new philosopher is not one who inflicts guilt, but one who affirms and justifies existence. Theirs is a comprehensive vision. They can establish an order of ranking because in a sense they embody it. What this means is that a ranking of values is seen to occur within a life or a will to power on the part of those most capable of living. Thus it is not a hierarchy that is grounded in the super-sensible.

The Mark of the New Philosopher

In the foregoing, we have seen delineated some of the factors that Nietzsche deems necessary to constitute the new philosopher. We have also stated categorically that the new philosopher must be life-affirming and act in this world. To reiterate briefly, in *The Birth of Tragedy*, we saw the important distinction made between the Apollonian and the Dionysian, and we saw further that the act of creation was designated as the human activity par excellence; in the *Advantages and Disadvantages of History*, what stood out most to this reader was the necessity to make boundaries, to have a horizon, also the need to avoid a sedimentation of the will toward creation, together with the recognition for the need of a hierarchical ranking; finally, in the *Genealogy*, we saw amongst other things the need for a transvaluation of values in which the noble is exalted, along with the recognition that justice was a human creation, as well as Nietzsche's

³⁴Nehamas, 415.

³⁵Kathleen Marie Higgins, "Leaving the Elevator," *Philosophy and Literature* 24 (2000): 205.

continual urging to embrace as many perspectives as possible. If Nietzsche calls on us to focus our will to power on this life and world rather than some beyond, it is the new philosopher who will possess the salient character features to lead the way to a higher form of life. For he will be able to break perceptual constancies, engage us in alien and formerly resisted perceptions, focus our attention upon unfamiliar aspects or possibilities of this world, and engender an increased vitality and will to life.³⁶ The distinguishing mark of the new philosopher is that he will be the creator of new values. But these new values are themselves something of a return to an old and neglected set of values, that is to say, the values of masterly virtue.³⁷ The transvaluation of values then is best viewed as a war against accepted valuations.³⁸ The new philosopher is a valuing consciousness that does not just open himself up to differing perspectives, but also ranks them in a hierarchical structure of increasing value.³⁹ What is not recognized are categorical imperatives, commands made universally, without respect for rank, or differing abilities.⁴⁰ This is expressive of his nobleness and predisposes him to rule and legislate. The new philosopher realizes that he lives in a world with others, and having sensed those forces in the world that pressure one into a state of inauthenticity, he knows that others are subject to the same pressure, and thus seeks to create a world where others can be authentic, if they choose to be.⁴¹ It is an expression of the will to power that recognizes that justice is a human creation and that man alone is capable of taking on the responsibility of expanding the range of values that can exist in our relationships with one another. It is the new philosopher as well that teaches us to bear suffering and pain in this world without the need of seeking comfort and solace in some otherworldly beyond. Hence, the new philosopher is the key in the creation of human institutions and the transformation of human existence. His existence is required to inaugurate a higher culture and to give rise to a higher type of man.

³⁶Michael Murphy, "Education for Transcendence," in *Transcendence*, 18.

³⁷Robert C. Solomon, "A More Severe Morality: Nietzsche's Affirmative Ethics," *The Journal of the British Society for Phenomenology* 16 (1988): 255.

³⁸Kaufmann, 111.

³⁹It is also the ability to establish higher-order accord among one's lower-order thoughts, desires and actions, and to accept responsibility for everything that one has done and to admit that everything that one has done constitutes who one is. See Nehamas, 407.

⁴⁰Solomon, 263.

⁴¹Mason Olds, "Religion after Nietzsche," *Religious Humanism* 18 (1984): 32.

Poetry by Dr. Peter J.King:

Sara Sketching in the Bullingdon Arms

From room to paper, mediated
by a way of seeing, by a
sense of space and shape
and circumstances.

In an acrid, drifting, bluish haze
that tears the throat and irritates
the eyes, you sit in stillness — then
you raise your head to catch a moment's
contour: upraised hands, a look
of worry or surprise, the act of
making music, a distracted gaze.
They're taken, moved,
transformed, and held;
your sharpened pencil pierces them
and pins them to your pad.

Outside (the moon)

Outside
the moon, one night
past full, is
blue on frost.
You're almost lost to me.
I try but cannot write
about your dying.

Breath on
windows that are
silent, mirroring,
in need of cleaning.

In your eyes desires
drag leaden feet;
I cannot reply,
can only sit here moonlit,
only wait for you to leave.

Obituary

Jacob Ellerman is dead.
He walked into the desert,
and is gone — is lost to those
who knew him and to those
he'd not yet met.
He left a note, unsigned; it read
just: "Things became too much."
What things, how much,
we'll never know, for he is dead
and gone and
can't explain.

Towards Unsolved Cases *(three clues for Mr Holmes)*

i.
On a broad plain, hot and sparsely watered,
in the shade of two primaeval ferns,
relaxes a Victorian accountant,
umbrella-less.

ii.
"You see this marvellous machine of mine?"
the Mad Professor giggled; "It produces
clouds so utterly corrosive that the
smallest patch of mist could
eat a village — villagers and all."

iii.
Between our world and others
there are links — not navigable, but
from time to time they give a glimpse
of what it is they lie between;
they are small and almost sentient -
invertebrate, vermicular.

Pondlife

The nymphs of dragonflies
patrol the pond, each one
a Grendel to the tadpoles.

In between the rushes and the reeds
dart Grendels' mothers,
bright and deadly,
seeking sites to lay their
elongated pale-gold eggs.

And as I sit and watch,
one probes her ovipositor
between the shabby sole and upper
of my shoe. I am no Beowulf;
I watch a while, and smile,
until she leaves for somewhere better.

Poem by Therese Waneck:

Home

We are here
On Earth
We are now where
mechanics betray
truth
We are where
machine create
wisdom
We are trapped by
a human time
bomb
With the tick tick
tick of
comprehension
And the tock tock
tock of
understanding
An elastic
rubberband about
to snap
Stopping the
expansion and
contracting
Is now the
mechanical mind
Here
We are here
On earth eternally
Now

Extract of an Interview conducted by Scott Douglas Jacobsen of Dr. Evangelos Katsioulis, the Founder of the World Intelligence Network.

[Dr. Evangelos Katsioulis, M.D., M.Sc., M.A., Ph.D.](#), works as a consultant psychiatrist and psychotherapist through online psychotherapy and counseling for [Psycall](#). He earned an M.D., Medical Doctor Diploma (2000), M.Sc., Medical Research Technology (2003), M.A., Philosophy (2012), and Ph.D., Psychopharmacology (2015).

Dr. Katsioulis earned the [best performance in the Cerebrals international contest](#) (2009), [best performance in the Cerebrals NVCP-R international contest](#) (2003), [best performance in physics for the national final exams in Greece](#) (1993), and [third place in the Maths national contest in Thessaloniki, Greece](#) (1989).

Dr. Katsioulis scored some of the highest intelligence test scores (SD16) on international record with an IQ score of 205 on the NVCP-R [Rasch equated raw 49/54] in 2002. Dr. Katsioulis remains a member in [over 60 high IQ societies](#). In addition, he is the president and founder of [Anadeixi Academy of Abilities Assessment](#) and [World Intelligence Network](#) (WIN), and [OLYMPIQ](#), [HELLIQ](#), [CIVIQ](#), [GRIQ](#), [QIQ](#), [IQID](#), [GREEK](#) high IQ societies.

Dr. Katsioulis writes [articles](#), [novels](#), and [quotes](#) including screenplays – [ELLHNAS.com](#) (2008) and [TI PEI](#) (2009). Also, he contributed to the web advertisement-management of [NAMANIC.com](#) and the [web development](#) of [Charing Cross Scheme in Psychiatry](#) (2006), [Charing Cross & St Mary's Membership of the Royal College of Psychiatrists](#) (2006), and [Aristotle University of Thessaloniki – School of Medicine – General Biology Laboratory](#) (2012). He lives in Thessaloniki, Macedonia, Greece.

Dr. Evangelos Katsioulis is a Greek friend and colleague through membership on the Advisory Board of [In-Sight: Independent Interview-Based Journal](#).

[Scott Douglas Jacobsen](#): What global problems do you consider most important at the moment? How would you solve them?

Dr. Evangelos Katsioulis: Identity crisis is the main global problem. People lost their identity, their orientation, their life quality standards. They don't care about who they are, they develop personalities based on the mainstream trends, they play roles and they waste their lives in their attempts to adjust to what some few others expect from them and their lives.

People have neither time nor any intention to realize what life is about. They are born and live to become consistent and excellent workers, minor pieces of a giant puzzle for some few strong people's entertainment purposes and benefits. Therefore, they don't care about the quality of their lives, about other lives, about relationships and the society in general, about our children's future.

It is indeed a pity, however it is a fact. Education could be helpful towards self-realization, awareness, knowledge, mental maturity, overcoming any external restrictions and limitations. As I usually say to my psychotherapy clients, the solution to any problem is to make a stop and one step back.

Jacobsen: Generally, many interacting systems operate in societies: political, economic, religious, corporate, educational, and so on. If you could build and run a society, how would you do it?

Katsioulis: I would say no more than what a great ancestor said 25 centuries ago.

Plato suggested an ideal society based on the special abilities of the citizens. The most capable ones should be leading the society functions, the strongest ones should help with their physical powers, a meritocracy should be in place.

We should all contribute to the society well-functioning, if we intend to live in the society and benefit out of it. The definition of one's prosperity should be defined only in the context of the society prosperity. If we act against our nest, how should this nest be beneficial, protective and supportive for us.

We often see people who have no other than marketing skills or powerful backgrounds to guide societies, decide about millions of people, control people's future, when many capable and talented others live in the shadow. The most important element in any society is the citizen and people should realize their power.

There is no society without citizens, there are no rules without people to follow them. People can claim their right to live their ideal society.

Poetry by Matt Duggan

Born in Bristol, Matt Duggan is now living in Newport, Wales, his poems have been published in various journals such as Osiris, The Journal, Dodging the Rain, The High Window, The Potamac Review, The Poetry Village, Matt won the erbacce prize for poetry in 2015, the Into the Void Prize in 2016, and was one of the winners of the Naji Naaman Literary Prize (Honours for Complete Works) his second full collection

"Woodworm" (Hedgehog Poetry Press) was published in July 2019. Matt has read at various events across the world including guest poet slots in New York, and Boston, read at Poetry on the Lakes Festival in Orta, Italy, and has a new collection of twenty five new poems coming out in April with Maytree Press.

Imitations of Carbon

*We dowsed the matches to life
in large vats of chloroform
polygonal walls clad in silver Medina –
falling between
buildings observing each other
through the eye inside
a cistern of dogs –
we became spectators
in imaginary rooms
the light is our interlude –*

*(Tim works at the Ministry of Disinformation
inducting new clients to the principles of legitimate fakery –
his best friend sponsored him for a laureateship in Jollification
she exudes the desire like a A & R Tambourine Rock 'N' Roller.)*

*Her best friend is Tim's wife
who thinks he's a true rebel!
– saddened that he's known
publicly as the Unknown*

*Prince of Ultimate Folly;
disguised easily unmasked
I.....
a star kept bouncing
across a sky
in moving wooden made brickbats;*

*(We eat and drink the same soil - listen to the same songs
only fools inside the kingdom of their own integrity
will question the imitations of Carbon, even when,
they are deep and stretched out under this red earth.)*

Sleeping Inside A Lung of Black Tulips

*It was such a strange feeling
like being awake in half a dream.
Walking from my local doctor's surgery
having been told that I no longer had a heart.
The beat had faded – lungs had ceased
just black tulips sleeping among the dust of a glimpse;
That iron temple that I once trusted
had several cracks which I left unrepaired.
When the holes started to grow –

Eyes like stilts of rugged skin began to see once again.
Come draw my face in sand they'll only hide it
with blue and yellow beach towels a stream of rented out
sun-loungers placed in the rain;
Drain the blood from the outline of my chin
where the ocean will refuse to wash away my image
as I remain under the sand and the ink that built me –

far from the perfect butcher's cut;
place my tattered spine among
scorched oak and apple scented candles*

*clear the flower-stems from attics of broken
Christmas Trees. Read old love letters
coated in mildew written in blue
stashed and smeared with a yellow moss;
each morning wake to the sun as birds
sing louder than usual, as our days had grown dark and thin.*

The Modern Pasquinade

*Knack to all gamesmanship
is to always let the enemy
feel they are winning.
Become the ashes that keep burning;
circles of imbalance will fade
like bubbles of oxygen under the sea.
You'll continue to burn brightly -
above sinking mouths
clawing at opened wounds;
Be the echo of the worm
let them eat the shadows from letters
placed on the talking statues of Rome;
you'll continue to burn brightly,
their flames will turn
into bottled shades of blue -
Knack to all gamesmanship
is to always let the enemy
feel they are winning.*

Editorial note: all rights are reserved for the contributors to this magazine.

We hope you enjoyed reading it.