

# *PHILOSOPHY*

## MIRABILE, Paul

### The Gaya Scienza of Friedrich Nietzsche and The Art of Exposure

"[...]Von allen guten Dingen, die ich gefunden habe, will ich am wenigsten die „Fröhlichkeit des Erkennens“ wegwerfen oder verloren haben, wie Du vielleicht angefangen hast zu argwöhnen. Nur muß ich jetzt, mit meinem Sohne Zarathustra zusammen, zu einer viel höheren Fröhlichkeit hinauf, als ich sie je bisher in Worten darstellen konnte. Das Glück, welches ich in der „fröhlichen Wissenschaft“ darstellte, ist wesentlich das Glück eines Menschen, der sich endlich reif zu fühlen beginnt für eine ganz große Aufgabe, und dem die Zweifel über sein Recht dazu zu schwinden anfangen."

Letter to Franz Overbeck from F. Nietzsche<sup>1</sup>

#### Exposability

'[...] :die verschiedenen Meere und Sonnen haben us verändert!'"<sup>2</sup>

Friedrich Nietzsche was a goldsmith of words, a *Goldschmiedekunst!* A true philologist whose labouring of words expanded language by multiplying the discourses of which all languages consist. A labour of love of an experimental nature *-versuch-*, in which rime, epigrammatic versets, maxims, blank verse, alliteration and poetic prose develop and make evolve complex thought patterns. Polyphonic in Form and Substance, Nietzsche's discursive approach to knowledge through poetry and rhythmic prose was his 'science'. A science that spoke not in technical jargon or suffocating statistics; his science sought to close the naïve, dichotomic gap between prose and poetry, Science and Art, empiricism and positivism, Will and Intellect, induction and deduction, Subject and Object and perhaps, more importantly, Being and Becoming...

Nietzsche's writings paved his Way to the meaning of truth, by means of a joyful Art which emblemized truth, for truth is gleaned by the paver's empathy with his Self as both the subject and object of that truth...

1 Dated December 8th 1883. All citations of Nietzsche have been quoted from *Digitale Kritische Gesamtausgabe* (eKGWB). 'Of all the good things that I have discovered, it is the 'gaiety of knowledge' which I cherish the most, contrary to what you may suspect of me. With my son Zarathustra, I have now only to rise towards a gaiety even higher than all that I have been able to express in words up till now. The happiness that I have represented in the *Joyous Science* is essentially one of a man who begins to feel mature for a great task and who no longer doubts his right to achieve it.' (Our translation).

2 *Die Fröhliche Wissenschaft*, 279: 'our exposure to different seas and suns has changed us.' All English translations from Nietzsche's works, henceforth, by Reginald John Hollingdale unless otherwise stated.

For Nietzsche, Philology is a science that encompasses Art, History and Philosophy. The text, a *pretext* for the philologist to experiment philosophy, Art and History, the *context* of his Science, namely, the long study and teaching of philology as practised in the German academic world of the XIXth century, which led him to experiment and slowly unfold his Science of Language. And so when he retired from his university at Basel after ten years of professorship (1869-1879), abridging very early his career as an academic scholar, F. Nietzsche took to the road, erring from one town to another, from one European country to another.<sup>3</sup> This does not imply that the young professor of philology (he had begun his career at the age of 24 ) became a wandering poet, philosopher or artist; it implies that Nietzsche transformed a static, passive reading into one of movement, of dialogue; transmuted a stagnant, torpid science into one of rhythm, of Becoming...It became his *gaya scienza!* The ambulant Way of Life; that is, an experimental adventure of him who 'strikes out on his own', who ventures forth Outside, and in doing so snaps the chains of mawkish, joyless Habitude. Nietzsche exposed himself entirely to the circumstances of the Outside world, quite alien to him; a self-exile from the self-satisfied and secure bookish assurance that produces and breeds arrogance, cynicism, vanity...

The wanderer is he who exposes himself to great risks and dangers: a self-banishment from the community, from the security of the known world. Nietzsche's exposure to the Unknown founded a work that would have never matured if he had remained a professor of philology at the University. For he left his family, his university, his country,<sup>4</sup> and at 56 years of age, his own Self...Exposure to the Unknown was of his own will. A desire to be exposed and thus receptive to those alien sensory forms that burst in, upon and around him, which transformed yellowing pages into poetry, pulpit lessons into mountain stride and song, professorial prigishness into arrows of cheer and gaiety. The desire to lead a nomad life, receptive to the bursting matter around him, defines Nietzsche's long years of solitary travelling, his urgent need to transfer a philosophy of the past into a Philology of the Future. Exposed to this bursting alien matter the wanderer absorbed, assimilated and transmitted all that struck him, gleaned affects so as to attain their cause or causes, so as to transform them, alchemically, into 'Acts of Creation!' We call the *gaya scienza* that Art of Exposure as a method of Existence. An Art that Nietzsche cultivated with loving care in the new soils of the Philology of the Future...

The Art of Exposure. Philosophy practised, experienced...suffered. Art touched, cultivated...suffered. Poetry composed, read...suffered...

Nietzsche offered philology a new-found status: a compassionate philosopher, artist and poet, a word-lover whose act of writing resounded with cheerful seriousness. Writing became the result of wandering. Walking, striding, leaping became a Philosophy and Art.

F. Nietzsche was by no means a mediaevalist. However, as practitioner of the 'Connoisseurship of Words', a *Kennerchaft des Wortes*, he fully realized that the mediaeval troubadour, too, had led a life of erring, of composing songs and poems whilst on the road; led an exposed, receptive life to all alien matter which motivated him from the Outside...the Unknown, which set in motion his artistic energies,

<sup>3</sup> This errant existence led him from the Black Forest region to Bayreuth, Lucerne, Lugane, Bex, Basel, Zürich, Sils-Maria, Genoa, Sicily, Venice, Rapallo, Naumburg, Nice, Stresa, Sorrento and Torino.

<sup>4</sup> It may be reminded that Nietzsche renounced his Prussian citizenship in 1869 when applying for Swiss citizenship. He was refused and thus lived for the rest of his life without Statehood: *Heimatlos!*

or perhaps better put, his 'artistic will' his *Kunst Wollen!* In order to create, both Nietzsche and the mediaeval troubadour had to learn to 'live dangerously' on this road...

### The Troubadour

*"So wenig als möglich sitzen; keinem Gedanken Glauben schenken, der nicht im Freien geboren ist und bei freier Bewegung, — in dem nicht auch die Muskeln ein Fest feiern."*<sup>5</sup>

*Ecce Homo*

It is in *Die Fröhliche Wissenschaft: la Gaya Scienza* that F. Nietzsche renders homage to the mediaeval troubadours of Provence in Southern France. There where the sun shines white white mediterranean rays, where the skies glow a watery blue, the air dry, breezy...healthy, clean, the people light-hearted and gay. The *Lust* for the Outdoors is a sentiment that Nietzsche exalted; one that made him aware that his health depended upon it, a *wanderlust* intimately linked to Southern European cultures, especially Italian and Provençal that would conduct him to the summits of poetic prose. Creation depended on climatological conditions:

*"[...] Paris, die Provence, Florenz, Jerusalem, Athen — diese Namen beweisen Etwas: das Genie ist bedingt durch trockne Luft, durch reinen Himmel, — das heisst durch rapiden Stoffwechsel, durch die Möglichkeit, grosse, selbst ungeheure Mengen Kraft sich immer wieder zuzuführen."*<sup>6</sup>

It was in the Provence, roughly between the XII<sup>o</sup> and the XIII<sup>o</sup> centuries, that an extraordinary culture developed with its own language, provençal, and literature, the *gaia scienza* or the *gai saber!* Troubadours of Italian, Occitan, Catalan, and Anadalucian descent composed and sang ballads and odes, fashioned a poetic koine of their own which extended throughout Southern Europe. Guillaume the Tenth, the initiator and mentor of the *gaia scienza*, along with Ebles the Second, Bernand de Ventador, Guirant Riquier and Lefranc Cigala, vehiculed this Occitan culture from castle to castle. They lived the adventures of men drunk with the Love of Language, of which their poems and songs were the joyful result. The sung poem reflected their way of life, their Experience of erring and composing, a *Luftmensch* existence that exposed them ultimately to the Unknown. For like F. Nietzsche, the Occitan troubadour obeyed no authority, refused to prosterne before formality and conformity. The troubadour was the 'free spirit' revolting against politically tainted ecclesiastical dogma of the Catholic Church<sup>7</sup>, against the constraints of an artificial language, Latin, and its greco-roman metrical tradition. The troubadour was

<sup>5</sup> 'Sit as little as possible; credit no thought not born in the open air and whilst moving freely about- in which the muscles too do not hold a festival.' (Warum ich so klug bin: 2).

<sup>6</sup> 'Paris, Provence, Florence, Jerusalem, Athens- these names prove something: that genius is *conditioned* by dry air, clear sky- that is to say by rapid metabolism, by the possibility of again and again supplying oneself with great, even tremendous quantities of energy.' (*Ecce Homo*: Warum ich so klug bin: 2).

<sup>7</sup> Which earned them the infamous appellation *chismatie* (schismatic) in Occitan.

he who knew only the constraints that he himself imposed, be they poetic, political or social: the love of a married woman of aristocratic descent, whose illicitness tore asunder his heart and spirit and provoked moments of inner trials or turmoil which inspired many a troubadour in his poetic creation!

Did F. Nietzsche, once freed from the fetters of stoic fatuity, identify himself with the Occitan troubadour? Not only did he compose an eleven-strophe poem to the troubadour's *gaya scienza*; an den Mistral: Ein Tanzlied in which troubadours and free spirits dance merrily, but also affirmed his intimate link with this Provençal culture when he wrote in *Ecce Homo*:

” — Die Lieder des Prinzen Vogelfrei, zum besten Theil in Sicilien gedichtet, erinnern ganz ausdrücklich an den provençalischen Begriff der „gaya scienza“, an jene Einheit von Sänger, Ritter und Freigeist, mit der sich jene wunderbare Frühkultur der Provençalien gegen alle zweideutigen Culturen abhebt; das allerletzte Gedicht zumal, „an den Mistral“, ein ausgelassenes Tanzlied, in dem, mit Verlaub! über die Moral hinweggetanzt wird, ist ein vollkommener Provençalismus. — ”<sup>8</sup>

The minstrel, chivalrous knight and free spirit are joined in a triadic unity of great poetic importance; they bespeak Nietzsche's ontological make-up, the potential of what he was gradually 'becoming'...He wrote to Franz Overbeck: “[...] *Das Clima des littoral provençal gehört auf das Wunderbarste zu meiner Natur; ich hätte den Schlußreim zu meinem Zarathustra nur an dieser Küste dichten können, in der Heimat der „gaya scienza.“*”<sup>9</sup>

And in another letter to his friend Erwin Rodhe, F. Nietzsche states: “[...] *Was den Titel 'fröhliche Wissenschaft' betrifft, so habe ich nur an die gaya scienza der Troubadours gedacht- daher auch sie Verschen.*”<sup>10</sup>

Thus on the soil of the 'gaya scienza' Nietzsche expended his artistic energy, combining a cheery disposition and combative spirit in order to overcome the obstacles to knowledge...his Becoming. A merry warrior constantly exposed to the Outside, who waged war in the realms of the Unknown, who identified himself completely to the knight-errant, not in any *sensu allegorico*, but as we see it, in *sensu proprio*! To be the poet of one's life, of living dangerously: the quest of the Other...A mediaeval spirit indeed of Southern climes...

The Leap outwards is regarded as the sole means of moulding ideas into philosophical Figures, shaping matter into Form, words into Poetry. For the Unknown is formless, shapeless; it is chaos: a

8 "The songs of Prince Vogelfrei were composed mainly in Sicily; they are highly reminiscent of the Provençal idea of *gaya scienza*, of that union of singer, knight and free spirit, which distinguishes itself from all doubtful cultures; notably the very last poem, *the Minstrel*, an exuberant dance song in which, pardon my saying so, one dances beyond moral, is a perfect Provençalism." (*Ecce Homo: gaya scienza* . Our translation).

9 "[...]The climate of the littoral provençal suits my nature mervellously; I would not have been able to write the final rime of my Zarathustra anywhere else than on this coast in the homeland of the 'gaya scienza'." (7th of April, 1884: our translation).

10 Letter dated 1882/83. "As for the title *Gay Science*, I thought only of the *gaya scienza* of the troubadours- hence also the little verses." (Translation Walter Kaufmann: *Nietzsche: Philosopher, Psychologist, Antichrist*, Princeton 1974, page 6, note).

succession of moments, a juxtaposition of lieux. The harbingers of the *gay science* sought to transmute the whirling, chaotic matter into Form, whatever the cost to one's exposed self.

The result of this Leap is creation! In other words, the transmutation of the Unknown into the known. An alchemist's experiment which entails the experimenter's desire to be the object of his experiment. It is the ontological make-up of the poet-chemist that combines, transfuses and assimilates with and into his creation. An analogical coalescence which melds ontic will and desire into forms.

So from out the depths of Chaos the poet composes his Art. However, this laboured extraction requires delivrance: again the poet must expose himself to another Unknown...the public; that is, to the reception of his creation. Double exposure: the first to Chaos as the means of creation (Being), the second to a public as the means of and to Existence! The poet can only 'be' if his poetry 'exists', and this existence depends upon the 'regard' of his creation by others...

The wandering poet is ever astir, ever vigilant and receptive to those sparks that kindle the creative passion; sparks bursting in from the silence of solitude. We call these sparks 'colpes de joi',<sup>11</sup> 'blows of inspiration' because they 'strike joy' to him who is thoroughly prepared to glean and cultivate them, hard enough to receive the blows (colpes) because only strength of character will transmute potentially lethal blows into ones of joy (joi); a joy stemming from the strength that one feels welling within, ready to burst out and engender Acts of creation. The 'colpes de joi' nourish the *gai saber*, limit its Form, define its *raison d'être*. We may say that 'colpes de joi' symbolise vital forces from without, out of which *Die Fröhliche Wissenschaft* and *Also Sprach Zarathustra* were hammered: 'blows of joy' repeated again and again until the opus emerges, ever forward in the Act of creation; the opus as one's Self! To be a poet or architect of one's life is the branded seal that *Die Fröhliche Wissenschaft* and *Also Sprach Zarathustra* bear. A joyous creation of Art...of exhilarate generosity...

### The Gay Science

"[...], man schreibt nur im Angesichte der Poesie gute Prosa!"<sup>12</sup>

"Dasselbe gilt noch einmal und im höchsten Grade von der *gaya scienza*: fast in jedem Satz derselben halten sich Tiefsinn und Muthwillen zärtlich an der Hand. Ein Vers, welcher die Dankbarkeit für den wunderbarsten Monat Januar ausdrückt, den ich erlebt habe — das ganze Buch ist sein Geschenk — verräth zur Genüge, aus welcher Tiefe heraus hier die „Wissenschaft“ fröhlich geworden ist:"<sup>13</sup>

11 See *Le Gai Savoir dans la Rhétorique courtoise*, Dragonetti, Roger, ed. Seuil, Paris 1982, especially page 52.

12 "Good prose is written only face to face with poetry" (*The Gay Science*: 92, R. J. Hollingdale).

13 *Ecce Homo*: *Die Fröhliche Wissenschaft*: 'gaya scienza' "*The Gay Science* is a gift to humanity: in practically every sentence of this book profundity and exuberance go hand and hand. A poem which expresses gratitude for the most wonderful month of January I have ever experienced- the entire book is a gift-betrays out of what a depth 'science' has here become gay:" (*Ecce Homo*: la 'gaya scienza' R.J. Hollingdale).

An extraordinary six-year labour to ally and compound contraries. A cheerful hybrid because a playful, triumphant one. In this book Power and Joy are in no way antagonistic: they are the true allies of F. Nietzsche.

The work comprises rimes, songs, poems, maxims and aphorisms of varying lengths. A work cultivated under Italian skies, for the German troubadour wrote for free spirits (*Freigeist*), for untrammelled adventurers who had taken the Leap outwards, tasting thus the bitter-sweet Unknown, who had discovered (trobar) that the Art of Poetry and that of Science are indeed allies!

Save *Also Sprach Zarathustra*, never has a work elucidated the inmost intricacies between Philosophy and Art. It is this dual intricacy that adumbrates Nietzsche's solitary wanderings and dialogues with the troubadour culture. The book opens with rimes and closes with songs. In between, Philosophy and Art commingle nicely, converge and diverge in an breezy, fluid style of writing. The 383 rubrics organize meaning in a parataxic fashion; each rubric-thought, although monadic in nature, errs from one theme to another in a jocular, analogical ply. Nietzsche's Art of reasoning does not follow a thesis-antithesis-synthesis pattern or method, nor does it reach conclusions by dialectics; his Art of reasoning is analogical perspectivism; that is, a circularity of thoughts that falls back (*zurück*) on itself sequentially, driving ever outwards and inwards, composing a configuration of centripetal and centrifugal spirals, expressing a myriad points of view, spiralling outwards and inwards whose technique is the use of analepse and prolepse. Analepse and prolepse are the result of Nietzsche's Exposure. For example, in the *Gay Science* the Will to Power is in germ and alluded to, but blossoms forth in *Thus Spoke Zarathustra*, some of whose sections, however, are declaimed in the *Gay Science*. The Eternal Recurrence, too, is touched upon and worked out in the *Gay Science*, but polished to a diamond sheen in *Thus Spoke Zarathustra*. We must go back even further to *Daybreak*, published in 1881, in order to gauge Nietzsche's aphoristic experimentation as a means of creating philosophical Figures. Although the Will to Power is not explicitly mentioned, aphorisms such as 'Subtlety of the feeling of power' (245), 'Praise and Blame' (140), 'Feeling of power' (348) and 'Effect of happiness' (356) do allude to a Figure in gestation. Many aphorisms, too, swelling in cheer and joy, announce the explosions of gaiety to come, as if the *gay science*, as a Method of Existence, had definitely taken root into the very Soil of Being! It may also be reminded that *Daybreak* and the *Gay Science* overlap textually because many sections were composed for either the one or the other. In *Ecce Homo*, Nietzsche returns to the past, so to speak to review his books in his present state of mind, completing thus a spiral which ingeniously merges past and present. The spiral technique of the *Gay Science* eschews, even defies any chronological or *eschatological* method of analyse! It may be Nietzsche's most personal work.

Nietzsche's very personal work in the *Joyeuse Science* records his gaiety, for it links expression and meaning. This he does in all seriousness because according to him, seriousness and gaiety form a harmonious poetic unity. And for this reason *Die Fröhliche Wissenschaft*, although philosophically and poetically dense, flows along swiftly. Oftentimes it re-echoes the troubadours' musical verses: a perpetual game of hide and seek, arcane meanings, puns, antithesis, idioms and *double-entente*...

As we mentioned above, Nietzsche opens his *Gay Science* with 63 rhymes which he intitles Jokes, Cunning and Revenge. It is the word 'cunning' (*List*) that interests us here. Cunning supposes both slyness and craftiness...craftiness implies skill. Indeed, Nietzsche's Art of writing, often deemed ambiguous, reflects a philologist's unorthodox manner in dealing with philosophical questions:

metaphor, parody and allegory supplant systematic analysis or cold, abstract reasoning. However, this so-called ambiguity has nothing to do with hoodwinking readers or purposely beguiling them. Neither does Nietzsche's 'method' insinuate that his works are hopelessly contradictory because riddled with paronomastic figures. If and when contradictions arise, this is due to the way in which readers 'read' or pretend to read his books. Nietzsche obliges us not only to ponder a problem, but also to weigh up the manner in which the problem has been expressively posited. And this is his cunning! He reveals how the meaning of a problem can be 'felt' (as he had felt it); how the reader can be 'struck' (as he was struck). In a word, the signifier *exposes* the signified...This is Nietzsche's craftsmanship, his *gaya scienza*. It is thus a question of 'style'. A philosophical style behind which lurks and ruminates the Love of Language...

The Provençal troubadours were men of style. They carved their style out of Chaos and elevated it to a Cult of Language. This Cult is called the *gai saber*! It did not laude God, albeit metaphors and simile abound of sainted flavour. Neither did it bare the identity of the poet's presumed lover (Amie). The troubadour, in reality had but one love: language. A discursive devotion which developed into a style of composing and executing that one may call tricky, sly or cunning because in an epoch in which ecclesiastical authority wielded terrible power the troubadour had to be an expert in the Art of allusion in order to subtly side-step censorship or evade envious knights or noblemen. Many troubadours even sought to outwit the subtlety of their own cunning verses (*chansons à gab*), a play which requires a great deal of irony. For example, this strophe from Maurice de Craon:

*"...si dirai bien comment  
Pluz sagement eschiver les en doie,  
Quar sens de ghille a ghiller ghille avoie  
Pluz qu'autre rienz, et tout par sa maistrie  
Est trahisons, trahir quidant, trahie."  
(XIII<sup>o</sup> century)<sup>14</sup>*

*"...I shall say how  
One must avoid them wisely,  
for the wisdom of wile to beguile the wile  
More than anything else, and all by this mastery  
Is betrayal, who in thinking to betray is betrayed."<sup>15</sup>*

To this strophe we can compare Nietzsche's own ironic verses:

*"Gebt mir Leim nur: denn zum Leime  
Find'ich selber mir schon Holz!  
Sinn in vier unseinn'ge Reime  
Legen-ist kein kleiner Stolz!"  
(Dichter-Eitelkeit)*

<sup>14</sup> Roger Dragonetti, loc. cit. page 35. *Ghille* ou *guille* in Old French meant 'deceit, farce, foolishness'.

<sup>15</sup> Our translation.

Or these two strophes:

*"Halb ist dein Leben um,  
Der Zeiger rückt, die Seele schaudert dir!  
Lang schweift sie schon herum  
Und sucht, und fand nicht- und sie saudert hier?"*

*Halb ist dein Legen um:  
Schmerz war's und Irrtum Stund um Stund dahier!  
Was suchst du noch? Warum?  
Dies eben such'ich-Grund um Grund dafür!"*  
(Der Skepiker spricht)<sup>16</sup>

It appears that de Craon and Nietzsche are attempting to outsmart themselves by witty verve of cognate forms, echolalia and nursery rime. Be that as it may, cunning here does not insinuate misleading readers or listeners; it signifies driving language to such limits of expression that the words themselves seem to clamour their own existence, a sort of Heideggerian *die sprache spricht!* One may well ask whether Nietzsche's and the troubadours' compositions might have been a mirror of themselves: the Other, both sacrificers of and sacrificing to Language. Akin to the medium of expression and the meaning itself, they become the consumers and the consumed of their own works. For ritualized play is what characterizes both Nietzsche's and the troubadours' *gay science*: rime play, alliterative couplets, iterate formulae and a smack of waggish delight will divert one's attention if he attempts to understand words and phrasings at their face value. Poetic or aphoristic brevity misleads because it seeks not to resolve; it may indeed resolve, yet it does so by suggestive means! Many words contain two innate meanings. The quick or skimpy reader will invariably misunderstand or overlook many fine and crucial points which connote philosophical and ontological problems.

From this 'cunning' or 'playful' craftsmanship arises parody, but not necessarily satirical. Zarathustra's 'coming down' from the mountain may appear humorous to some, but his mission is quite serious. Play does not signify 'nonsense' or 'insignificance'. Again, it is a question of Language as a medium of attaining the Other:

*"Leg-ich mich aus, so leg'ich mich hinein:  
Ich kann nicht selbst mein Interprete sein.  
Doch wer nur steigt auf seiner eignen Bahn,  
Trägt auch mein Bild zu hellerm Licht hinan."*  
(Interpretation)

One's Self as both the Way (*Bahn*) to the Poem and the Poem itself! Troubadours who sang poems inspired by an 'idealistic and distant love' '*par un amour idéal et lointain*'<sup>17</sup> were, like Nietzsche, reading

<sup>16</sup> *Die Fröhliche Wissenschaft*, Dünndruck-Ausgabe dtv/de Gruyter, Deutscher Taschenbuck Verlag, 1988.

<sup>17</sup> Dragonetti, loc. cit. page 53.

themselves into their compositions. Not exactly a love of oneself, but of Language as the integral part of one's Self. For example, these verses from Jaufré Rudel:

*"Ben sai c'anc de lei no'm jauzi,  
Ni ja de mi no's jauzira,  
Ni per son amic no'm tnera  
Ni coven no'm fara de si;  
Anc no'm dis ver ni no'm menti  
Et no sai si ja s'o fara."*<sup>18</sup>

*"I know that never from her have I taken delight,  
Neither will she ever take delight from me,  
Neither a friend to me will ever she be  
Neither to a promise will she ever imply;  
Never does she tell me the truth or a lie  
And never do I know whether truth or lie she will decree."*<sup>19</sup>

This type of dissimulation and ambiguity led many to accuse the troubadours of falsehood and lies. For example:

*"Sevent si bien lor langage  
Et lor mos polir  
C'on ne set choisir  
Liquel ont loial corage."  
(Gillebert de Berneville)<sup>20</sup>*

*"They know their tongue so well  
And their words refined  
That one knows not find  
Those in whose heart truths dwell."*<sup>21</sup>

But troubadours do not lie! The poets wanted to surprise their public, to outplay the envious intelligence of those who, with keen ears, listened to discover the 'hidden message' behind such poetic games, to *trobar* a 'secret lover' or 'Amie'. But there is none...*Fin' Amor* lies not in the 'passage à l'acte', but rather in the eternal desire of the Language-Other, ungraspable, yet ubiquitous; here and now because an integral part of one's Self...

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18 Idem, pages 51 and 52.

19 Our translation.

20 Dragonetti, loc. cit. page 63.

21 Our translation.

This inter-animation on the part of the troubadour and his public drove the poet to elaborate further, to plunge deeper into the Unknown so as to create a Poetry whose style of expression and execution would awe, fascinate, enthrall. F. Nietzsche, too, strove to fascinate his readers; a fascination that turned against him after his breakdown and death when Nazi officials extracted formulae and phrasings out of their context in order to crown their ideological opus. This enormous misinterpretation is partly due to Nietzsche's tropological and rhapsodical expression, albeit he did warn us:

" — Wenn diese Schrift irgend Jemandem unverständlich ist und schlecht zu Ohren geht, so liegt die Schuld, wie mich dünkt, nicht nothwendig an mir. Sie ist deutlich genug, vorausgesetzt, was ich voraussetze, dass man zuerst meine früheren Schriften gelesen und einige Mühe dabei nicht gespart hat: diese sind in der That nicht leicht zugänglich."<sup>22</sup>

Or again in *Morgenröthe*:

" — sie selbst wird nicht so leicht irgend womit fertig, sie lehrt gut lesen, das heisst langsam, tief, rück- und vorsichtig, mit Hintergedanken, mit offen gelassenen Thüren, mit zarten Fingern und Augen lesen... Meine geduldigen Freunde, dies Buch wünscht sich nur vollkommene Leser und Philologen: lernt mich gut lesen! —"<sup>23</sup>

This of course did not mean that Nietzsche expected his work to be transformed into some Nazi *vademecum*: it meant that the Philologist-Poet expected to be read with intelligence and without any *arrière-pensée*, and like the troubadours' public, seek out this 'hidden meaning' (the quest of truth and not an idea) which lay behind figures and turns of phrases. And what is that 'hidden meaning', that 'truth'? That the *gaya scienza* is the very means to and of Existence...to the Will to Be...

A troubadour Existence indeed, in *Die Fröhliche Wissenschaft*, Nietzsche lauds his merry predecessors as his *Way of Existence: An den Mistral: Ein Tanzlied, Für Tänzer, Mit dem Fusse schreiben, Der Wanderer* proclaim an immense joy: *Mein Glück, An die Tugendsamen, An einen Lichtfreund, Im Sommer, Ecce Homo, Dichters Berufung*. He praises Southern Europe in a six five-verse strophe poem: *Im Süden*. Although ill, Nietzsche was at the height of his poetic skills. A provocative Poetry but which rebutes polemics. Bombastic at times but never, like the troubadour Art can be, burlesque, obscene or ridiculous.<sup>24</sup> Nietzsche does, however, graze the delicate line between the 'serious' and the 'joke' (*Scherz*), an

<sup>22</sup> *On the Genealogy of Morals*: 8: "If this book is incomprehensible to anyone and jars on his ears, the fault, it seems to me, is not necessarily mine. It is clear enough, assuming, as I do assume, that one has first read my earlier writings and has not spared some trouble in doing so: for they are, indeed, not easy to penetrate." (R.J. Hollingdale).

<sup>23</sup> *Daybreak*: Vorrede: 5: "-this art does not so easily get anything done, it teaches to read will, that is to say, to read slowly, deeply, looking cautiously before and after, with reservations, with doors left open, with delicate eyes and fingers...My patient friends, this book desires for itself only perfect readers and philologists: learn to read me well!-" (R.J. Hollingdale).

<sup>24</sup> Nonetheless, three verses of the seventh strophe of *An den Mistral*, although not obscene, do resume Nietzsche's Southern sojourn: "*Tanzen wir gleich Troubadouren//Zwischen Heiligen und Huren, //Zwischen Gott und Welt den Tanz!*" The riming of *Troubadouren* and *Huren*, plus the alliterating of *Heiligen* and *Huren* form mischievous couplets surely meant if not to shock at least to surprise.

ambivalence cunningly composed, out of which rose his Figure of Revenge (*Rache*). But revenge against whom? Perhaps against those who refused to read him 'slowly', attentively...who refused to take his joking 'seriously'...

Poetry and music are complementary in the *Gay Science*. A music composer himself, Nietzsche's poetry resounds of rime, alliteration or alliterating couplets,<sup>25</sup> homophones and echolia. His rime patterns stir a sort of frolicsome jaunt in a land where the human voice forms meaning because it is the very condition of meaning. The troubadours would have called this poetry *trobar ric* 'rich poetry': rich in rime and illumination...

### A Dancing Song

"Tanzen wir in tausend Weisen,  
Frei-sei unsre Kunst geheissen,  
Fröhlich-unsre Wissenschaft!"

*Die Fröhliche Wissenschaft*

*An den Mistral: Ein Tanzlied* is the last poem of the *Gay Science*. It is truly F. Nietzsche's supreme homage to Provençal culture; to the poets who created it: the troubadours. Each verse of the eleven six-verse strophe rings of joyous triumph over decadence, resounds of untamed Nature in whose stormy vortex whirls and twirls the Poet of *gaya scienza*...of Nietzsche's 'method' of attaining the truth.

*Ein Tanzlied* closes the *Gay Science* whilst concurrently opens *Thus Spoke Zarathustra*. Nietzsche, we may say, dances from one to the other, now the poetizing Troubadour, now the poetizing Zarathustra. He welds both Figures to his own whilst building a triptych whose symbolism could be interpreted as Troubadour-Past, Nietzsche-Present, Zarathustra-Future. The *gaya scienza* is the philosophy of the future, and Nietzsche, the propagator of it. Nietzsche not only invests himself with this propagation, but he actually feels 'biologically' linked to the troubadour. In the initial strophe he makes it quite clear that he and the troubadour are wrought from the same womb which unites their fates:

"Sind wir zwei nicht eines Schosses  
Erstlingsgabe, eines Loses"

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25 By alliterating couplets we mean Nietzsche's stylistic tendency of linking two nouns of the same initial letter by the conjunction 'und': 'Ziel und Zweck', 'Tugend und Tiefe', 'Geschwüren und Geschwülsten', 'Gerechtigkeit und Geduld', 'Nahrungen und Nothdurfte', etc. Alliterating nominal couplets such as these mark Nietzsche's Art as one that equates signifier and signified (le signifiant et le signifié). Likewise with troubadour poetry, albeit it is assonance that joins and makes emerge the united Force of signifier/signified.

The riming of *Schoss* (womb) with *Los* (fate, destiny) elucidates Nietzsche's identification: it is total! And what is their mutual fate? To suffer the same joys and pains of the *gaya scienza* as the means of existence...

The second strophe sets a rapid rhythm whose swiftness is carried aflow again by playful rimes and consonant clashings. A rushing movement indeed that begins to combine the unfettered Forces of Nature with merry dancing. Nietzsche rimes *singst* with *springst*, for the dancing dancer *sings* and *leaps* 'outwards', out of social convention and poetic metrical constraint.

The rapid tempo is maintained throughout strophes three, four, five and six, although here Nietzsche forms clusters of brilliant images by the use of compound words, which if to the eye appear long and clumsy, to the ear interpolate a variation to the rime-play: present participles (-en) and the genitive case-ending (-en) alternate to make us 'hear' the dancer descending from a sky whose powerful Forces have been unleashed:

...Rufen,  
...Felsenstufen,  
...hellen  
...Diamantnen Stromesschnellen  
(strophe 3)

...ebnen Himmelstennen  
...Rosse rennen,  
...zücken,  
...Rosse Rücken  
(strophe 4)

...Wagen springen,  
...hinabzuschwingen,  
...stossen,  
...Rosen  
(strophe 5)

...Rüchen,  
...Wellentücken  
...Weisen  
...geheissen,  
(strophe 6)

The present participle gives rhythm to the verses: a dashing, violent rhythm which the rime accentuates: the faint *calling* from above (Rufen) to the poet on the *crashing rocks* (Felsenstufen), near the *raging* (hellen), *quickenning* (snellen) *diamond-like* (Diamanten) river. Then a horse and chariot are *winging* the dancer *down* (hinabzuschwingen), his horse *racing* (rennen), he, now upon its *back* (Rücken) now upon the *backs of billows* (Wellenrücken), compared with an *arrow* (Pfeil) and a *golden ray of light*

(Goldstrahl). Punctuating this allegro rhythm are the compounds which generate images that give melody to the verses: *rocks rumbling* (Felsenstufen), *rivers rushing* (Stromesschnellen), *wavering waves* (Wellentücken), etc.

In the sixth strophe, Nietzsche's use of the third person plural gradually solidifies his identification with the descended troubadour: henceforth, we read 'wir' and 'unsre'; the 'ich' has been assimilated into the Other-Troubadour 'Tanzen wir' 'let's dance'. And it is in this same strophe that Nietzsche implores us to believe that:

*"Heil, wer neue Tänze schafft!  
Fröhlich-unsre Wissenschaft!"*

*"New dances must prevade  
so that our Science will be gay!"<sup>26</sup>*

Nietzsche makes his point in this rime 'schafft/schaft': our science is gay, and for it to be gay, new dances must be composed and danced.

And so in the remaining strophes, Nietzsche addresses his readers with 'we': "Raffen wir..." and "Tanzen wir..." (strophe 7); "Wirbeln wir..." and "Lösen wir..." (strophe 9); "Jagen wir..." and "Hellen wir..." (strophe 10). Troubadour-Nietzsche gallantly dances away or 'hunts away (Jagen) all that darkens the sky, all that hinders the spirit of all free spirits: "*aller freien...Geister Geist...*" (strophe 10).

The eleventh and last strophe reaches the climax of the Troubadour-Nietzsche's will or desire: to bear 'such joy' *Solchen Glücks* to the heights of the stars, and there: "*Häng' ihn-an Sternen auf!*"

Nietzsche's 'joy' in this song is no mere *product* of Language play: it is a testimonial act of Existence, an *energy* triggered and conducted towards a specific goal: the gaining of truth. It is thus a method by which he investigates existential and ontological problems. A scientific method of which 'joy' is an organic part. In other words, without joy there would be no science!

The whirling effect -*Wirbeln*- that Nietzsche's song produces and the wind -*Wind*- that accompanies it, musically clear the 'dust from the streets' "*Staub der Strassen*" and from the Heavens -*Himmelreich*- so that he and the Other -*mit zu*- may, like Nature's Forces, 'roar their joys':

*"Brausen wir...o aller freien!...,mit dir zu zweien  
Braust mein Glück dem Sturme gleich.-"*

to dance like the stormy wind is Nietzsche's missive. It opens the Way for Zarathustra, exposes him to the same Unknown whence he had been created. From a Language hitherto arcane, magical, poetic, one of pure energy, the Troubadour-Nietzsche-Zarathustra Figure is ready to descend the mountain and fray amongst friends and foes alike...

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<sup>26</sup> Our translation.

### Poetic comparison

Here we shall compare a few poems of Nietzsche and of the troubadours so as to gauge similarities in their rime-scheme and poetic expression. Similarities that measure thus Nietzsche's unflagging empathy towards the wandering poets of the *gaya scienza*.

A recurrent rime-scheme of Bernard de Ventador (XII<sup>o</sup> century) was the rime alternate, a four verse strophe ABAB, followed by another four verse strophe CDCD:

*"Quan vei la lausetta mover [e]  
De joi sas alas contra'l rai, [ε]  
Que s'oblid' e's laissa cazer [e]  
Per la doussor qu'al c□òr li vai, [ε]  
Ailas! Quas enveja m'en ve [e]  
De cui qu'en veja jauzion! [ɔ]  
Meravilhas ai, quar dessé [e]  
Li còrs de dezirier no'm fon."<sup>27</sup> [ɔ]*

*"When I see the lark fly away  
Gayly within a ray of the sun,  
Then as if stunned falling away  
By the gentleness that from his heart come,  
Alas! How all beings I do envy  
Whom I see in joyful svelte!  
And marvel do I that my heart instantly  
Does not of desire melt."<sup>28</sup>*

Many of Nietzsche's poems in *Die Fröhliche Wissenschaft* follow the same rime-scheme: *Am Goethe, Dichters Berufung, Bei der dritten Häutung, Im Sommer, Trost für Anfänger*, etc. It goes without saying that this particular rime-scheme rhymed other troubadour compositions, those for example of Taimbaut d'Orange (XII<sup>o</sup> century).

Troubadours of the XII<sup>o</sup> and XIII<sup>o</sup> centuries composed assonanced or rimed sextines. For example, this poem of Arnaud Daniel:

*"Lo ferm voler qu'el cor m'intra  
No'im pòt ges bècs escoissendre ni ongla  
De lauzengier, qui pèrt per mal dir s'arma;  
E car non l'aus batr'ab ram ni ab verga,*

<sup>27</sup> Michèle Gally and Christiane Marchello-Nizia, *Littérature de l'Europe médiévale*, Magnard 1985 page 84.

<sup>28</sup> Our translation.

*Sivals a frau, lai on non aurai oncle,  
Jauzirai jòi, en vergièr o dinz cambra.*"<sup>29</sup>

*"The solid will that within my heart prevails  
No tongue can rent nor nail  
Of the scandalmonger who in gossip his soul fails  
And daring not with branch or birch flail,  
Secretly where no uncle would hail  
I shall of my joy in orchards and in chambers avail."*<sup>30</sup>

The assonanced words *intra* 'enter', *ongla* 'nail', *s'arma* 'soul', *verga* 'birch', or 'branch', *oncle* 'uncle', *cambra* 'chamber' are repeated at the end of each verse throughout this forty-verse poem. Now in Nietzsche's 'Prelude' we read his *Der Einsame*, which although not properly speaking a sextine, does adhere to an identical assonanced pattern. Due to a question of space, we shall only produce the final word of each verse:

...Führen.  
...Regieren!  
...Schrecken:  
...führen!  
...Meerestieren.  
...verlieren,  
...hocken,  
...heimzulocken,  
...verführen.

The assonance pattern of [e] is enriched by anaphora: *führen* is repeated three times, and in the last verse by a rime for the eye with the verb *verführen* 'to lead astray, to seduce'. Furthermore, Nietzsche's aesthetic use of rime for the eye recalls the troubadour technique of ending rime. For example, these three verses from *Le Roman de Flamenca* by Guillaume de Nevers:

*"Et d'un cor en autre s'encore  
Et fai cel s cor tant encorar  
L'us en l'autre ques acorar"*<sup>31</sup>

*"And from one heart to another penetrates  
And makes these hearts so cognate  
One to the other that hesitate."*<sup>32</sup>

29 Littérature de l'Europe médiévale, loc cit page 220.

30 Our translation.

31 Dragonetti, Roger, loc cit page 165.

In a superb homophonic sequence, Guillaume operates semantic shifts between *cor* 'heart, *encore* 'to pierce (the heart), *encorar* 'to unite' and *acorar* 'to weaken, to flee' with as the root-theme 'the heart' *cor*.<sup>33</sup>

Another frequent rime-pattern shared by Nietzsche and troubadour poets is the ABBA rhyme scheme, read, for example, in Nietzsche's *Pessimisten-Arznei* and *Eis*, and in Jaufré Rudel, Gillebert de Berneville and Chrétien de Troyes.

Be that as it may, the majority of troubadour and Nietzsche's poetry is composed of riming couplets or heroic couplets. Again from Guillaume de Nevers' *Le Roman de Flamenca*:

*"Aissi Amors si desacorda  
Et en desacordam s'acorda,  
Quar tut ensems egal tiram,  
Desacordam nos acordam."*<sup>34</sup>

*"Thus Love with Itself is in disaccord  
And in this disaccord is accord,  
For all of us together with equal force draw,  
In disaccording us we ourselves accord."*<sup>35</sup>

The seeming contrariness of *accord* and *disaccord* is in fact complementary, essential to the game of Love (of the Poem?) which echoes Nietzsche's own philosophical and poetic mood when Zarathustra exclaims:

*"Und wer ein Schöpfer sein muss im Guten und Bösen: wahrlich, der muss ein Vernichter  
erst sein und Werthe zerbrechen.*

*Also gehört das höchste Böse zur höchsten Güte: diese aber ist die schöpferische. —*<sup>36</sup>

Zarathustra is the bearer of good tidings: *coincidentia oppositorum!* Antitheses that smile in perfect harmony.

Homophones or graphemes, rimes for the eye or for the ear, an alternating cadence between the consonantal solidity of alliteration and the melodic softness of assonance constitute the aesthetic foundation of the troubadour's and Nietzsche's *gaya scienza*. Moreover, much of their poetic craft converges in Form because repetition or anaphora play an essential rôle in their poetic Art, be it aural or ocular, cognate or analogic.

32 Our translation.

33 For other assonanced poems see *Meine Rosen, Der Verächter, Das Sprichwort, Höhere Menschen*.

34 Dragonetti, Roger, loc cit page 117.

35 Our translation.

36 "And he who has to be a creator in good and evil, truly, has first to be a destroyer and break values. Thus the greatest evil belongs with the greatest good: this, however, is the creative good" (R.J. Hollingdale).

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### Parataxis

Each aphorism in *Die Fröhliche Wissenschaft*, in appearance, seems to us as a self-contained monad, yet they, in fact, parataxically linked to one another. Parataxis, as a Figure of Poetry, creates 'spaces' or 'interstices' between each aphorism, maxim or strophe, a sort of moment of silence which the reader penetrates so as to 'fill in the gaps' with his own imagination and reason. Parataxic structures allow an active participation on the part of the reader, or in the case of the troubadour, the listener. Unlike dense, impenetrable syllogism, Nietzsche's airy openness draws the reader into his artistic world of images and figures just as the troubadour drew his audience into this poetic world with the silences of his ceasured verses and strophic narrative techniques. Like aphorisms, the troubadours' strophic narratives, self-contained in nature, required spaces or rests in order for the poet to inspire and expire, for the public to advance and recede in an enormous respiratory rhythm. Indeed, space and silence condition the possibility of juxtapositioning, of parataxic narration, be it oral or written. With all due reserve, we could compare the troubadours' techniques of oral delivery with Nietzsche's outdoor exercises of thinking (or talking) aloud during his long walks in the mountains. An ambulatory exercise that offered the viator an imaginary reader or listener whose voice, after each spoken thought or aphorism, would emerge out of the interstice of silence in order to rejoin Nietzsche's developing chain of thought. Walking and thinking with and against the Other...Respiratory exercises that little by little gave birth to the image of the Other: Zarathustra? who, conceived in *Die Fröhliche Wissenschaft* (aphorisms 125 and 342), that is to say, out of the immense imagery of six years of creation (1876-1882), of breathing fresh air, rose out of the interstices of silence in a form that now accomplished the *Gay Science* now continued it.<sup>37</sup>

Also *Sprach Zarathustra* was thought out and composed on the same *élan* of energy as the *Gay Science*. Zarathustra reveals the Other: extols the Other with spurts of great generosity. There is no 'excess of manner'<sup>38</sup> in this triumph of poetic prowess. The adventure of Zarathustra is one of a laboured fusion of prose and poetry...of the wandering troubadour finally united with that Other...the *Amie!*

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<sup>37</sup> Nietzsche was very aware that his work required listening to. In a letter to Lou von Salomé (27/28 June 1882) he expressed the 'aural exercise' quite clearly: "*Dies erinnert mich an meine „fröhliche Wissenschaft.“ Donnerstag kommt der erste Correcturbogen, und Sonnabend soll der letzte Theil des Manuscripts in die Druckerei abgehen. Ich bin jetzt immer von sehr feinen Sprachdingen occupirt; die letzte Entscheidung über den Text zwingt zum scrupulösesten „Hören“ von Wort und Satz.*" "That reminds me of my *Gay Science*. The first proofs arrive Thursday, and Saturday night the last part of the manuscript must be sent to the printer. I am terrible busy at this moment with stylistic problems of minute detail; the final decisions required by the text need a very scrupulous 'ear' for the words and phrases." (Our translation).

<sup>38</sup> R. J. Hollingdale, *Thus Spoke Zarathustra*, Introduction page 11.

### Zarathustra

"Eins ist Noth. — Seinem Charakter „Stil geben“ — eine grosse und seltene Kunst!<sup>39</sup>

*Die Fröhliche Wissenschaft*

The beauty of *Thus Spoke Zarathustra* lies in the accomplishment of a Figure: irony! Zarathustra is perfectly lucid of his situation as an unheeded harbinger. Does he thus glorify himself in contempt? Is he the lunatic who charges into market mobs to proclaim the death of God? A mountain wizard who feasts with asses in dingy caves? Nietzsche's long dialogue with the Unknown gave rise to Zarathustra: a dialogue whose font and mainstay are to be found in the *Gay Science*:

"-In die Zwischenzeit gehört die „gaya scienza“, die hundert Anzeichen der Nähe von etwas Unvergleichlichem hat; zuletzt giebt sie den Anfang des Zarathustra selbst noch, sie giebt im vorletzten Stück des vierten Buchs den Grundgedanken des Zarathustra."<sup>40</sup> (*Ecce Homo*)

A dialogue that reconciled that sterile dichotomy of poetry/prose by which good prose is written face to face with poetry.

A brief examination of the chapters in *Thus Spoke Zarathustra* indicates the profound poetic continuity of the *Gay Science* as they strive to reach stylistic summits of a long-experienced Prose-Poetry narrative drama.

Nietzsche's mastery of fleshing out abstraction, of fitting ideas on to masks attains theatrical triumphs in the 'Of the Three Metamorphoses'. A *mise en scène* or transformation which, little by little, by way of Zarathustra's discourses, creates Figures: Tarantulas and Addlers whose stinging and clawing evacuate anger, and consequently stave off *ressentiment*; the crafty dwarf, the heaviest and gravest of all creatures, refractory to the gaiety and light-heartedness of Zarathustra's Philosophy of Life; the Ass, Eagle, Sorcerer, Beggar, King and Leech: Figures that people the universe of Zarathustra, who incarnate attitudes and thoughts, who symbolize either historical figures or friends of Nietzsche. For example, the 'jitaire de sort'<sup>41</sup> (sorcerer) is Wagner, the conjuror who delights his audience by tricks of illusion and grandeur...

Figures wrought from 'figures of speech', from ten years of solitude (the Unknown!), Zarathustra bursts onto the scene! But to play what rôle, what histrionic impersonation? Christ, 'on the Mount of Olives', 'of the Apostates', 'the Last Supper', 'the Immaculate conception', 'the stillest Hour'? Or the knight-errant: 'War and Warriors', in which one must make war against one's Self. Or the alchemist, 'of Science', who concocts a strange brew of poetic bewitchings and prosaic truths, who distills the *aurum*

39 "To give style to one's character- a great and rare art!" (*The Gay Science*: 290 R. J. Hollingdale).

40 "The interval is occupied by the 'gaya scienza', which bears a hundred signs of the proximity of something incomparable; finally it gives the opening of Zarathustra itself, it gives in the penultimate piece of the fourth book the fundamental idea of Zarathustra." *Ecce Homo*: thus spoke Zarathustra: 1 R.J. Hollingdale).

41 'Jitaire de sort' is Occitan.

*potabile*<sup>42</sup> of the *gaya scienza*? Is he the Architect of his life! The subject of his Discourse whose joyful abandonment resounds of songs and poetry: 'the Night Song', 'the Dawn song', 'the Funeral song', 'the Second Dance Song', all of which are composed in the most poetic prose by word-repetition, alliteration, puns forged by prefix-compounding and antithesis. This poetic architecture organizes an Art of Imagery, an Iconic Art behind which bespeaks days and nights of silent experimentation of Forms. *Thus Spoke Zarathustra* is not a mere cluster of images triggered here and there by a few tropes, nor is it a rhetorical exercise. It is rhapsodic hymn to Life where song, dance, poetry and prose feast and quaff at the same table. Where, as in 'the Intoxicated Song', drunken cheer rings out in response to Zarathustra's *Rundgesang*! Indeed, Dionysian forces unleash their fury like some heavy, narcotic draught, however, if these intense images do reach inebriated crescendoes it is the poet, Zarathustra, who must bridle this fury, learn self-restraint and self-composure. For he is the hyphen that harmoniously compounds the ecstatic state of joyous abandonment (the Unknown) and Creation (poetry).

The last scenes upon the mountain explode in a swell of poetic frenzy: the old sorcerer (Wagner!) takes up his harp and sings his 'Song of Melancholy', a long free-verse poem which heckles Zarathustra: fool or poet?<sup>43</sup> To whose harassing verses Zarathustra's shadow responds with a poem of his own: "Deserts grow: woe to him who harbours deserts!" A true hymn to the dignity of man, virtuous man and woman of the desert whose barrenness lay bare the naked truth...

In the final chapter, Zarathustra triumphs with his roundelay to Mankind...to the Higher Men, ending thus a poetic adventure of philosophical import seldom achieved in other writings of philosophers. Philosophical concepts such as the Overman, the Eternal Recurrence and the Will to Power gradually rose out of the Unknown, chaotically, only to find form figuratively in the *Gay Science* and in *Thus Spoke Zarathustra*. Figures forged out of the fury of Art: the *gaya scienza*...Images that do not bewitch nor bedazzle but: "*Auf jedem Gleichniss reitest du hier zu jeder Wahrheit*". (*Ecce Homo*)<sup>44</sup>

The self-composer, F. Nietzsche, robes ideas in Figures. He gives them 'appearance'. There is no 'thing-in-itself', nor any metaphysical will. Concepts walk, leap and dance; they dialogue and debate and sing. In short, they are very human! Human because of the 'human voice' that if listened to, conditions all *Rhythmisierung der Rede*. The *gaya scienza* demands absolute adherence to one's problems:

*"Die grossen Probleme verlangen alle die grosse Liebe, und dieser sind nur die starken, runden, sicheren Geister fähig, die fest auf sich selber sitzen. Es macht den erheblichsten Unterschied, ob ein Denker zu seinen Problemen persönlich steht, so dass er in ihnen sein Schicksal, seine Noth und auch sein bestes Glück hat, oder aber „unpersönlich“: nämlich sie nur mit den Fühlhörnern des kalten neugierigen Gedankens anzutasten und zu fassen versteht."*<sup>45</sup>

42 The 'liqueur of gold'!

43 "Nur Narr! Nur dichter!"

44 "Upon every image you here ride to every truth" (*Ecce Homo*: Thus Spoke Zarathustra: 3).

45 "All great problems demand great love, and of that only strong, round, secure spirits who have a firm grip on themselves are capable. It makes the most telling difference whether a thinker has a personal relationship to his problems and finds in them his destiny, his distress, and his greatest happiness, or an 'impersonal' one, meaning that he can do no better than to touch them and grasp them with the antennae of cold, curious thought." (*Die Fröhliche Wissenschaft*: 345 R.J. Hollingdale).

It also demands that philosophers cease to 'verbalize' and return to the Art of thinking in images...in Figures: "*Die mächtigste Kraft zum Gleichniss, die bisher da war, ist arm und Spielerei gegen diese Rückkehr der Sprache zur Natur der Bildlichkeit.*" (*Ecce Homo*)<sup>46</sup>

And that is the triumph of Zarathustra and of the *gaya scienza*, be it the troubadours' or his...

### The Great Noontide

"— verkünden sollen sie einst noch mit Flammen-Zungen: Er kommt, er ist nahe, der grosse Mittag!"<sup>47</sup>

*Also sprach Zarathustra*

Exposure to the warm Mediterranean Sea and to the soft silky blues of Southern Europe gradually formed the *Gay Science* and *Thus Spoke Zarathustra*. There, closer to the vicissitudes of Nature, absorbed in the warmth of a people, and to a heritage of 'outdoor living' proffered F. Nietzsche the medium necessary of 'losing himself', of divesting his Self of that professor of classical philology in a country which he no longer deemed essential to his existence. The sad, dismal shadow of his former *Northern Self* gradually faded under the ardour of *Meridian* climate and culture.

Be that as it may, the Great Noontide -*grosse Mittag*- does not consist only of sun- or song-filled exposure; it is also the 'moment of the shortest shadow'; that is, the end of the longest error! Perhaps the zenith of Mankind: INCIPIIT ZARATHUSTRA. Again Nietzsche composes in images in order to make his point clear. Noonday. That hour when the sun attains its highest height. A height that exposes all fallacy. A light that vanquishes all shadow: And therefore exposes every truth.

The last will towards power chases erroneous values that have been thought perpetual because fostered through docile Habit. Henceforth, Man is now on his own; he must assume his responsibility of a freed wanderer, adrift in a world without gravity. Man must thus establish a new table of laws, uncover new strengths and forces within himself. Noontide. The coming of Man unto himself: weightless, free from the forces of political and ecclesiastical authoritative weight...

Zarathustra, wandering alone, finds himself at the hour of noon, the sun burning bright over head. He sleeps. Upon awakening he again falls asleep. Is it the heat of the mid-day sun that causes such drowsiness? Nay, mid-day is 'half an eternity' that has been accomplished, the other half lying there yonder:

"O Lebens Mittag! Feierliche Zeit!

O Sommergarten!

Unruhig Glück im Stehn und Spähn und Warten:-

Der Freunde harr ich, Tag und Nacht bereit,

Wo bleibt ihr, Freunde? Kommt! 's ist Zeit! 's ist Zeit!"<sup>48</sup>

46 "The mightiest capacity for metaphor which has hitherto existed is poor and child's play compared with this return of language to the nature of imagery." (*Ecce Homo*: Thus Spoke Zarathustra: 6 R.J. Hollingdale).

47 "One day they shall proclaim with tongues of flame: It is coming, it is near, the great noontide!" (Book 3: Von der verkleinernden Tugend: 3 R.J. Hollingdale).

Sleep here does not signify indifference; it is the much merited respite after having gone 'half the way'. But Zarathustra must not dally, nor rob this noon zenith -*Tagedieb*- of the day for his Destiny has yet to be accomplished: "*Aber denen Allen kommt nun der Tag, die Wandlung, das Richtschwert, der grosse Mittag: da soll Vieles offenbar werden!*" (Also Sprach Zarathustra)<sup>49</sup>

Zarathustra must return to his crepuscular cavern, there where the strength of the sun and the softness of the night -twilight- prepare the festival of harmonizing contrasts: to experience mid-day and mid-night concurrently...a Time equipose to Eternity!

*"„Jetzt erst gehst du deinen Weg der Grösse! Gipfel und Abgrund — das ist jetzt in Eins beschlossen!"*<sup>50</sup> (Also Sprach Zarathustra)

Emerging from the sun, Zarathustra upon his mountain refuge, seeks the solace of his animals: his Language-Other. For once the noontide sun has dazzled away doctrinal syllogism and herd-animal Habit, he whom the Higher Men deemed a prophet, a dreamer, a drunkard, an interpreter of dreams, a midnight bell, returns into the Night...into the scintillating Unknown, closing thus another cycle:

*"Alles geht, Alles kommt zurück; ewig rollt das Rad des Seins. Alles stirbt, Alles blüht wieder auf, ewig läuft das Jahr des Seins."* (Also Sprach Zarathustra)<sup>51</sup>

Exposure to the brilliance of the morning and to the silence of the night, and the the Experience of the Poet is a cyclic one: a revolution on the same course, because without this Sameness of course the Other could not emerge.

The Lover of Language, be he Nietzsche-Zarathustra or the Troubadour-Amie has to divest himself of his Self so as not to possess Language to the point of killing it! And that is the supreme Art of the *gai saber*...

*"...wir aber wollen die Dichter unseres Lebens sein, und im Kleinsten und Alltäglichen zuerst."*<sup>52</sup>

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48 Jenseits von Gut und Böse.

49 "But now the day, the transformation, the sword of judgement, the great noontide comes to them all: then many things shall be revealed!" (Thus Spoke Zarathustra: Book 3: Von den drei Bösen: 2 R.J. Hollingdale).

50 "Only now do you tread your path of greatness! Summit and abyss-They are now united in one!" (Thus Spoke Zarathustra: Book 3 The Wanderer R.J. Hollingdale).

51 "Everything goes, everything returns; the wheel of existence rolls for ever. Everything dies, everything blossoms anew; the year existence runs on for ever:" (Thus Spoke Zarathustra: Book 3 The Convalescent: 2 R.J. Hollingdale).

52 *Gay Science*: 299 "but we want to be the poets of our own lives, and firstly in the smallest and the most daily things." (Our translation)

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