

ФИЛОСОФИЯ

UDC 130.2

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NIETZSCHE'S POETIC YES-SAYING

Nietzsche's poems show a positive contribution to the general topic of the conference "The Philosophy of Saying "Yes". Since Nietzsche's early youth poems constitute an important part of his literary work. Among the great philosophers of the last centuries there are two parallels, which at the same time differ from Nietzsche in a revealing way: Marx and Heidegger. Nietzsche's poems are not simply poetic sins of youth, as with Marx. Rather they accompany his entire mature work. And unlike Heidegger's *Winke* they do not want to distance themselves from every kind of poetry, but rather behave *sans phrase* as poems, yes often as songs. The article analyzes the poems of Nietzsche in his works "Human, All Too Human: A Book for Free Spirits", "Dawn: Thoughts about Moral Prejudices", "The Gay Science", "Thus Spoke Zarathustra", "Beyond Good and Evil", "Dionysos Dithyrambs".

Keywords: Nietzsche, Nietzsche's poems.

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ФРИДРИХ НИЦШЕ: ПОЭЗИЯ, ГОВОРЯЩАЯ «ДА»

Поэтическое творчество Фридриха Ницше есть несомненный пример философии, говорящей «да», представляющей собой не просто увлечение поэзией, но являющейся частью и его зрелой философии. В статье рассматривается поэтическое наследие философа, представленное в его работах «Человеческое, слишком человеческое», «Утренняя заря», «Веселая наука», «Так говорил Заратустра», «По ту сторону добра и зла», «Се человек», «Казус Вагнер», «Дифферамбы Дионису». Проводится параллель с поэтическим творчеством раннего Маркса и Хайдеггера.

Ключевые слова: Ницше, поэтическое творчество Ницше.

Und, Alles in Allem und Grossen: ich will
irgendwann einmal nur noch ein Ja-Sagender sein!

*Die fröhliche Wissenschaft*¹

"Nur Narr! Nur Dichter!" ("Only Fool! Only Poet!" [2, p. 377]) this disillusioned and disillusioning title of the first of Nietzsche's late *Dionysos-Dithyramben* (*Dionysos Dithyrambs*) should dampen any hope for the positive contribution of Nietzsche's poems (of all things) to our general topic *The Philosophy Saying "Yes"*. On the other hand, this exclamation comes as

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¹ "And all in all, to sum up: I wish to be at any time hereafter only a yea-sayer!" [1, no. 276].

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'alien words' (Bakhtin) from the mouth of the magician, an antagonist of Zarathustra. In any case it should be noted that since Nietzsche's early youth poems constituted an important part of his literary work².

Among the great philosophers of the last centuries only two parallels come to my mind, which at the same time differ from Nietzsche in a revealing way. One is Karl Marx, to whom a booklet in the *Poesiealbum*, a series published in the German Democratic Republic, was devoted with the preliminary remark: "What the student Karl Marx put to paper in flaming love for his Jenny, in truculent rebellion and gloomy-naive Weltschmerz, is a negligible contribution to the world of poetry. However, it provides us with insights into the youthful-fiery sentimental world of the man, who has gone into history as the founder of scientific socialism. Without the 'Sonnets to Jenny' and without the 'Song of the Seaman on the Sea' and without the 'Epigrams' striking the first blow, Marx would not be Marx."³ There might ostensibly be some parallels to the 250 youthful poems of the also not yet twenty-year-old Friedrich Nietzsche. However, while the mature Marx turned away not only from philosophy but especially from poetry, Nietzsche's adieu from classical philology after an extensive break of almost fifteen years led to a fruitful resumption of his poetic production.

The other parallel can be found in Heidegger's posthumous edition *Gedachtes (Thoughts)* [8] about which the prominent German poet and essayist Botho Strauss wrote a eulogistic review essay under the title "Heidegger's Poems — A trial by fire of our communicative intelligence" [9, p. 33] and to which the Germanist Heinz Schlaffer attested: "the philosopher was not a bad poet". [10, p. 18] At most, however, Heidegger might have made an effort in this domain in his twenties with poems dedicated to his bride [8, pp. 3–17]. In later years Heidegger responded to his self-imposed query, namely "Why the texts 'Thoughts?': "The outer appearance 'verses' and rhymes — the texts look like poems, however they are not" [8, p. 320]. Instead Heidegger calls them *Winke (cues/hints)*: "The 'Winke' are not poems. Nor are they 'philosophy' put into verse and rhyme. The 'Winke' are words of a thinking, which partially requires this expression, but is not fulfilled by it" [11, p. 33]⁴. And he emphasizes: "They [die Winke] remain purely separate from every type of poetry (of poetic poems), but also, above all from the 'didactic poem', since they bring no 'doctrine' into verse. They are more related to the sayings of the early thinkers. (The Speaking of Parmenides is no 'didactic' poem.)" [8, p. 137]

Just as a greater contrast between Nietzsche's unfinished early writing *Die Philosophie im tragischen Zeitalter der Griechen (Philosophy in the Tragic Age of the Greeks, 1873)* [14] and Heidegger's attempt at a 'repetition' of the beginnings of Greek philosophy⁵ is unthinkable, so did Nietzsche's poems — in contrast to Heidegger's — in no way orient themselves on Pre-Socratic fragments or on the late Hölderlin. On the contrary, volume 1 of *Menschliches, Allzumenschliches. Ein Buch für freie Geister (Human, All Too Human: A Book for Free Spirits)* leads to the following frolicsome stanzas as the first public poetic witness of the mature Nietzsche:

² Philip Grundlehner gives a good overview; most of the Nietzsche poems quoted in English are thanks to him [3]. Most closely, compare [4]; a convincing and easily available selection is [5].

³ According to Günther Cwojdrak on the inside cover of *Poesiealbum* 32 [6]. Marx's "Literarische Versuche" are first printed in full in [7].

⁴ Accordingly in his lecture on Hölderlin "...dichterisch wohnet der Mensch..." ("...man dwelleth poetically..."), 1951) Heidegger emphasizes: "Poetry and thinking encounter each other only and only as long in the same, as they remain decisively in the disparities of their essence" [12, p. 196]

⁵ See Martin Heidegger, "Der Spruch des Anaximander" (1946) [13, pp. 321–322].

Unter Freunden.
Ein Nachspiel.

1.

Schön ist's, mit einander schweigen,
Schöner, mit einander lachen, —
Unter seidenem Himmels-Tuche
Hingelehnt zu Moos und Buche
Lieblich laut mit Freunden lachen
Und sich weisse Zähne zeigen.

Macht' ich's gut, so woll'n wir schweigen;
Macht' ich's schlimm —, so woll'n wir lachen
Und es immer schlimmer machen,
Schlimmer machen, schlimmer lachen,
Bis wir in die Grube steigen.

Freunde! Ja! So soll's geschehn? —
Amen! Und auf Wiedersehn!

(Among Friends.
An Epilogue.

1.

Fine, with one another silent,
Finer, with one another laughing —
Under heaven's silky cloth
Leaning over books and moss
With friends lightly, loudly laughing
Each one showing white teeth shining.

If I did well, let us be silent,
If I did badly, let us laugh
And do it bad again by half,
More badly done, more badly laugh,
Until the grave, when down we climb.

Friends! Well! What do you say?
Amen! Until we meet again!

A further poem follows, ending in the almost identical refrain.

Schopenhauer's "Verneinung des Willens zum Leben" ("Denial of the will to live" [15, p.372]) was thus subjected to a songlike counterattack. Likewise Nietzsche's following book, *Morgenröthe. Gedanken über moralische Vorurtheile* (*Dawn: Thoughts about Moral Prejudices*, 1881), has a poetic postlude: *Idyllen aus Messina* (*Idylls from Messina*)⁶, namely eight poems, which after the address to the *Bird Albatross*: "... ja, ich liebe dich!" ("Yes, I love you!") flow into the self-ironic *Vogel-Urtheil* (*Bird's Judgement*):

⁶ See [18, pp.333–342] and [19, p.269]; further [16] and [17].

Als ich jüngst, mich zu erquicken,
Unter dunklen Bäumen sass,
Hört' ich ticken, leise ticken,
Zierlich, wie nach Takt und Maass.
Böse wurd' ich, zog Gesichter,
Endlich aber gab ich nach,
Bis ich gar, gleich einem Dichter,
Selber mit im Tiktak sprach.

Wie mir so im Verse machen
Silb' um Silb' ihr Hopsa sprang,
Musst ich plötzlich lachen, lachen
Eine Viertelstunde lang,
Du ein Dichter? Du ein Dichter?
Stehts mit deinem Kopf so schlecht?
„Ja, mein Herr! Sie sind ein Dichter!“
— Also sprach der Vogel Specht. [18, p. 342]⁷

(Recently, as I sat under dark trees
to refresh myself,
I heard a ticking, a quiet ticking,
prettily, as according to beat and measure.
I became angry, made grimaces —
finally however I gave in,
until I, just like a poet,
spoke in that ticktock myself.

As I kept making verses
and syllable upon syllable jumped with a hopping,
I had to laugh suddenly, laughed
a quarter-hour long.
You a poet? You a poet?
Has your head become that sick?
— “Yes, good sir, you are a poet,”
shrugs the woodpecker bird. [3, pp. 159–160]).

Conversely, *Die fröhliche Wissenschaft* (*The Gay Science*, 1882) begins by quoting the title of a musical comedy by Goethe⁸ with “*Scherz, List und Rache*.” *Vorspiel in deutschen Reimen* (“*Jest, Ruse and Revenge*”. *A Prelude in German Rhyme* [18, pp. 353–367]), a collection of 63 epigrammatic poems, whose No. 41 *Heraklitismus* relates to Pre-Socratics

⁷ “Are you familiar with my harmless texts from Messina?” Nietzsche asks Heinrich Köselitz (alias Peter Gast) and continues: “[...] in spite of what the woodpecker bird says in the last poem — things are not at their best with my versifying. But what does it matter! One should not be ashamed of one’s folly, otherwise our wisdom is worth little” (July 13, 1882) [20, pp. 221–222]. And two months later to the same addressee: “In Messina, where I breathed the air of Bellini [...] I understood that without those 3, 4 tears, one cannot bear joviality for long (My Idylls from Messina are composed according to this recipe).” (September 16, 1882) [20, p. 262]. And again two months later in a letter draft: “Idyl[ls] from Messina [...]. I was afraid and overcame myself. I will no longer dissemble myself. Something so young graceful frivolous deep fickle — makes me weep.” (End of November, 1882) [20, p. 283].

⁸ See Johann Wolfgang Goethe, *Scherz, List und Rache*. Ein Singspiel (1790) [21, pp. 369–412], and [22, pp. 281–283 and 287].

in an ahistorical, psychological manner which would be most categorically rejected by Heidegger:

Alles Glück auf Erden,
Freunde, giebt der Kampf!
Ja, um Freund zu werden
Braucht es Pulverdampf!
Eins in Drei'n sind Freunde:
Brüder vor der Noth,
Gleiche vor dem Feinde,
Freie — vor dem Tod! [18, p. 362]

(Only fighting yields
Happiness on earth, my friends!
And on the battlefields
Friendship has its birth!
One in three are friends:
Brothers in distress,
Equals, facing foes,
Free — when facing death! [3, p. 30])

In the 'New Edition' of 1887 Nietzsche added an "Anhang" to the *Fröhliche Wissenschaft*, so that it "finally peters out in sheer songs and licentiousness"⁹, which assimilates the title of the first poem of the *Idyllen aus Messina: Lieder des Prinzen Vogelfrei* (*Songs of Prince Free-as-a-Bird*)¹⁰. These begin with a parody of the ending of *Faust II*:

An Goethe.

Das Unvergängliche
Ist nur dein Gleichniss!
Gott der Verfängliche
Ist Dichter-Erschlechniss...

Welt-Rad, das rollende,
Streift Ziel auf Ziel:
Noth — nennt's der Grollende,
Der Narr nennt's — Spiel...

Welt-Spiel, das herrische,
Mischt Sein und Schein: —
Das Ewig-Närrische
Mischt *uns* — hinein!... [18, p. 639]¹¹

(To Goethe.

All that is permanent
is merely your parable!
God, the deceitful,
is a poetic trick...

⁹ Nietzsche to his sister Elisabeth Förster, January 26, 1887. [38, p. 15]

¹⁰ In a letter drafted to an unknown addressee (approximately the end of March 1886). Nietzsche calls it 'something droll': "People will not think it possible, that it is from the same author as Z[arathustra] — much less that the same ulterior motive is behind both works — — —" [23, p. 167]

¹¹ See [23].

World-wheel, the rolling one,
brushes aim upon aim:
Necessity — the grumbler calls it,
the fool calls it — play...

World-play, all-ruling,
mingles being and appearance —
the eternal fooling
mingles *us* in too!... [3, p. 151])

A whole series of (often reworked) poems from the *Idylls from Messina*¹² follows. These “Songs” are concluded with four poems — “*Mein Glück!*” (“*My Bliss!*”), *Nach neuen Meeren* (*Toward New Seas*), *Sils-Maria* and *An den Mistral. Ein Tanzlied* (*To the Mistral Wind: A Dancing Song* [18, pp. 648–651]) — which flow into the empathically affirmative stanza:

— Und dass ewig das Gedächtniss
Solchen Glücks, nimm sein Vermächtniss,
Nimm den *Kranz* hier mit hinauf!
Wirf ihn höher, ferner, weiter,
Stürm’ empor die Himmelsleiter,
Häng ihn — an den Sternen auf! [18, p. 651]

(— And as an eternal memorial
To such happiness, take its legacy,
Take this *wreath* up with you!
Toss it higher, farther, more distant,
Storm up on heaven’s ladder,
Hang it up — upon the stars! [3, p. 179])

However, in the four years previous to this in *Also sprach Zarathustra* (*Thus Spoke Zarathustra*; 1883–1885)¹³, which Nietzsche himself wanted to be understood as “poetry and not a collection of aphorisms”¹⁴, he had finally found his very own lyrical tone: first in the prose songs of the “Second Part” — *Das Nachtlied* (*The Night Song*), *Das Tanzlied* (*The Dance Song*) and *Das Grablied* (*The Grave Song*) [27, pp. 136–145] — which are reminiscent of Jean Paul’s “*Streckverse*”¹⁵ and then in the “Third Part”: *Das andere Tanzlied* (*The Other Dance Song*) [27, pp. 282–286], which also begins in prose and culminates in the verse (made famous especially in the alto solo of the 4th movement of Gustav Mahler’s *Third Symphony* [1892–96]¹⁶):

Eins!

Oh Mensch! Gieb Acht!

Zwei!

Was spricht die tiefe Mitternacht?

¹² This is why Nietzsche writes to Köselitz on October 31, 1886: “Are you able to get hold of a copy of the ‘Idylls from Messina’? I need it promptly because it should conclude the end of *The Gay Science* with some of the little songs: namely in the new edition.” (23, p. 274)

¹³ See [25].

¹⁴ To Franz Overbeck, (February 1, 1883) [26, p. 324].

¹⁵ See Jean Paul “Nro. 9. Schwefelblumen” [28, pp. 53–56]. Regarding Nietzsche’s ambivalent relationship to Jean Paul see [29, pp. 38–43].

¹⁶ Almost simultaneously Richard Strauss wrote *Also sprach Zarathustra. Tondichtung für großes Orchester* (*frei nach Friedrich Nietzsche*) op. 30 (1896), see esp. no. IV (9), “The Dance Tune”.

Drei!
 „Ich schlief, ich schlief — ,
Vier!
 „Aus tiefem Traum bin ich erwacht: —
Fünf!
 „Die Welt ist tief,
Sechs!
 „Und tiefer als der Tag gedacht.
Sieben!
 „Tief ist ihr Weh — ,
Acht!
 „Lust — tiefer noch als Herzeleid:
Neun!
 „Weh spricht: Vergeh!
Zehn!
 „Doch alle Lust will Ewigkeit — ,
Elf!
 „— will tiefe, tiefe Ewigkeit!
*Zwölf!*¹⁷

(O man! Listen carefully!
 What does the deep midnight say?
 “I slept, I slept —,
 From a deep dream I awoke —
 The world is deep,
 And deeper still than sorrow:
 Woe speaks: Perish!
 Yet all joy wants eternity
 — wants deep, deep eternity!” [3, p. 109])

In the at first secreted “Fourth and Final Part” of *Zarathustra* there are three more poems in free rhythm, namely in the chapters *Der Zauberer* (“Wer wärmt mich, wer liebt mich noch?”), *Das Lied der Schwermuth* (“Bei abgehellter Luft”) and *Unter Töchtern der Wüste* (“Die Wüste wächst: weh Dem, der Wüsten birgt!”) [27, pp. 313–317, 371, 380–385]¹⁸, whereby the latter returns (only slightly modified and with another new ending to the poem) in the *Dionysos Dithyrambs* [2, pp. 382–387]¹⁹.

Finally, at the end of *Jenseits von Gut und Böse* (*Beyond Good and Evil*; 1886), this is followed by the verse poem *Aus hohen Bergen. Nachgesang* (*From High Mountains: After-Song*) [34, pp. 241–243], the lyrically irresistible Venice poem, *An der Brücke* [...]

¹⁷ These stanzas are repeated without the interruptive bell chimes in the second last chapter *Das Nachtwandler-Lied* (*The Somnambulist-Song*) [27, p. 395]. — See [30].

¹⁸ See The Magician (“Who will warm me, who loves me still? [...]”), *The Song of Melancholy* (“When the air grows dim [...]”), *Among Daughters of the Desert* (“2. The desert grows: woe to him who harbors deserts!”) [31, pp. 203–206, 242–244, 248–252].

¹⁹ See [32, vol. 2, pp. 46–90]; and already [33, pp. 206–218].

(*On the Bridge* [...])²⁰ in *Ecce homo* and in *Nietzsche contra Wagner* [2, p. 291 and 421], and finally the *Dionysos Dithyrambos* [2, p. 375–411], whose first poem bears the title “Nur Narr! Nur Dichter!” (“Only Fool! Only Poet!”)²¹, which originates from the *Lied der Schwermuth* (*Song of Melancholy*) [27, p. 371] of Zarathustra’s antagonist and is repeated as a leitmotif, but whose second last poem culminates in the emphatically yes-saying verses:

Schild der Nothwendigkeit!
 Höchstes Gestirn des Seins!
 — das kein Wunsch erreicht,
 das kein Nein befleckt,
 ewiges Ja des Seins,
 ewig bin ich dein Ja:
denn ich liebe dich, oh Ewigkeit! — ²²

(Shield of destiny!
 Loftiest star of being!
 — that no desire attains,
 — that no “nay” defiles,
 eternal “yes” of being,
 eternally I am your “yes”:
for I love you, O eternity! — [3, p. 269])

Nietzsche’s poems: they are not simply the poetic sins of youth, as with Marx. Rather they accompany his entire mature work. And unlike Heidegger’s *Winke* they do not want to distance themselves from every kind of poetry, but rather behave *sans phrase* as poems, yes often as songs. Indeed they should not be biographical nor didactic poems; however when Nietzsche directed his watchwords, “*ewige Wiederkunft des Gleichen*” (“*eternal return of the same*”; [41, No. 11(141)]), “*Diess Leben — dein ewiges Leben!*” (“*This life — your*

²⁰ See [35] and [36, p. 255].

²¹ After completing *Zarathustra* Nietzsche admits to his friend Erwin Rohde: “Übrigens bin ich *Dichter* bis zu jeder Grenze dieses Begriffs geblieben, ob ich mich schon tüchtig mit dem Gegentheil aller Dichterei *tyrannisirt* habe.” (February 12, 1884, [20, pp. 479–480]) (“Moreover I have remained a poet to the utmost limits of this concept, although I have already tyrannized over myself thoroughly with the reverse of everything that could be called poetry.” [37, p. 174]) A few years later he writes to Carl Fuchs: “Die Kluft ist zu groß geworden. Ich treibe seitdem eigentlich nur Possenreißerei, um über eine unerträgliche Spannung und Verletzbarkeit Herr zu bleiben.” (“The abyss has become too great. Since then I have practiced buffoonery, in order to remain master of the unsupportable strain and vulnerability.”) (July 18, 1888) [38, p. 359] Indeed, in *Ecce Homo* he emphasizes: “Ich will kein Heiliger sein, lieber noch ein Hanswurst... Vielleicht bin ich ein Hanswurst... Und trotzdem oder vielmehr *nicht* trotzdem — denn es gab nichts Verlogneres bisher als Heilige — redet aus mir die Wahrheit” (“I neither want to be a saint nor a buffoon... Perhaps I am a buffoon... And nevertheless, or in point of fact *not* nevertheless — for if truth be told there is nothing more mendacious than a saint.” [2, p. 365]) Shortly before his mental breakdown Nietzsche thus writes to Ferdinand Avenarius: “In diesem Jahre, wo eine ungeheure Aufgabe, die Umwertung aller Werte, auf mir liegt und ich, wörtlich gesagt, das Schicksal der Menschen zu tragen habe, gehört es zu meinen Beweisen der Kraft, in dem Grade Hanswurst, *Satyr* oder, wenn Sie es vorziehen, ‘Feuilletonist’ zu sein, — sein zu *können*, wie ich es im ‘Fall Wagner’ gewesen bin. Daß der tiefste Geist auch der frivolste sein muß, das ist beinahe die Formel für meine Philosophie [...]” (“In this year, when a tremendous task, the transvaluation of values, weighs on me, and I literally have to carry the fate of humanity, it belongs to the proof of my strength, to be a buffoon, *satyr*, or if you prefer ‘feuilletonist’ — in order to be, as I was in the ‘Case of Wagner’: That the deepest intellect must also be the most frivolous, is almost a formula for my philosophy [...]”) (December 12, 1888) [38, pp. 516–517]) Regarding the poem, see [32, vol. 2, pp. 3–42]; as already [33, pp. 184–185]; furthermore [39], as well as [40].

²² See [32, vol. 2, pp. 214–251].

eternal life” [41, No. 11(183)], “*Mittag und Ewigkeit*” (“*noon and eternity*” [41, No. 11(195)]) and “*Wir im Mittage*” (“*We at noon*” [42, No. 2(5)]), especially against Wagner’s und Schopenhauer’s “*Buddhismus und Verlangen in’s Nichts*” (“*Buddhism and desire for nothingness*” [42, No. 16(23)])²³, he focused on an uncomposed variation of the ending of Wagner’s *Götterdämmerung*²⁴, which concludes with the following stanza of Brünnhilde:

Führ’ ich nun nicht mehr
nach Wallhalls Feste,
wißt ihr, wohin ich fahre?
Aus Wunschheim zieh ich fort,
Wahnheim flieh’ ich auf immer;
des ew’gen Werdens
offne Tore
schließ’ ich hinter mir zu:
nach dem wunsch- und wahnlos
heiligstem Wahlland,
der Welt-Wanderung Ziel,
von Wiedergeburt erlöst,
zieht nun die Wissende hin.
Alles Ew’gen
sel’ges Ende,
wißt ihr, wie ich’s gewann?
Trauernder Liebe
tiefstes Leiden
schloß die Augen mir auf:
enden sah ich die Welt. — [44, p. 255–256]

(“Fare I now no more
to Valhalla’s fastness
where is the rest I ride to?
From ‘desire-home’ I remove,
from ‘delusion-home’ I flee for ever;
the open doors
of eternal growing
I close behind me:
To the most holy land of choice,
free of desire and delusion,
destination of the world-migration,
redeemed from rebirth,
now the knowing-one marches to.
The blessed end
of all eternal things:
do you know how I reached it?
Suffering love’s
most sunken sorrow

²³ When Nietzsche thanked his school friend and Schopenhauerian Paul Deussen for his translation of the Brahman *Vedānta-Sūtras*, he called his *Also sprach Zarathustra* “ein Manifest [...], welches ungefähr mit derselben Beredsamkeit Ja! sagt, wo Dein Buch Nein! sagt” (“*a manifesto* [...], which says Yes! with approximately the same eloquence as your book says No!” (March 16, 1883) [26, p. 343.]) See [43, pp. 23–24].

²⁴ Concerning this see [29, pp. 35–36].

widely opened my eyes;
wither saw I the world. — ”²⁵)

Hence a number of Nietzsche's poems are to be comprehended as a poetic caveat against Wagner's "Buddhist"²⁶ verses and their inspiration by Schopenhauer's doctrine regarding the self-surrender of the will, according to which "resignation [...] is the final goal and indeed the essence of all virtue and holiness and the release from the world" [15, p. 226]. Nevertheless what is increasingly expressed in his poems is what Nietzsche, only occasionally and in no way for the public, and contrary to his own teaching of the 'eternal return of the same' formulated in a note from the period of his *Zarathustra*: "Ich will das Leben nicht *wieder*. Wie habe ich's ertragen? Schaffend. Was macht mich den Anblick aushalten? der Blick auf den Übermenschen, der das Leben *bejaht*. Ich habe versucht, es *selber* zu bejahen — Ach!" (I do not want life *again*. How did I bear it? By creating. What makes me stand the sight? The view of the *Übermensch* who *says yes* to life. I have tried to say yes to it *myself*. — Alas!)" [10, 4(81)]. The *Dionysos Dithyrambs* — and not the least *Ariadne's Lament* — can be read as the poetic articulation of this "— Alas!"

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²⁵ The first 3 and the last 4 verses are translated in: [45, p. 481].

²⁶ In his letter of July 7, 1888 to Köselitz, Nietzsche characterised this supplement to Brünnhilde's final song in this way [38, p. 355]. Apart from that he had noted the deep heartfelt sigh in 1878: "Wotan — die Welt vernichten, weil man Verdruss hat. Brünnhilde — die Welt vernichten lassen, weil man liebt. [...] Wie ist mir dies alles zuwider!" ("Wotan — to destroy the world because one is vexed. Brünnhilde — to let the world be destroyed, because one loves [...] How abhorrent it all is to me!") [46, 30(175–176)].

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