
THE RELEVANCE OF NIETZSCHE'S THOUGHT TO THE PROBLEM OF AUTHENTIC EXISTENCE — WITH SPECIAL REFERENCE TO *THE BIRTH OF TRAGEDY FROM THE SPIRIT OF MUSIC*

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In discussing the relevance of Nietzsche's thought to human existence, we shall not concentrate so much on Nietzsche's well-known influence on theory, on the theories of thinkers such as Freud, Jung, Heidegger and those of contemporary post-structuralism (deconstructivism). We shall rather focus on the practice of human life-experience in Nietzsche's time and thereafter.

If Heidegger called Nietzsche the last metaphysician, because he gave one answer to all questions concerning human existence: The Will to Power, Knittermeyer¹ reminds us that Nietzsche called this a last fact. It was not merely a neutral statement, but also a last experience, a challenge which deeply affects our existence and lies beyond all metaphysical or ethical formulae of value. This challenge is the affirmation in the labyrinth of all resistance and comprehends them as that which legitimates this Will to Power as that which resolves all tension and despair experienced by man in a declining culture. Do you want a name for this world? A solution for its riddles? This world is the Will to Power and nothing else.² The Will to Power constitutes the harmony of action and suffering, war and peace, bad luck and good luck. It works itself eternally in the creative power of becoming, which is experienced as being. Only becoming is, and only being-there is valid. It is that which releases itself into the power of its lust of becoming and which permits itself to be spurred on Beyond Good and Evil,³ beyond all ethical and metaphysical dictates of the past philosophy, by the instinct of freedom. Knittermeyer concludes his chapter on Nietzsche by pointing out that, today, we can no longer relive this metaphysics of Nietzsche's. This last dream of mankind has also faded away, this last dream which carried thinking beyond itself, which formulated the question to its very extreme and which foresaw the catastrophe very clearly, which had to happen in a time that, to the last, wanted to study metaphysics with scientific sobriety.

The word "catastrophe" is our cue. Nietzsche is the thinker who saw the catastrophe looming large before mankind. He realized

the danger of the absolute total *ids* in their scientific, social, political, metaphysical and theological form. His philosophy of the Will to Power was a last attempt to avert the cultural catastrophe and save mankind from self-destruction. But this would have required the Transvaluation of Values.⁴ In terms of the Will to Power, man had to be thrown upon himself, into the midst of actual life as a struggling and conquering individual. Neither reason, science nor religion would enable him to be himself. They all have as an aim not man, but mankind. Mankind does however not exist. It is an abstraction. It is therefore preposterous trying to improve it. Life, for Nietzsche, resembles a huge laboratory in which the aim of experiments is not happiness of the mass, but the evolution of the type. Society is a means for the increase of the power of the personality. Not mankind but Superman⁵ is the aim. The struggle of the individual from the slough of the average to individuality is a slow and painful process. It requires the unyielding and unscrupulous dedication of the whole personality in the face of seemingly insurmountable obstacles. Combat is therefore the main occupation of life. Manliness, courage, spirit of enterprise and heroism are the greatest virtues.

However, the question arises: Has Nietzsche really solved man's dilemma by declaring the Will to Power life's agent and Superman the aim? Can he really overcome the cultural decadence of his time by struggling his way out of it and thus become the creator of a new culture and an earth-bound god? If it is kept in mind that man's thinking (theory) and acting (practice) occurs with reference to the other in the ongoing philosophical argument on the basic questions of life: on truth, knowledge and authentic existence, it stands to reason that, although due to man's limitations, no conclusive answer can be given to those questions, a mutual accommodation might be achieved between man and the other in their contextual life-situation. This, however, would require to acknowledge their limitations as they are reflected in the controversial relationship into which their respective truth-perspectives enter, and act accordingly: in the spirit of mutual self-restraint, modesty, tolerance and goodwill — in the spirit of mutual responsibility rather than in that of *hubris*, the dogmatic insistence on the conclusiveness of their own truth. The latter would turn the dialogue between man and the other, which is conducted on the grounds of the natural conflict experience which they share, their *contingent* (variable, changing) life-experience, therefore, into a monologue and the natural conflict between man and the other into a destructive confrontation.

Nevertheless, Nietzsche's farsightedness with regard to the consequences of the cultural decadence in his own time deserves to be admired. His farsightedness was really prophetic, not only as far as the destructive consequences of the two World Wars are concerned, but also with reference to the negative effects of the science and technology dogma which dominates social thinking in our own time. Science and technology, if restricted to their proper place within the variety of human cultural activities, such as the humanities and the arts, could be a blessing for man, who is not one-dimensional but multi-dimensional. Their misapplication, however, especially also by politicians, leads to a totalitarian functionalism, a one-dimensional type of thinking, the self-destructive effects of which can be seen in nature and societies throughout the world. There is the menace of a totalitarian technocratic society. Heidegger, Jaspers, Löwith, Krüger, to mention just a few thinkers, realize the present-day danger of functionalistic society and the destruction of the individual. While Nietzsche seeks to attain the rehousing of unhoused man through the Will to Power, Heidegger attempts to do so by his *Kehre des Denkens*, the reversal of thinking from existence to ek-sistence. With Jaspers, who points out the limitations of science as world-orientation, it is the split truth of the tragic hero — truth as it appears to him and truth in reality, as is the case in Sophocles' Oedipus, Shakespeare's Hamlet and Goethe's Faust ⁷ — which shows the influence of Nietzsche's two principles of the Apollonian (appearance) and the Dionysiac (reality) in his *Birth of Tragedy from the Spirit of Music*.

Like Kierkegaard and Schopenhauer — by the latter's metaphysics of the will he was directly influenced — Nietzsche distrusted the culture, philosophy and the various ideologies of the 19th century. He realized the impersonal *ids* in metaphysics, religion and politics, which alienated the individual from authentic existence and himself. His pessimism was fully justified, when the fallacy of man's view of life, the hollowness of his culture was fully revealed by the catastrophic events of the 20th century, during which the destructive character of even the sciences was revealed.⁸ In the light of this development, the relevance of Nietzsche's thought becomes manifest. To him in the Will to Power — the will to start on the path of becoming, uncertainty, perishability and periodicity — lies the moral act. It is by this act that man becomes free from the debasing *spirit of revenge* as a result of his *counter-will to time*.⁹ This revenge of nature, due to man's unauthentic existence, disparages everything that is perishable, the world and everything belonging to

it. In following the Will to Power, however, I am master of the situation. I lead an authentic way of life.

The Existential Character of the Apollonian and the Dionysiac in Nietzsche's *The Birth of Tragedy from the Spirit of Music*.¹⁰

In the aesthetic field, the shift from an unauthentic rational and empirical world to an authentic mysterious (ontological) world of actual striving is accomplished in the above work of Nietzsche's, the foreword of which is dedicated to the German composer Richard Wagner, a sometime close friend of Nietzsche's. *The Birth of Tragedy* may be said to contain, in the budding stage, Nietzsche's basic concepts as they appear in his *Thus Spoke Zarathustra* as well as his other works. These basic concepts are: the Will to Power, Superman, the Transvaluation of Values and the Eternal Recurrence of the Equal in the process of becoming. In *The Birth of Tragedy*, the existential rôle of Greek art, especially with reference to Greek lyric poetry (Archilochus, 7th century B.C.) and the Greek tragedy (Aeschylus and Sophocles, 525-456 B.C. and 496-406 B.C., respectively) is clearly spelled out. Thereby, Nietzsche links up with Schopenhauer's philosophy of the Will to Live, the negative meaning of which is converted by Nietzsche into a positive one, as well as Schopenhauer's idea of music as an expression of the will.¹¹

In the *Birth of Tragedy*, the influence of Greek pre-Socratic, but also Stoic, thought is discernible.¹² It may be said that relief from suffering is man's basic need.

In this work, the individual may be said to strive for natural balance, in this sense for authentic existence. To the ancient Greek, man was an integral part of nature and the cosmos. He was a microcosm in whom the macrocosm was reflected. There was in him (and in nature) the light, the rational, the orderly, the balanced (just) and the harmonious (beautiful). But there was also in him (and in nature) the dark urge, the irrational drive, the incessant unrest and striving, which sprung from a deep-seated want and desire and which resisted all rational insight.

It was these two aspects, the light and the dark in man and nature, which Nietzsche, after Schelling, called the Apollonian and Dionysiac principles, respectively. These two principles were in constant conflict with each other, in the world and the human soul. It was this permanent conflict which conditioned human existence. Apollo was the god of light and sun, the symbol of beauty, harmony and morality. Dionysus was the god of wild nature, of growth, of wine, the symbol of permanent becoming, rise and decay: the

suffering god. The Apollonian and the Dionysiac vie with each other in the dominance of man, thus conditioning his mode of existence, his outlook on life and manner in which he seeks to gratify his primeval desire for relief from suffering. Any one-sided predominance of the one or the other principle leads to unauthentic existence. It is the equilibrium of the two principles, their balanced relationship to each other, which makes possible authentic existence. The two principles supplement each other. For Nietzsche, the empirical world is appearance, the *veil of Maya*, which conceals the horrible pain, suffering, conflict and uncertainty of life. It can be compared with a dream, the analysis of which reveals man's desire for relief from these terrible experiences. Through this dream, man has moved from becoming to Being, from mortality to immortality, from suffering to happiness, from want (desire) to fulfillment. In man's dream reality (Freud would say the *id*, Jung would speak about the *archetypes*)¹ reveals itself. However, the greater the pleasure man experiences at the contemplation of the society of gods, the greater his want and misery, and the more his primeval urge and striving for relief manifest themselves. From this interpretation of Apollonian culture as an expression of one form of human existence, it becomes clear that, taken by itself, it is an unauthentic form. Nietzsche, nevertheless, reckons that it is necessary — even indispensable — to realize the power of the real in the world and in man, although the depth of the real can be fathomed neither by aesthetic contemplation nor by rational insight, as was taught by Plato and, to some extent, also by Schopenhauer.

In the Homeric epic, the powerful cultural drive, its manifestation of an ardent desire for the beautiful illusion causes man to become conscious of the true nature of the real. It induces him to draw the metaphysical conclusion that the primeval *One*, as eternal contradiction and suffering, needs the pleasant and beautiful illusion of harmony for its own relief. Being completely involved in this illusion and being himself appearance, man is compelled to experience this illusion as true not-being: as permanent becoming in space, time and causality. He experiences this illusion as empirical reality. Thereby the dialectical relationship between Apollo and Dionysus is given. Just as Apollo presupposes Dionysus for the artistic creation of the world of appearance (the empirical world), so Dionysus needs appearance as constituted by Apollonian art for the sake of his own relief. Though being opposite forces, Apollo and Dionysus are really one. They reflect the conflict that forever motivates man, who is an empirical being on the one hand and a metaphysical on the other.¹⁴

As a counter part to Homer, Nietzsche sees Archilochus, the real creator of the elegy and iambic metre. Nietzsche regards him as the poet of the Dionysiac. He points out that, on pictures and gems of ancient Greece, Homer and Archilochus are shown side by side, symbolizing the relationship between epic (Apollonian) and lyric (Dionysiac) art. This relationship is also manifest in the tragedy and the dithyramb, the Greek tragedy of wild character.¹⁵

In contrast to Homer, the objective artist of disinterested contemplation, Archilochus is the subjective, engaged artist, who, through his very subjective feeling and intention, sheds light on life by the hatred, satire, ridicule and sadness his poetry exhales, thereby illuminating the real as the experience of conflict, suffering, pain and contradiction. The metaphysical nature of Archilochus' poetry explains the reverence shown to him by the Oracle of Delphi, the home of objective art. Through lyric art, man has lost all subjectivity. He has overcome the *principium individuationis*, thus the empirical world of space, time and causality. Within the context of his own approach, Heidegger would say that man's existence is now seen as ek-sistence: the standing out of the self as the *Lichtung des Seins*. It is through the language of the poet, the abode of which is man's mind, that *aletheia* illuminates Being. As Heidegger has shown with reference to Hölderlin's lyric poetry, the lyric artist is metaphysical in the sense that he pronounces *das Heile und das Heilige des Seins*.¹⁶

For Nietzsche, as reiterated by Karl Jaspers, man is a tragic being *par excellence*. Jaspers would say that, due to the split truth — *das Gespaltensein der Wahrheit* — man is always in a limit-situation. It makes him strive for insight into truth, and, in so doing, become guilty, as did Sophocles' Oedipus, Shakespeare's Hamlet and Goethe's Faust, which guilt the tragic hero expiates. The Absolute remains concealed. It cannot be grasped by intellectual and aesthetic contemplation. It is experienced by man's failure to grasp it.¹⁷ In a certain sense, this view of Jaspers is anticipated by Nietzsche when he shows that the world of appearance — in which man is inevitably involved and which causes him to lead an existence he seeks to justify by the creation of an epic dream world, an appearance of the appearance — requires the real world as a presupposition for its own existence. According to Nietzsche, it is the failure to grasp the real nature of world and man through epic art which refers us to lyric art. The latter presents the One as primeval conflict and suffering, these experiences causing man to strive for it. It is lyric art that the tragic character of human existence is exposed.

The Dialectical Movement from Dionysiac man to Socratic Man in Greek and Western Cultural History

This dialectical movement in cultural history as described in *The Birth of Tragedy* anticipates Nietzsche's concept of The Eternal Recurrence of the Equal. At the beginning, says Nietzsche, there was only the purely Dionysiac chorus of satyrs.¹⁶ Just as music was the spontaneous expression of reality as permanent becoming, striving and suffering — the becoming god — the chorus represented the absurd and contradictory nature of being. It represented reality as the suffering god Dionysus, who, at first, did not appear on the stage as a tragic hero. The power of the chorus consisted in the magic spell that its tragic hymns and songs cast upon the spectator. The latter was transformed from empirical man to Dionysiac man. As such he identified himself with the satyr in whom he perceived the suffering god. In this connection Nietzsche points to the difference between the Greek satyr and the idyllic shepherd plays or pastoral plays of the 18th century in the style of Rousseau. Both have in common that they give expression to the human desire for the real and natural. The soft, effeminate, playful, dressed up shepherd of the man of civilization, however, is a mere caricature of nature in comparison with the rough, wild, sublime and divine satyr, who rejoices in his god. He is primeval man, Dionysiac man, by whom the illusion of culture and civilization has been wiped out.

It is thus borne home to us that the satyr chorus gives birth to the Greek tragedy, which, again and again, objectivizes the sufferings of the god in the Apollonian form of pictures. The Apollonian consists thus in the objectivization of the Dionysiac conditions of life and human existence. The chorus is however the ground of the dialogue taking place between the actors on the stage: It is the real foundation of the drama. From the chorus emanates the Apollonian vision of the drama, which, as a vision, is of epic character. It constitutes an objectivization of Dionysiac conditions. This vision is however not the Apollonian relief of the individual from suffering and conflict in illusion. It means, on the contrary, the annihilation of the individual who is enmeshed in the empirical — in this sense the subjective — world of space, time and causality. It means his becoming one with primeval being in ecstasy. Examples are the tragic heroes of Aeschylus and Sophocles, Prometheus and Oedipus, respectively. The drama is thus the Apollonian incarnation of the Dionysiac impact and insight. As such it is distinguished from

the epic (Homer). Its existential function dispels the illusion by which man is held the captive of the empirical world, his own culture and civilization. By rending the veil of Maya, the drama guides man in finding his way to reality and exchanging his existence in empirical illusion for an authentic Dionysiac existence.

The Dionysiac and Apollonian aspects of ancient Greek tragedy become very distinct when the god is no longer merely represented by the dithyramb of the chorus, but is actually shown on the stage by the actor. It is then that the drama proper takes its beginning and creates among the audience a Dionysiac mood, so as to make them see the hero on the stage as a vision born from their own ecstasy. We have thus the language, colour and dynamic power of speech in the Dionysiac lyric of the chorus on the one hand and, on the other, the distinct solid form of the hero on the stage. In this Apollonian form, Dionysus speaks to the audience as the epic hero, almost in the language of Homer. But if the Apollonian appearance or mask of the hero is subjected to closer scrutiny, the underlying Dionysiac myth is discovered.

The Apollonian mask of the hero is the reaction of Dionysiac man to the terrible insight gained by him into the destructive nature of primeval life. This mask has a healing effect and, in this sense, is of existential significance. It enables man to bear his Dionysiac existence. It is in this sense that the widely discussed concept of *Heiterkeit*, the gay equanimity of the Greek hero, must be understood, which is illustrated by Nietzsche in the person of Aeschylus' Prometheus and Sophocles' Oedipus. The *Heiterkeit* of these tragic heroes is not an unchallenged happiness and security, but rather an equanimity at the sight and experience of suffering.¹⁹ The self-satisfied kind of *Heiterkeit* is perceived by Nietzsche to be incepted at a later stage, when the original Dionysiac culture had degenerated into Socratic civilization. He saw this happening in the tragedies of Euripides, such as the "tragicomedies" of *Alcestis* and *Orestes*. Nietzsche observes that Euripides' rejection of the metaphysical and his naturalistic representation of the tragedy led to the development of a new genre of art, namely, the Attic comedy. In Euripides' "tragicomedies", Nietzsche recognizes the Socratic *daemonion*.

It is thus not surprising that Nietzsche saw in Euripides' attempt to found the tragedy on the naturalistic principle — the lust of everyday existence — rather than the Dionysiac principle the end of true tragedy. This view of Nietzsche acquires credit by the fact that Philemon of Soloi, 4th–3rd century B.C., regarded as the founder

of the new comedy whose plays were written under the influence of Euripides, was prepared to hang himself if only he could visit Euripides in Hades. Without its Dionysiac ground of music, says Nietzsche, the real tragedy becomes impossible. He points out that, with Euripides, the chorus merely fills out intermissions. It has no meaning for action itself. Its songs lack the lyric power of the old chorus. They are now mere descriptions of epic scenes and stand only in a loose relationship with the action. The loss of the real tragic ground cannot be compensated for by rational means, such as the Euripidean prologue. By his attempt to found the tragedy on the naturalistic principle, Euripides has brought the spectator — common man — onto the stage.

Nietzsche observes in Greek cultural history a dialectical movement from Dionysiac to Socratic man — the rational man of the empirical world. According to Nietzsche, this movement has repeated itself after the collapse of the Greco-Roman civilization. He considers that the Dionysiac principle, which had dominated the culture of the pre-Christian Teutonic world, had gradually been superseded by the Socratic principle, which he recognises especially in the Christian ethics of the Protestant faith. While in the Roman Church he still sees an aristocratic *élite*, he regards the Reformation as a *Bauernaufstand des Geistes*.²⁰ He further recognizes the Socratic principle in the science and culture of his own time as the cause of decadence. The dialectical movement in the history of culture from the Dionysiac to the Socratic principle and *vice versa* suggests The Eternal Recurrence of the Equal, which Nietzsche also recognizes in nature and human existence: the perpetual striving of opposites, the eternal cycle of rise and decay, birth and death. Superman was he who complied with the *Moirá* concept of especially the pre-Socratic thinkers, which read: Destiny, I follow you willingly; for if I would not do so, I should yet have to do so — but in tears. In following destiny, man led an authentic existence. Heidegger, too, subscribed to this principle.

In the midst of the decline of culture in his own time, Nietzsche was aware of signs that pointed to a swinging back of the pendulum in the direction of a new creative culture, in accordance with the principle of The Eternal Recurrence of the Equal. He hoped for the regeneration of culture when he looked at the mighty rise of German music from Bach to Beethoven and considered Wagner. In the latter's music he saw the very embodiment of the Dionysiac. A close bond of friendship developed between the two men. It came to an end when Wagner composed his *Parzival*. This was seen by

Nietzsche as a surrender to the Cross and a betrayal of Wagner's cultural mission.²¹

In the field of philosophy, it was Kant and Schopenhauer whom Nietzsche regarded as the thinkers who had shown scientific Socratism its limits. Especially Schopenhauer's philosophy of The Will to Live, of which music was a direct expression, was conceived by him not as leading man to permanent suffering and frustration unless he found the way to *Nirvana* through his inner self, as was done by Schopenhauer, but as a Dionysiac principle. By the conception of music as an expression of eternal becoming, the living up to which by man requires the cultivation of The Will to Power, Nietzsche's philosophy acquires a Dionysiac bend. This conception of music as Dionysiac wisdom shows the dialectical interrelationship between the Apollonian and Dionysiac. Nietzsche's conception of music demonstrates the existential nature of art. It is through art that the real nature of human existence is revealed. It is the mirror of man's authentic existence. Nietzsche writes:²²

Whereto does the mystery of this unity between
German music and German philosophy point, if
not to a new form of existence about the nature
of which we can only obtain some notion by
studying Hellenistic analogies (Translation mine).

Notes

1. Heinemann, F (ed.): *Die Philosophie im XX Jahrhundert*, Stuttgart: Stuttgart: Ernst Klett 1959, p.256 ff.
2. *Der Wille zur Macht* — *Versuch einer Umwertung aller Werte* was to become Nietzsche's chief opus, for which intended work he left an abundance of notes and aphorisms. This material appeared under the title: *Der Wille zur Macht*, edited by Nietzsche's sister Elisabeth Förster-Nietzsche and Peter Gast, 1906. These notes include many that had been used for Nietzsche's earlier books.
3. Nietzsche's Will to Power, the core concept of his Philosophy of Power, is reflected in all his works. It is perhaps most eloquently expounded in his most famous book: *Thus spoke Zarathustra* (published 1883, 1884, 1885). This brilliant, but complex, work in which Nietzsche's philosophy is expressed poetically and symbolically through the voice of the Persian religious teacher Zoroaster (trans. Walter Kaufman in *The Portable Nietzsche*, N.Y. Viking Press 1954) is not easy to understand. It is advised that, before tackling this work, *Beyond Good and Evil* should be read. The latter was first published in 1886. It is contained in English translation in *The Philosophy of Nietzsche*, N.Y.: Modern Library, 1927.
4. The subtitle of Nietzsche's planned work, *Der Wille zur Macht* reads "Versuch einer Umwertung aller Werte" (Attempt of the Transvaluation of Values). Nietzsche demands the separation from the existing moral values,

especially Christian values. According to him, the Christian ethics of weakness had not proved itself in the struggle of life and had always prevented and condemned the natural development of cultural powers and the natural striving of efficient men.

5. Nietzsche's conception of Superman is implicit in his central idea of the Will to Power. Nietzsche is influenced by Arthur Schopenhauer's metaphysics of the will and the struggle about existence: the Darwinism of his own time. Superman is the new man who takes up the struggle against everything that is sick and life-threatening. Superman's way of thinking should supersede all philosophical nihilism, which Nietzsche saw approaching. Among others, his struggle is waged against Christianity: the slave morality. It is also waged against the false morality of the bourgeoisie and the mob, which, according to him, put in jeopardy all that is noble and sublime. Superman accepts eternal becoming. The Eternal Recurrence of the Equal — the eternal hour-glass of existence — is constantly turned around. The importance of Nietzsche's philosophy consists in his struggle against speculative thought and pleads the integration of thinking in the experience of life. Superman subscribes to *Amor fati*: Destiny, I follow you willingly; for if I would not do so, I should yet have to do so — but in tears. In this connection cf. the entry entitled "Nietzsche" in Georgi Schischkoff, *Philosophisches Wörterbuch*¹⁹. Stuttgart: Alfred Kröner, 1974.

6. In this regard, cf. Especially Heidegger's *Über den Humanismus*. Frankfurt/M: Vittorio Klostermann, 1947.

7. Cf. Jaspers's "Über das Tragische" in his work *Von der Wahrheit*, Munich: R. Piper and Co., 1947.

8. As to Nietzsche's views of the science of his time, especially the theory of evolution, cf. "Morgenröte", Band I, par. 9, in *Friedrich Nietzsche, Werke in zwei Bänden*, ed. by A. Messer, Leipzig: Alfred Kröner, 1930, p. 205.

9. The counter-will to time denotes man's repeated attempts to transcend becoming and comprehend and fuse with being, which attempts are constantly frustrated by nature. Heidegger shares Nietzsche's view, e.g. in his essay: "Wer ist Nietzsche's Zarathustra?", in *Vorträge und Aufsätze*. Pfullingen: Neske 1959².

10. *The Birth of Tragedy from the Spirit of Music* appeared in 1872. It was rejected by the philologists as unscientific. Nietzsche was criticized by his own teacher F.W. Ritschl, professor of philology at Leipzig University. The book was also condemned by the philologist Ulrich von Wilamowitz - Möllendorf. *The Birth of Tragedy and The Genealogy of Morals* were translated into English with an introduction by Francis Golfing, N.Y. 1956.

11. In his doctoral dissertation *Über die vierfache Wurzel des Satzes vom zureichenden Grunde — eine philosophische Abhandlung* and his chief work *Die Welt als Wille und Vorstellung*, Schopenhauer seeks to overcome the Will to Live as the cause of the wheel of life and the suffering brought about by life's passions by plunging, through his inner self, into *Nirvana*: infinite nothingness, in the sense that it had no properties. The Will to Live as the *principium individuationis* can be overcome firstly by the passionless contemplation of the Platonic ideas and secondly by the self-abandonment to music, its rhythm representing the pulsating will. Perpetual peace and harmony, however, can be reached only by merging, through one's own self, with *Nirvana*.

12. Drawing a comparison between Epicurean and Stoic thought, Nietzsche says: "The Epicurean selects himself the situation, persons and events, which suit his extremely sensitive intellectual constitution: he renounces anything else

— i.e., the most — because it would be too strong and too rich a fare. The Stoic, on the other hand, trains himself to swallow stones, vermin, splinters of glass and scorpions without feeling nauseated. His stomach is supposed to become indifferent to all that which is poured into him by the accident of existence". Hence, it is the Stoic rather than the Epicurean whom we meet again in Nietzsche's philosophy.

13. Cf. Sigmund Freud's *Die Traumdeutung*, 1900 and Jung's "Antwort auf Hiob", *Gesammelte Werke*, 1967.

14. Nietzsche writes: "Könnten wir uns eine Menschenwertung der Dissonanz denken — und was ist sonst der Mensch? — so würde diese Dissonanz, um leben zu können, eine herrliche Illusion brauchen, die ihren Schönheitsschleier über ihr eigenes Wesen deckt. Dies ist die wahre Kunstabsicht des Apollo...". "Die Geburt der Tragödie". Aus dem Nachlass 1869-1873 in *Nietzsche's Werke*, Taschenausgabe, Band I, Leipzig: Alfred Kröner, p. 133.

15. The tragic dithyramb is a hymn or song of wild character, symbolizing the contradiction and destructive power of nature as well as the primeval drive and force of life.

16. With reference to these remarks on Heidegger, his essay "Was heisst Denken?" in the previously mentioned work *Vorträge und Aufsätze* (note 9) as well as his work *Erläuterungen zu Holderlin's Dichtungen*, Frankfurt/M: Klostermann 1963³, refer.

17. Refer to note 7.

18. Bucklike demons of the mountains and the forest, accompanying Dionysus. The chorus is constituted by satyrs, who symbolize primeval nature. The songs of the chorus reflect the perpetual striving and conflict in nature and so the suffering of the god Dionysus.

19. Nietzsche gives two examples of the translation of the Dionysiac into the Apollonian in the Greek tragedy: Aeschylus' *Prometheus Bound* and Sophocles' *Oedipus at Colonous*. The former is an example of active creation, the latter of passive existence. In both, however, the Dionysiac myth is shown to be the real ground of authentic human existence. When Oedipus suffers his destiny with equanimity, it is evident that his equanimity is the transfiguration of his terrible experience as the murderer of his father, the husband of his mother and the one who solved the riddle of the sphinx. Oedipus' experience of the contradictions and absurdities of life is treated in Sophocles' *Oedipus the King*.

20. "Der Bauernaufstand des Geistes" in "Die fröhliche Wissenschaft" Band I, par. 93, in *Friedrich Nietzsche, Werke in zwei Bänden*, ed. by A. Messer, Leipzig: Alfred Kröner, 1930, pp.278-280.

21. Cf. "Nietzsche contra Wagner" in Walter Kaufmann (trans.) in vol. 1 of *The Portable Nietzsche*, N.Y. 1959 and "The Case Wagner" in vol. 2 entitled *Basic Writings of Nietzsche*, N.Y. 1968.

22. "Wohin weist uns das Mysterium dieser Einheit zwischen der deutschen Musik und der deutschen Philosophie, wenn nicht auf eine neue Daseinsform über deren Inhalt wir uns nur aus hellenistischen Analogien ahnend unterrichten können". *Op. cit.* in note 14, p. 203.