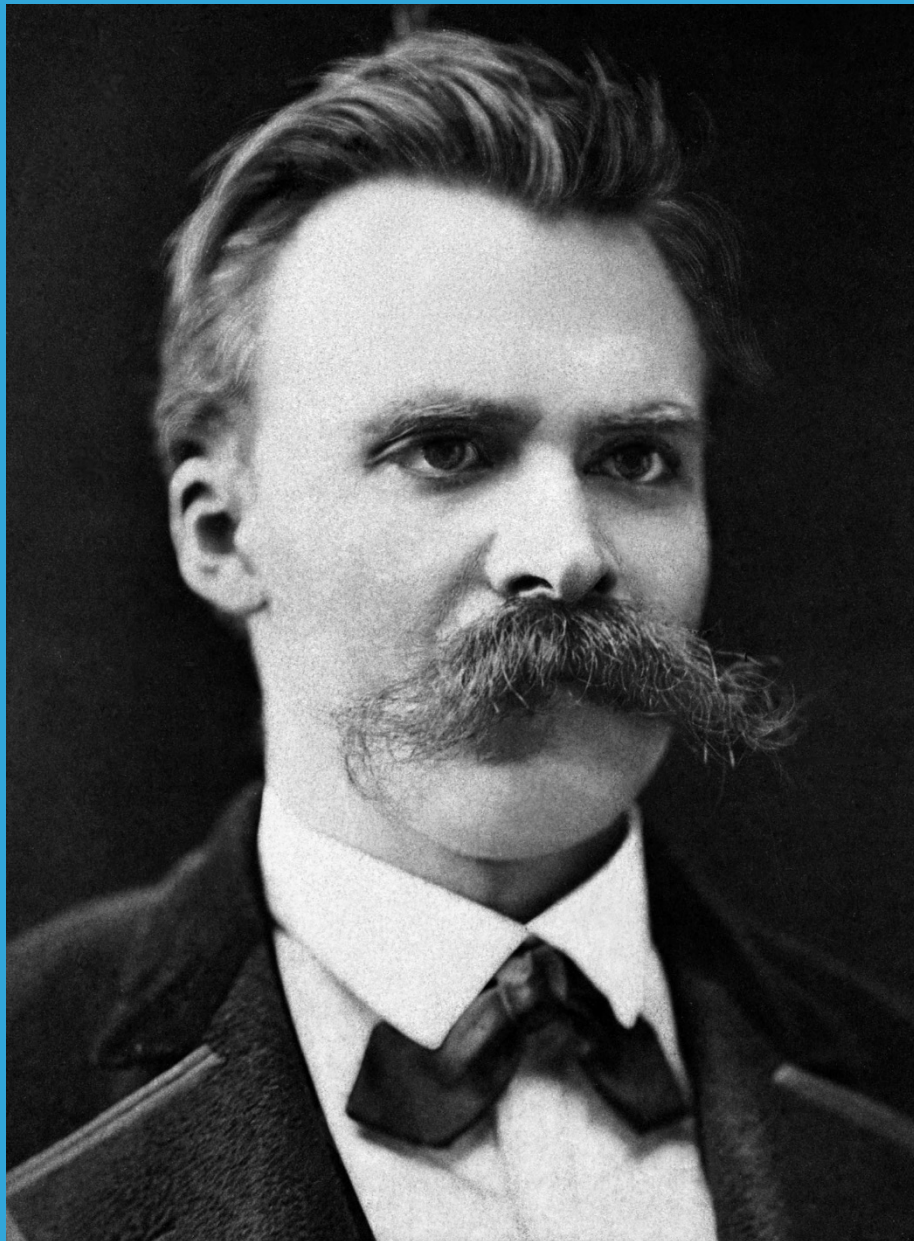


NIETZSCHE AND THE LYRIC

NIETZSCHE UND DAS LYRISCHE

14-16 September 2023

University of Lausanne



JUNIOR RESEARCHERS WORKSHOP
WEDNESDAY 13TH

13h30 – 15h45 Session 1 (ANT 2102)

Aniele Almeida Crescêncio (Universidade Federal de Ouro Preto/Humboldt-Universität zu Berlin): '*Versuch einer Mythologie*: Ernst Bertram's image of Nietzsche'

Respondent: Carlotta Santini

Peter Stewart-Kroecker (McMaster University): 'Divided and Deceived: Nietzsche's Subversion of Sovereignty'

Respondent: Graham Parkes

Yutong Li (KU Leuven): 'Den Menschen nicht bewußt, oder wohl veracht:' Nietzsche and Goethe on Moon, Their Love for the Earth, and a Joint Fight against Melancholy'

Respondent: Gabriella Pelloni

15h45-16h15 Coffee Break

16h15 – 18h30 Session 2 (ANT 2102)

Sharon Hagenbeek (Staffordshire University): 'Nietzsche's Worms'

Respondent: Carlotta Santini

Zoe Anthony (University of Toronto): 'Living the Dream: Nietzsche's Lyricism and the Epistemology of Eternal Recurrence'

Respondent: Graham Parkes

Dylan Bailey (University of South Florida): 'Between Prose and Poetry: Nietzsche's Metaphorical Style'

Respondents: Philip Mills and Hans-Georg Von Arburg

THURSDAY 14TH SEPTEMBER

From 12h Registration

13h15-15h Welcome and Keynote 1 (ANT 2106)

Carlotta Santini (CNRS): 'The Metamorphosis of Danae. Friedrich Nietzsche and the Lamentation of Simonides of Ceos'

Chair: Philip Mills

15h-15h30 Coffee Break

15h30-17h15 Parallel Sessions 1

A. Metaphors and Images (ANT 2055)

Chair: Mat Messerschmidt

Fraser Logan (University of Warwick): 'Honesty and Spontaneous Writing'

Katrina Mitcheson (UWE): 'The Poets lie too much?—But Zarathustra, and Plato too, are Poets'

Pedro Nagem de Souza (UNICAMP) 'Now I Was – Nietzsche's Song of Seeking'

B. Tragedy and Prophecy (ANT 2097)

Chair: Katie Brennan

Pieter De Corte (Louvain/Sorbonne): 'Nietzsche's Great Politics and the Rebirth of Tragedy. An Essay in Lyrical Politics'

Kaitlyn Creasy (CSU San Bernardino): 'Nietzsche's Changing Conceptions of Self-Affirmation: From Authenticity to Empowerment'

Peter Groff (Bucknell University) 'Zarathustra's Lyrical Gift: Receiving and Transmitting Prophecy'

C. Around Romanticism (ANT 2102)

Chair: Glen Baier

Ashley Woodward (Dundee): 'Lyrical Immanence: Nietzsche after Romanticism (and Romanticism after Nietzsche)'

Miguel Raimundo (IFILNOVA Lisbon): 'A Poetry that Signposts the Future: A Standard of Taste?'

Andrea Rehberg (Newcastle): 'The Physiology of the Earth: Rhythms of Speech in Nietzsche's *Thus Spoke Zarathustra*'

D. Lyric Affects (ANT 2120)

Chair: Paul Kirkland

Michael Begun (Wisconsin-Stout): 'The Freedom that We Have Already Achieved in Music: On Nietzsche's 'Poetic Liberty''

Rebecca Bamford (Belfast): 'Lyric and Affect: Revisiting Aestheticism'

Carlo Chiurco (Verona): 'Nietzsche's Lyrical Other Midday'

17h15-17h30 Short Break

17h30-18h30 Book Roundtable (ANT 2106)

FRIDAY 15TH SEPTEMBER

9h30-11h Keynote 2 (ANT 2106)

Graham Parkes (Vienna): 'Image, Tone, Song and Dance in *Thus Spoke Zarathustra*'

Chair: Katrina Mitcheson

11h-11h30 Coffee Break

11h30-13h15 Parallel Sessions 2

A. Style and Aphorism (ANT 2055)

Chair: Lorenzo Serini

Charles Lebeau-Henry (Université Catholique de Louvain): 'Of the Utility and Disadvantages of Incompleteness for Philosophical Writing'

Mat Messerschmidt (Chicago): 'Sensuousness, Asceticism, Style'

Jamil Palumbo (East Anglia): '*Übertragungen*: Nietzsche's Aphoristic Style Between Philosophy and Psychology'

B. Modell Zarathustra (German: ANT 2097)

Chair: Hans-Georg Von Arburg

Niklas Corall (Paderborn): 'Dichtung als Methode einer Philosophie der Zukunft'

Sandro Gorgone (Messina): 'Die Idyllen aus Messina als Vorspiele zur Zarathustra'

Elisabeth Flucher (Siegen): '„Noch Ein Mal!“ Zur Gattungsfrage in Nietzsches Also sprach Zarathustra'

C. Nietzsche's Poets (ANT 2102)

Chair: Carlo Chiurco

Martina Sanković Ivančić (University of Trieste): 'From Albatross to Bird Wisdom'

Laura Langone (Verona): 'Nietzsche and Rilke on Life'

Daniel Fraser (University College Cork): 'Burning Gold: Destruction and/as Metaphor in Friedrich Nietzsche and Paul Celan'

D. Lyric Drives (ANT 2120)

Chair: Katrina Mitcheson

Paul Katsafanas (Boston): 'The Threefold Root of the Nietzschean Drive Concept'

Joe Coppin (UWE): 'The Therapeutic Nature of Nietzsche's Lyrical and Creative Writing: Exploring the Relationship between Values, Psychology, and Creative Communication'

David Deamer (Independent Scholar): 'Reading *Zarathustra* as a Dramatization of the Philosophy of the Free Spirit Series'

13h15-14h45 Lunch Break at Unithèque

14h45-16h30 Parallel Sessions 3

A. Between Poetics and Rhetoric (ANT 2055)

Chair: Peter Groff

Stephen Cheung (Durham): 'Rhetoric, Reverence and Rank: Practising the Noble Virtues'

Maria Mourtou-Paradeisopoulou (Southampton): 'The Use of Metaphor as a Rhetorical Trope in Nietzsche's Genealogical Method'

Nidesh Lawtoo (Leiden University): 'Nietzsche's Three Metamorphoses of Mimesis'

B. Theatre and Performance (ANT 2097)

Chair: Andrea Rehberg

David Simonin (CNRS): 'Nietzsche's Daybreak: Theatricality, Prejudices and Illusion'

Marina García-Granero (Valencia): 'Performativity in Zarathustra's speeches'

Glen Baier (University of the Fraser Valley): 'I Scream, You Scream, We All Scream: Nietzsche's Lyric, Artaud's Double and the Self as Pain'

C. Lyrik und Poetik (German: ANT 2102)

Chair: Simone Zurbuchen

Paolo Scolari (Milano): 'Fragmentierte Existenzen: „mein Lieblingsdichter“. Nietzsche und Hölderlin'

Laszlo V. Szabó (Veszprém): 'Dionysische Motivik in Nietzsches Nur Narr! Nur Dichter!'

Antonia Eder (KIT): 'Selbstver-Lust: Schmerzkörper und Verskörper in Nietzsches Klage der Ariadne und Hofmannsthals Ariadne auf Naxos'

D. Knowledge and Experience (ANT 2120)

Chair: Michael McNeal

Daniel Coyle (University of Alabama Birmingham): 'Nietzsche's Pindarian Exit'

Simon J. Ortiz (Barcelona): 'Lyric Knowledge, Joyful Knowledge? Nietzschean Science'

Gabriel Zamosc (Denver): 'Lyrical Form and Style as Participatory Pedagogy in Nietzsche's Zarathustra'

16h30-17h Coffee Break

17h-18h30 Keynote 3 (ANT 2106)

Gabriella Pelloni (Verona): 'On Nietzsche's Dionysian Art in *Also sprach Zarathustra*. A Plea for a Poetics of Forgetfulness'

Chair: Simone Zurbuchen

19h Gala Dinner at Bleu Léopard
(Rue Enning 10, Lausanne, CH 1003)

SATURDAY 16TH SEPTEMBER

9h30-11h Keynote 4 (ANT 2106)

Christian Benne (Copenhagen): 'The Sprung Rhythm of Thought: Nietzsche's Philosophical Diction'

Chair: Hans-Georg Von Arburg

11h-11h30 Coffee Break

11h30-13h15 Parallel Sessions 4

A. Around the Dithyramb (ANT 2055)

Chair: Marina García-Granero

Daniel Conway (Texas A&M): 'The Inventor of the Dithyramb?'

Babette Babich (Fordham/Winchester): 'Nietzsche's Dionysian Dithyrambs: Music and Word'

James Leigh (The Open University): 'Zarathustra's Last Solitude – Overcoming the Magician'

B. Zarathustra's Figure (ANT 2097)

Chair: Rebecca Bamford

Jozef Majerník (Slovak Academy of Science): 'Why Is Zarathustra Angry at the Ass Worshipers?'

Melanie Shepherd (Misericordia University): 'Jesus, Dionysus, and "Friend Zarathustra:" Love in BGE IX and Nietzsche's Aftersong'

Matthew Meyer (Scranton): 'Nietzsche's Relationship to Zarathustra'

C. Music and Dance (ANT 2102)

Chair: Miguel Raimundo

Martine Prange (Tilburg): "'I Was Born Free and Will Die Free:" Nietzsche's Double Relation to Bizet's Carmen"

Manuel Mazzuchini (Verona): "'Die Musik mediterranisiren:" Lyricism as the musical style of the South'

Paul Kirkland (Carthage College): "'Tanzen wir in tausend Weisen:" Nietzsche's Dance Songs'

D. Rhythm, Communication, Translation (ANT 2120)

Chair: Nidesh Lawtoo

Razielle Aigen (Tel Aviv): "'Communicability" in Nietzsche's Birth of Tragedy'

Lorenzo Serini (Warwick): 'Nietzsche and the Style of Non-Assertion: Skepticism, Fanaticism, and Hypothesis-Making'

Michael McNeal (Denver): 'Yes-Saying Legislators from the Spirit of Lyric Poets'

13h15-14h15 Lunch (Sandwiches)

ABSTRACTS (IN ALPHABETICAL ORDER)

Keynotes

Benne, Christian, ‘The Sprung Rhythm of Thought: Nietzsche’s Philosophical Diction’

Deeply informed by the philological training of his classical education as well as his own scholarly findings, Nietzsche had the ambition to develop a particular *philosophical diction* (as opposed to a ‘style’) that was inspired by, but by no means identical to lyrical poetry – even where the two seem to be indistinguishable. One of the purposes of this new diction was to address the problems and paradoxes of a rift in the language of philosophy between its double function of serving as a medium of thinking itself and of its communication. In this context, Nietzsche realized the enormous pertinence of rhythm in its theoretical as well as practical dimensions. We still have not fully grasped its centrality this day today (and perhaps never will).

Parkes, Graham, ‘Image, Tone, Song and Dance in *Thus Spoke Zarathustra*’

Nietzsche characterized *Thus Spoke Zarathustra* as his ‘best book’, containing ‘the sharpest possible image of my being’, a work of *poetry* rather than ‘a collection of aphorisms’, while ‘behind all the plain and strange words, there stands my *entire philosophy*’. A comprehensive play of philosophical images, then, rather than a theory articulated in concepts and supported by arguments.

But Nietzsche also spoke thus: ‘*Zarathustra* as a whole may perhaps be counted as *music*—certainly a rebirth of the art of hearing was a prerequisite for it’. In one sense it’s a Dionysian song—‘the whole of my *Zarathustra* is a dithyramb to solitude’—and yet he frequently referred to it more specifically as ‘a symphony’.

Consider that Nietzsche revised his writings for publication by reading the manuscript aloud and ‘listening scrupulously to every word and sentence’, and that because of eye problems he *dictated* the first and second parts of *Zarathustra* to an amanuensis. And take his later warning that, unless readers ‘*bear* properly the halcyon tone’ that issues from Zarathustra’s mouth, they’ll miss the meaning of his wisdom. To motivate the heedless reader, he adds: ‘It is a peerless privilege to be a listener here.’

On the other hand, Zarathustra eventually finds speech inadequate for presenting the ‘thought of eternal recoming’, and has to resort to laughter and song—and finally, dropping language altogether, to *dance*. The question of how to understand a work of philosophy composed of images and music can be approached by asking how to *translate* such a work, and do justice to its unusual methods as well as its philosophical import.

Pelloni, Gabriella, 'On Nietzsche's Dionysian Art in *Also sprach Zarathustra*. A Plea for a Poetics of Forgetfulness'

Nietzsche was relentless in emphasising the experiential character of past reception, formulating a knowledge approach that was both painful and animated by a passion which included necessarily subjectivity. In my talk I will argue the thesis about Nietzsche developing a form of tradition acquisition based on the original idea of balance between memory and oblivion, thus reacting to a dead tradition which had been merely archived by historicism.

Benefit deriving from past and keeping a dying tradition alive, were not, however, issues to be solved by theory but by a new artistic praxis. In his post-1885 writings Nietzsche promptly identified in *Zarathustra* the paradigm of a new art that he believed would supersede decadence art, which in his eyes was exemplified first and foremost by Wagner's musical style. I will illustrate in detail in which sense Nietzsche saw the artistic praxis of *Zarathustra* as a remedy for decadence, the latter now conceived as a tradition that, rather than being transvalued, was submitted to rewritings (as in the case of Wagner's *Parsifal*) which preserved existing morality.

Santini, Carlotta, 'The Metamorphosis of Danae. Friedrich Nietzsche and the Lamentation of Simonides of Ceos'

In this paper, I intend to propose an analysis of "Ariadne's Complaint" from the *Dionysus-Dithyrambs* and the lamentation of the magician from *Zarathustra* ("Der Zauberer") in the light of the "Lament of Danae" by Simonides of Ceos, to which Nietzsche devoted a study during his Basel years. Stylistic affinities and similarities in the contents, as well as Nietzsche's mystic-religious interpretation of this masterpiece of Greek elegy, allow us to advance the hypothesis that this historical and philological study is the basis for one of Nietzsche's most successful poetic themes.

Corall, Niklas, 'Philosophie als Poesie. Dichtung als Methode einer Philosophie der Zukunft'

Eine der facettenreichsten Selbstcharakterisierungen Zarathustras liegt in seiner Bestimmung: „Aber auch Zarathustra ist ein Dichter.“ (Za, Dichter) Diese Aussage wird in *Von der Erlösung* vertiefend aufgegriffen, wenn er „all [s]ein Dichten und Trachten“ beschreibt als ein „in Eins dichte[n] und zusammentragen, was Bruchstück ist und Räthsel und grauser Zufall.“ (Za, Erlösung) Während die moderne englische Übersetzung Del Caros diese metaphorische Bestimmung gänzlich übergeht (Dichter wird als „Creator“ übersetzt, was ebenfalls für „Schöpfer“ verwendet wird), möchte ich eine Lesart ausführen, welche die Poesie als methodologische Metapher einer Philosophie der Zukunft dechiffriert. In meinem Vortrag möchte ich mich dieser Lesart von zwei Seiten annähern. Zunächst möchte ich den methodologischen Überlegungen zur Poesie in der *Fröhlichen Wissenschaft* nachgehen. Dort wird etwa die Dichtung, insbesondere in der Form des Gesangs, als Instrument der Erziehungs- und Heilkunst beschrieben. Durch den Zwang, den eine rhythmische Figur ausübe, würden Seelen, „deren Spannung und Harmonie verloren gegangen“ ist, durch Musik gezwungen, nach dem Takt des gesunden Sängers zu tanzen, eine Qualität der Lyrik, die auch in den Versuch gipfelte, die Götter durch Reime zu überzeugen. (FW, 84) Das dritte Buch des *Zarathustra* schließt mit zwei Liedern, welche die Limitierung der Methode geltend macht: Die sokratisch-optimistische Hoffnung, korrigierend in das Wesen des Daseins einzugreifen (GT, 15) wird in metaphorischer Weise verabschiedet, wenn es dem Protagonisten nicht gelingt, das Leben selbst nach dem Taktschlag seiner Peitsche tanzen zu lassen (Za, Tanzlied). Das Narrativ der Ewigen Wiederkehr des Gleichen wird jedoch gleich im Anschluss im „Ja- und Amen Lied“ thematisiert und stellt den wesentlichen Bestandteil eines neuen „irdischen“ Narrativs dar, welches – „[w]enn jener Gedanke über dich Gewalt bekäme“ (FW, 341) – den Menschen verwandeln würde. „Das größte Schwergewicht“ wird im Lied mit der Möglichkeit des Tanzes verbunden. Hiermit wird auch auf die zweite methodologische Bedeutung hingewiesen. Das begriffliche Feld der Lyrik dient als Metapher für die Möglichkeit und Notwendigkeit diskursiver Gestaltung gesellschaftlicher Realität. Nietzsche beschreibt ein „Gesetz der Übereinstimmung“ des gesunden Menschenverstandes, das durch so bezeichnete „unerschütterliche Tactschläger“ aufrechterhalten werden müsse (FW, 76) und sieht den Erkennenden in der Pflicht, ungeachtet seiner Erkenntnis des Scheines, den „irdischen Tanz“ aufrecht zu erhalten und in die Länge zu ziehen. (FW, 54) Während der gebundene Geist sich innerhalb dieser Ordnung versteht und der freie Geist als gefährliche Ausnahme gedacht wird, möchte ich den von Zarathustra verkörperten Typus Philosoph als Taktgeber eines alternativen Ideals verstehen. Die Selbstcharakterisierung als Dichter und damit verbunden als Lügner begründet die Suche nach und Dichtung von besseren Gleichnissen (Za, Glückselige Inseln), die verbunden mit einem die Bruchstücke zusammentragenden Zukunftsnarrativ (Za, Erlösung) einer *faktalistischen* (GM, III, 24) Gesellschaft des letzten Menschen vorbeugt, indem der Aussicht auf eine gänzlich normalisierte Gesellschaft eine Pluralität möglicher Entwürfe des Menschseins entgegengestellt wird. *Also sprach Zarathustra* stellt sich unter diesem Aspekt als ein gleichermaßen performatives wie ein methodologisch geleitetes Werk narrativ-lyrischer Philosophie dar, welches den Versuch – die Versuchung – einer Antwort auf den Tod Gottes erprobt.

Eder, Antonia, 'Selbstver-Lust: Schmerzkörper und Verskörper in Nietzsches *Klage der Ariadne* und Hofmannsthals *Ariadne auf Naxos*'

Der Bezug zwischen Nietzsches Dithyrambus *Klage der Ariadne* (1898) und Hofmannsthals Libretto *Ariadne auf Naxos* (1911) lässt sich neben den Figuren Ariadne und Dionysos, vor allem gattungsmotivisch verfolgen: die Klage. Die versifizierte Klage ist je durchzogen von lustbesetztem Schmerz, der, so meine These, als identitätstiftendes Schmerzgedächtnis fungiert. Über eine Ästhetik des Schmerzes steht Hofmannsthals Libretto zudem im Zeichen der *Geburt der Tragödie*,

die Erweiterung des Schmerzmotivs zum Schmerzgedächtnis markiert den Bezug zur *Genealogie der Moral*. Die intertextuelle Zusammenschau von Libretto und Dithyrambus nun zeigt, dass eine Schmerzpoetik³ die spezifisch dramatisch-lyrische Form der jeweiligen Klage Ariadnes generiert. Motive des Erinnern und Vergessen, die Hofmannsthal aus Nietzsches *Unzeitgemäße Betrachtungen*, *Genealogie der Moral* sowie *Die Fröhliche Wissenschaft* gewinnt, bestimmen seine Ariadne in doppelter Weise: Der Widerstreit zwischen rituellem Umkreisen und Überschreiben des Erlebten, wird verschärft durch den Wunsch nach existenzieller Auslöschung. Ariadne will im Tod „über sich selber hinweg kommen“,⁵ beharrt in Konkurrenz dazu aber zugleich auf dem, ihr Ich konstituierenden Schmerzgedächtnis, das sich ästhetisch als Klagegesang artikuliert. Hofmannsthals Bacchus wiederum agiert über den akustischen Hörraum ebenso wie Nietzsches Dionysos, wenn dieser nach Ariadnes „Klagen“ vor ihr „in smaragdener Schönheit sichtbar“ wird: „Sei klug, Ariadne! ... Du hast kleine Ohren, du hast meine Ohren – steck ein kluges Wort hinein!“. Dieses kluge Wort charakterisiert bei Nietzsche wie Hofmannsthal das Verhältnis zwischen Ariadne und Dionysos: Schmerz. Dieser klingt wie stets bei Nietzsche drastisch: „Mein Henker-Gott! [...] Mein Schmerz! Mein letztes Glück!“. Im an die *Fleurs du Mal* gemahnenden Bild des Henkers wird zugleich die entscheidende Differenz zu Hofmannsthals Ariadne deutlich: Diese ist (und damit näher an Baudelaire) ein „Selbsthenker“.⁸ Nicht martert oder beglückt sie der Gott durch Schmerzen, vielmehr ist sie ‚Selbstverursacherin‘ des Schmerzes, sie ist ihrer „Schmerzen innerste Lust“.⁹ Obwohl sich Nietzsche wie Hofmannsthals Ariadnen der gleichen Metapher bedienen, zeigt gerade der identische Wortgebrauch die Differenz der Figuren. Gleiches gilt für die identische Wortwahl ‚schütteln‘ („geschüttelt ach! von unbekannten Fiebern“; „Man muß sich schütteln“), die im Sprachgestus des wohltemperierten Libretto Hofmannsthals auffällig ist und so in der Überraschungsfigur des Aprosdoketon zur Spur wird, auf der man erneut zu Nietzsches *Klage der Ariadne* gelangt. Bemerkenswert an einer Poetik des Schmerzes, die beide Texte evozieren, ist der erklärte Status des Ich, das sich um 1900 nicht mehr aus der Reflexion heraus als *cogito* definiert, sondern sich als Schmerzkörper in Versen erzeugt.

Flucher, Elisabeth, „„Noch Ein Mal“ Zur Gattungsfrage in Nietzsches *Also sprach Zarathustra*“

Die Gattungsfrage wurde für Nietzsches *Zarathustra* vielfach gestellt, aber nicht eindeutig beantwortet. Die Vorschläge reichen von Tragödie (Happ 1984), Bildungsroman (Higgins 2010), Symphonie (Parkes 2008) bis hin zu Bibelparodie oder Satyrspiel (Ottmann 2000). Dabei wurde der Gedanke der ewigen Wiederkunft als „Grundconception“ des Werks häufig inhaltlich gedeutet (Klossowski 1986, Salaquarda 2000), in dem Sinne, dass die Philosophie der ewigen Wiederkunft mit ihren Begriffen des Nihilismus, des dionysischen Pessimismus und der Affirmation zentral gestellt wurden (Deleuze 1968, Grundlehner 1986). Stattdessen möchte ich vorschlagen, Nietzsches bekanntes Zitat aus „Vom Gesicht und Räthsel“ („War das das Leben? Wohlan! Noch Ein Mal!“ KSA 4, 199) für die Formfrage fruchtbar zu machen: Die Diskussion um die Parodie aufgreifend (vgl. Gilman 1976, Paronis 1976, Zittel 2011, Benne 2015), möchte ich die Wiederholungsstruktur als satirisches Verfahren lesen, das die gesellschaftliche Realität im Text parodistisch repliziert (Stammen 2019). Unter Bezugnahme auf die Gattungsreflexion in der *Geburt der Tragödie*, die die Genealogie der Tragödie aus der Verbindung von Lyrik und Epik bestimmt, argumentiere ich, dass das Drama in Nietzsches Gattungssystem dekonstruiert wird. Stattdessen möchte ich zeigen, dass eine andere ‚antike‘ Gattung formbildend für den *Zarathustra* ist: die menippeische Satire (Babich 2012) als Gattungshybrid von Prosa und Lyrik, von Ernst und Komik, mit Elementen des Spotts, der Diatribe, des Dialogs und des parodistischen Wahrredens. Satire und Tragödie sind folglich enger zusammen zu denken als bisher angenommen: Es ist nicht das Satyrspiel (wobei *satyra* nicht mit *satura* gleichzusetzen ist), das den Tragödienernst aushebelt, nicht der vierte Teil des *Zarathustra*, der die ersten drei Teile außer Kraft setzt (Zittel 2011), sondern die Tragödie ist in Nietzsches *Zarathustra*, so die These des Beitrags, immer schon Satire. Ist die Lyrik

in Nietzsches *Zarathustra* die bevorzugte Form zu philosophieren, so bleibt diese jederzeit auf die Prosa bezogen, die sie benötigt, um sich von ihr abzugrenzen (Flucher 2022).

Gorgone, Sandro, ‚Die *Idyllen aus Messina* als Vorspiele zur *Zarathustra*. Heiterkeit, Unschuld und Musik des Südens‘

Der Beitrag will die Poetik der *Idyllen aus Messina* als wichtige Etappe der Entwicklung bestimmter Grundthemen von *Also sprach Zarathustra* interpretieren. Auf den Spuren Homers und Goethes begibt sich Nietzsche in seiner Reise nach Messina – „am Rande der Erde“ – auf die Suche nach mediterraner Heiterkeit, die er dann in der Form des Volkslieds der *Idyllen* auszudrücken versucht. Die Entdeckung der italienischen Sentimentalität – „das Bellinische Prinzip“ – dient ihm als neues Mittel gegen das musikalische Drama Wagners und auch gegen seine eigene vorherige Absicht, die Wiederbelebung des tragischen Geistes in der deutschen Musik zu fördern. Die *Idyllen* beschildern dann keine nostalgische Rückkehr zur Natur, sondern gelten als Vehikel für die lyrische Darstellung einer Utopie der wiedergewonnenen Natürlichkeit und für die Wiederentdeckung der lebensvollen Musik des Südens. Die Frage, der ich nachgehen möchte, ist inwieweit die Poetik der *Idyllen* einige der grundlegenden philosophischen Themen des bereits entstehenden Hauptwerkes vorwegnimmt, insbesondere den großen Mittag und die Figur des Übermenschen. In den *Idyllen* finden sich in der Tat Verweise auf die Erfahrung des Großen Mittags und die damit verbundene Vorstellung von Natur und „tiefem Glück“, auf das offene Meer und die nächtliche Navigation, auf die zeitliche Dimension des Kairos, die für Zarathustras Lehre von der ewigen Wiederkehr zentral wird, und auf die neue Unschuld des Kindes-Übermenschen. Wie aber lässt sich Zarathustras zentrale Metapher des Sonnenuntergangs mit der fast blendenden Lichtfülle des südlichen Mittagserlebnisses vereinbaren, das Nietzsche in Messina macht und das in den Versen der *Idyllen* nachhallt? War es nicht in Messina, wo Nietzsche den untrennbaren Zusammenhang zwischen Mittag und Mitternacht, Freude und Schmerz, Oberfläche und Tiefe entdeckte, den Zarathustra später in mehreren Stellen behaupten wird? Diese und andere damit zusammenhängende Fragen werden in dem Beitrag behandelt.

Scolari, Paolo, ‚Fragmentierte Existenzen: „mein Lieblingsdichter“. Nietzsche und Hölderlin‘

Mit seiner Kritik an der Zersplitterung des Menschlichen umspannt Nietzsche eine ganze Epoche und gibt uns, während er die Logik der Teilung anprangert, einen reichen Einblick in den Alltag der Bewohner des 19. Jahrhunderts: die Kultur des Spezialisten, die Fabrikarbeit des Arbeiters, die Freizeit des Bürgers... Mit Anklängen an Wagner und den Klassizismus (durch Schiller), die nie aufgegeben werden, und in Begleitung von Hölderlin wird Nietzsches Diagnose nur ein Ergebnis bringen: Wo es eine Fragmentierung gibt, ist die menschliche Existenz in Gefahr. Im Kapitel Von Erlösung im zweiten Buch von *Also sprach Zarathustra* drückt der Prophet seine Abneigung gegen die Individuen um ihn herum, die „Bruchstück-Menschen“, mit einem Crescendo aus, das die gesamte Menschheit umfasst: „Aber kein Mensch!“. Diese Angriffe finden ihren berühmten Präzedenzfall in Hölderlins *Hyperion*, der eine tiefgreifende Wirkung auf Nietzsche gehabt zu haben scheint, der die darin enthaltenen Anprangerungen nachzeichnet, sie sich zu eigen macht und ihre provokativen Bilder aufgreift. Durch das Echo der Worte, die Hyperion an Bellarmin schrieb, erscheint Nietzsches Seite mit einem Abstand von einem Jahrhundert genau als die hypothetische Fortsetzung von Hölderlins Roman. Eingehüllt in die Sehnsucht nach dem Ganzen, zeigt Hölderlin mit dem Finger auf die Zersplitterung des modernen Menschen, der ein Kind der arbeitsteiligen Zivilisation ist. Dieser Riss ist ein Spiegelbild eines umfassenderen Prozesses, der den Menschen in den verschiedenen Rollen seines täglichen Lebens betrifft, in denen jeder gezwungen ist, seine eigene Tätigkeit auszuüben und seine eigene existenzielle Situation zu gestalten. Hölderlin, der von einer schönen und verlorenen Menschheit träumt, schaudert angesichts dieses erschütternden Anblicks: In seinen Versen ertönt unablässig die Polemik gegen ein Deutschland, das sich in Richtung Philistertum und Barbarei bewegt. Mit einer Lexik, die an Schillers Briefe *Über die ästhetische Erziehung des Menschen* erinnert, prangert er die von der Gesellschaft produzierte

Zerrüttung des Menschen an: Die moderne Zeit ist die Zeit des Fachmanns und des Teilmenschen, aber nicht des Menschen. Nietzsches Interesse an Hölderlin geht auf die Zeit Pfortas zurück: Am 19. Oktober 1861 manifestiert sich seine Liebe zu seinem „Lieblingsdichter“ in der Abfassung eines ihm gewidmeten kurzen scholastischen Aufsatzes. Nachdem er Hölderlins Invektiven gegen die „deutsche Barbarei“ hervorgehoben hat, erinnert sich der junge Nietzsche daran, wie Hölderlin „im Deutschen den Fachmenschen, den Philister“ hasste. Vom Dichter leitet er die Identifizierung des Philisters mit dem modernen Menschen der Wissenschaft ab. Als Fachmensch lebend und arbeitend, bleibt er elendig in der Sektorialität seines wissenschaftlichen Wissens eingeschlossen; entkräftet und deformiert durch seine tägliche Pflicht, verbringt er sein Dasein angekettet an die engen Gewohnheiten seines Berufs. Die Fachmensch-Philister-Identifikation findet sich auch in dem Brief an Carl von Gersdorff vom 11. April 1869. „Jetzt regiert ein strenger Gott, der täglich seine Pflicht erfüllt. Jetzt bin ich an der Reihe, ein Spieß zu sein!“. Der Brief wurde am Vorabend von Professor Nietzsches Abreise nach Basel geschrieben. Zwischen den Zeilen liest man den melancholischen Abschied vom freien und uneigennütigen Fleiß, um sich der Alltäglichkeit des Berufes und dem Kreis der Fachleute zuzuwenden, von denen er befürchtete, dass sie auch bei ihm unweigerlich zu einem Absturz ins Spießertum führen würden.

Szabó, Laszlo V., ‘Dionysische Motivik in Nietzsches *Nur Narr! Nur Dichter!*‘

Der Beitrag geht den Spuren einer Poetik des Dionysischen in Nietzsches (vermutlich) 1885 entstandenem und sowohl in den vierten Teil des *Also sprach Zarathustra* als auch in die *Dionysos-Dithyramben* übernommenem Gedicht *Nur Narr! Nur Dichter!* nach. Die Poetik des Dionysischen wird dabei nicht nur als ein Bündel von rhetorisch-stilistischen Mitteln, sondern vor allem als ein Geflecht von dionysischen Motiven verstanden, die allerdings auch andere Texte Nietzsches durchziehen. Das zu behandelnde Gedicht wird demnach in ein Hyperkontext gestellt, bestehend aus weiteren Gedichten und Werken Nietzsches (wie vor allem *Also sprach Zarathustra*), um die Frage zu beantworten, welche dionysischen Motive in seinen Texten häufig rekurren und welchen poetisch-semantischen Variationen sie unterliegen. Gefragt wird indessen auch danach, wie sich bei Nietzsche ein Begriffsbild verstehen lässt, d.h. wie ein Begriff oder gedanklicher Inhalt zum poetischen Bild wird, und umgekehrt, wie und inwiefern sich letzteres auf einen Begriff „zurückprojizieren“ lässt.

Presentations in English

Aigen, Razielle, “‘Communicability’ in Nietzsche’s *Birth of Tragedy*”

Nietzsche’s *Birth of Tragedy* stages the Apolline and Dionysian drives as the twin poles of art; together, they are “interwoven” in Greek tragedy (BT 12). This paper examines the complex merger of these two drives in lyric poetry and tragic theatre and its wider relevance for Nietzsche’s project of life-affirmation in *BT*. Specifically, I ask, if Apollo is representational and Dionysus is *non*-representational, then how can we best make sense of their merger? In response, I propose that Kant’s third *Critique*—or the notions of the “communicability” of aesthetic judgment and the *sensus communis* that it presupposes (CJ 5:239)—serves as a helpful lens for elucidating the operations at work in Nietzsche’s reconciliation of the drives in tragedy, wherein Apollo becomes a vehicle for rendering Dionysian experience communicable. First, I argue that, for both philosophers, ‘communicability’ can be seen as something that arises from human nature. For Nietzsche, the communicability of Apolline symbolism is grounded in the universal human capacity for *dream* (BT 1-2), whereas, for Kant, the capacity to communicate our feeling as a universally valid aesthetic judgment is grounded in the cognitive architecture that we share with other humans as *natural* beings, and which constitutes humanity as a community of sense, a *sensus communis* (CJ 5:293, 5:296-7, 5:355). Second, I argue that interpreting the Apolline and Dionysian drives in these Kantian terms reveals the integral and underexamined role that communicability and community play in Nietzsche’s conception of how tragedy is *life-affirming*. In step with Kant, for whom the *sensus communis* doesn’t merely ground the possibility for communicability but also expresses our *sociability*—our basic desire to *share* our aesthetic experiences with others—Nietzsche also advocates for a participatory and communicative aesthetic experience that is shareable. Tragic theatre constituted an “aesthetic public” (BT 7-8). The tragic festival was a public event that facilitated a form of ‘being-with’ in face of the inevitable suffering of human existence, i.e., it made Dionysian insights universally communicable through Apolline representations. But, I claim, it is precisely by ‘being with suffering’ in the company of others that tragedy made “life ... worth living” (BT 1). In actualizing a collective universality in an “aesthetic public,” it became possible for each to reckon with the horrors of their own existence *alongside others*. In other words, tragedy engenders aesthetic community. Thus, contra the hyper-individualistic ethics we associate with later Nietzsche, *BT*—when read through the Kantian lens I offer—demonstrates how the aesthetic affirmation of life is, in some important respect, an essentially communitarian form of affirmation for Nietzsche.

Babich, Babette, ‘Nietzsche’s Dionysian Dithyrambs: Music and Word’

Nietzsche tells us in *The Birth of Tragedy* that “In the Dionysian dithyramb the human being is stimulated to the highest intensification of his symbolic powers.” This claim holds for antiquity as Nietzsche argues it and clearly Nietzsche’s own poetic compositions, his Dionysian Dithyrambs are something else again. If fewer scholars dedicate themselves to the question ‘Who is Nietzsche’s Dionysus’ as opposed to those who ask who — ‘what’ — is Nietzsche’s Zarathustra, scholars have undertaken various readings of Nietzsche’s late poems. How should these poems be read? More crucially how should they be sung? The argument can be made, beyond the insightful readings of Wolfram Groddeck and others, that what Nietzsche is *doing* in his Dionysian Dithyrambs is also what he is doing in his *Scherz List Rache* and his not less Dionysian, *Songs of Prince Vogelfrei*, composed in 1886, after Zarathustra and along with the songs included in that text/context. Nietzsche tells us he borrows his zick-zack poetry from the Greek — “*Die Alten erklären sie auch als “im Zickzack gegeben“*” — may be his way of bringing his quantifying rhythmic discovery of the Greek into German, a kind of realization of Greek for the German ear. Nietzsche himself in *The Birth of Tragedy* gives us a hint, invoking the misogynist and violent Archilochus, Slavoj Žižek of antiquity, a spitting, mocking encrustation of iambic fury. Pindar himself complains, in a cautionary self-reference, about Archilochus in his second Pythian, crucially significant for Nietzsche as the locus for his ‘become the one you are.’ I begin with Pindar’s intriguing discussion of the sonorous s —

how sounded, how too much sounded, alliterative sibilance or hissing annoyance — terribly technical and utterly fascinating. For a contemporary parallel the allure and the caution may be illuminated with a reference to drone music and, just perhaps, ASMR. But that is an all-too contemporary take on the s even if it is only meant as a suggestive illustration. The dangers of modern illustrations remain, even if one popular classicist uses such examples in his argument on the ‘s’, instancing today’s performance practice together with modernist assumptions concerning the interplay (overlay) between music *and* word, on which topic Nietzsche wrote extensively.

Baier, Glen, “I Scream, You Scream, We All Scream: Nietzsche’s Lyric, Artaud’s Double and the Self as Pain”

This paper invites us to read Artaud’s *Theater and Its Double* as thematically continuous with Nietzsche’s *Birth of Tragedy*. It takes Artaud to be rightful heir to Nietzsche in that he accepts Nietzsche’s view that purely subjective states cannot be represented directly through words. For Nietzsche, lyric poetry can provide a mimetic reproduction of the subjective self without recourse to standard methods of signification. Given that lyrical expression does not depend on the correlation of words with referents, poetic renderings of the inner self do not count as mere representations of subjectivity. Artaud follows Nietzsche’s lead when he converts the poet into the actor who externalizes the human psyche in a fashion unhindered by the constraints of discursive utterances. The actor presents, in an objectively realized form, the internal life of the self through the deliberate suspension of the ordinary conventions of meaningfulness. As a result, Artaud joins Nietzsche in sidestepping the challenge of representing that which evades representation, namely the private first-person experience of existence as pain. The paper commences with an overview of the evidentiary function Nietzsche assigns lyric. The lyric poet undertakes the task of generating a philosophically informative copy of the subjective self. This copy is a consequence of a process of double mimesis. First, the poet uncovers the essence of subjectivity through introspection, realizing that subjectivity is an instantiation of fundamental suffering. The poet then reproduces this pain, which is the internal core of the self, through the abstraction of music. Music, so construed, externalizes that which remains hidden through an “image-less and concept-less reflection of the original pain” (*BT*, 5). Second, the poet gives concrete and particularized presence to the abstract insights of music by adding lyrical content. Lyric thereby reiterates that which is operative within musical composition to yield a discernible externalized duplicate of the private suffering that is human subjectivity. The paper concludes by tracing how the artistic pattern Nietzsche outlines repeats within Artaud’s analysis. Artaud, however, forgoes the poetic and in its stead offers a new theatre, one meant to displace the oppressiveness of modern culture. Modern culture is said to privilege theories of psychology prone to reducing subjectivity to that which can be conveyed representationally. Artaud plots escape from such repressive modes of thought through the artistic deployment of ascetic cruelty. The actor, as an artist immersed in ascetic practices, makes the internal life of the self available as a non-representational public spectacle. Through the use of sound and movement, rooted in torturous contortions of voice and body, the actor becomes the *double* and thereby makes the personal pain of being human objectively manifest. The double reproduces the concealed torment that is subjectivity within the open and shared space of the theatre. Self-inflicted suffering thus allows the actor to stand as the completed embodiment of the agony Nietzsche locates at the heart of the individual.

Bamford, Rebecca, ‘Lyric and Affect: Revisiting Aestheticism’

In this paper, I develop an account of the affective role of lyric in the prose and poetic aspects of Nietzsche’s free spirit works. The first part of my paper will focus on how attending to the affective via lyric in both the prose and the poetic aspects of Nietzsche’s free spirit texts helps us to understand the meaning and function of experimentation in Nietzsche’s free spirit project. In pursuing this line of inquiry, I build on prior work by Joel Westerdale (2013), who has argued that Nietzsche’s work in his middle writings makes use of what he calls “essayistic aphorism” in order to engage in experimentation via the affects. Westerdale (2013) points to evidence from e.g. HH

345 and GS 341 to support his account. I will trace out further connections between affect-generating prose lyric in *Human, All Too Human*, *Dawn*, and *The Gay Science*, and also between the free spirit trilogy texts and another text in which Nietzsche remains engaged with aspects of his free spirit project: *Beyond Good and Evil*. In the second part of my paper, I focus on the fourth part of BGE, “Sayings and Interludes [Sprüche und Zwischenspiele].” In addition to examining how the content of the claims in these aphorisms supports my view of affect-generation and experimentation in Nietzsche’s free spirit project, I also develop a critical account of the form and musical-affective dimensions of this text. In the third part of my paper, I discuss how my account of the affective role of lyric in Nietzsche’s free spirit texts opens up the possibility of a critical reassessment of Nietzsche’s aestheticism (Nehamas 1985; Leiter 1992; Winchester 1994; Gardner 2013). In order to do so, I will review and respond to several key components of Sebastian Gardner’s (2013) discussion of Nietzsche’s philosophical aestheticism, which identifies some important threads of connection between UM, HH, D, and BGE.

Begun, Michael, “The Freedom that We Have Already Achieved in Music”: On Nietzsche’s “Poetic Liberty”

A significant body of recent English-language Nietzsche scholarship has focused on Nietzsche’s positive conception of freedom as an evaluative criterion in opposition to his negative critique of “free will” as a metaphysical reality.¹ However, this body of literature only rarely engages with work from the relatively smaller number of Anglophone Nietzsche who that have focused more extensively on Nietzsche’s philosophical poetics and lyric poetry. Similarly, although there have been notable studies in English that consider Nietzsche’s poetics and poetry in relation to various topics including truth and language, music and desire, and liminality and genre, there do not appear to be any that comparably explore a theme that Nietzsche himself brought into close connection with his poetic aspirations, which is that of freedom. Addressing this lacuna, the aim of my paper is to further explore the connection between Nietzsche’s conception of freedom and his poetic output. Accordingly, I plan to pay closer attention to expressions of freedom in some of Nietzsche’s relevant poetic work that has been underexplored in Anglophone studies, including *Idylls from Messina*, *Songs of Prince Vogelfrei*, and *Dionysian Dithyrambs*. My thesis is that, by understanding Nietzsche on freedom, we can better understand his poetics and poetry as well as vice versa.

Cheung, Stephen, ‘Rhetoric, Reverence and Rank: Practising the Noble Virtues’

Through preface, newly added chapters and autobiography, Nietzsche retrospectively characterises his own work in Dionysian terms while also commending *reverence*, *decency*, and *good taste*, not as superficial comportment, but as a set of virtues which he has come to associate with nobility and the higher ranks. At first blush, Nietzsche’s Dionysian narration of his own legacy and promotion of the corresponding noble virtues may appear to be a convenient but nevertheless fictitious way of unifying his oeuvre – after all, Dionysus does not feature prominently in most of Nietzsche’s works and is rarely the subject of an extended discourse. But only heavy satire would imagine that Nietzsche intended his readers to find Dionysus listed conveniently in the index of subjects under the heading ‘Dionysus – see also Dionysian’. Drawing on the resources of the aforementioned retrospective texts and prefaces to unwritten works, I will argue that Nietzsche’s Dionysian claims make sense when his lyrical rhetoric is understood as a virtuous practice that refuses to ‘divest existence of its rich ambiguity’ (GS 373). For it is Nietzsche’s own *reverence*, *decency* and *good taste* that on the one hand will not permit him to present the dissected and reassembled anatomy of Dionysus (complete with classifications), and on the other inspire his lyrical rhetoric that invites the *virtuous* to read just beyond the text. In this way the virtuous reader might experience the subversion of the philosophical method by which scholars have contented themselves with the mere schematising and systematising of a problem. All of this will provide the essential background against which the political function of Nietzsche’s lyricism can be given definition. By making clear the connections between Dionysus, reverence, rank and rhetoric, I will demonstrate how Nietzsche’s lyrical style

serves to evaluate or ‘sort out’ his readers one from another. Nietzsche no doubt took some pleasure in scandalising his educated readership – who ‘touch, lick and finger everything’ (BGE 263) – by frequently reversing the expected order of rank and class, and Nietzsche’s lyrical rhetoric was intended to serve this purpose by placing things just beyond their reach. As Nietzsche confesses in the retrospective preface to *Daybreak*, ‘I also write slowly. Nowadays it is not only my habit, it is also to my taste – a malicious taste, perhaps? – no longer to write anything which does not reduce to despair every sort of man who is in a hurry’ (D Preface).

Chiurco, Carlo, ‘Nietzsche’s lyrical other midday’

Nietzsche, both by his own merit and fault, often indulges in a grand rhetoric: as Elias Canetti wrote, he loves to “loudly list his titles, Dionysos, anti-Wagner, anti-Christ, saviour”, to which we could add the tragic hero, the overman, his being dynamite etc. No matter how detrimental such stance has been to comprehend his works, he is still appreciated as a game-changer in Western and world philosophy. Yet some more hidden parts of his thoughts seemingly point in the direction of a contemplative, suspended lyricism, as the case of the midday shows. Midday, just as midnight, is the turning point where Zarathustra’s decision is made effective (Schlechta), the overman’s defining experience just as the eternal recurrence is his doctrine (Löwith), or a metaphor for a “perfection” that, half-dreamed and half-experienced in the pure instant, nevertheless must leave room to the Dionysian’s tireless alternance of destruction and creation, the only reality that truly exists (Masini). *This* midday, unsurprisingly, is sung by Nietzsche by resorting to a grand (i.e., tragic, over-human etc.) sort of lyricism; however, beside this grand over-human masque lies *another* midday, as we may find in the *Midday* chapter of the fourth part of *Zarathustra*. This “other” midday features images of silence and contemplation, and is ruled not by the need to subvert the course of human history set towards the catastrophe of nihilism, but by *happiness* – a concept admittedly not easily found in Nietzsche. This other midday resorts to a different lyricism, full of images of timeless suspension and delicate intimacy, such as the boat that, finally touching the shore, rests still, tied by nothing else by a spider’s web-thread. “*Less* gives the *best* sort of happiness”, concludes Nietzsche: far from the masque of the tragic hero and the spiritual turmoil provoked by philosophical prophecy, in these vibrant, somehow melancholic, and exquisitely beautiful passages he seems to do the unthinkable, such as composing a (philosophy and a) poetry of the *limit*, which allows the philosopher “to express, more than to experience, the necessity of the weave of the world” (Fink). Apart from analysing these passages, in my speech I will try to assess how they may fit into the general picture of Nietzsche’s philosophy, which undoubtedly leans more on the “other” sort of hammering, grand philosophy and rhetoric of the overcoming and its historical need to provide mankind with a future worth its lineage.

Conway, Daniel, ‘The Inventor of the Dithyramb? On the Lyrical Component of Self-Overcoming’

Among the many outrageous claims recorded in *Ecce Homo* is the startling pronouncement that I have reproduced in my epigraph: A former professor of classical philology, the learned author of *The Birth of Tragedy*, believes *himself* to be “the inventor of the dithyramb”? While we might be persuaded to recognize Nietzsche as “the last disciple and initiate of the god Dionysus” (JGB 295), does he also mean for us to regard him as the *first* to sing and dance in honor of the dark god? Notwithstanding Nietzsche’s penchant for wily wordplays involving *Finden* and *Erfinden*, I will proceed in this presentation on the assumption that the self-styled “inventor of the dithyramb” deserves our attention for his success in *discovering* the essence (and perhaps the purpose) of this ancient poetic form. And although Nietzsche refers expressly in the epigraph to the dithyrambic character of his *Zarathustra*, I will restrict my appreciative remarks to the dithyrambic conclusion of his *next* book, *Beyond Good and Evil* (1886). Nietzsche closes *Beyond Good and Evil* with a poem or “Aftersong” [*Nachgesang*], in which he extends a heartfelt invitation to those unknown “friends” who, he hopes, may join him in his efforts to produce a philosophy of the future. Those readers who genuinely aspire to the nobility of soul described in Part Nine of *JGB* are now urged to join

him in friendship and mutual recognition, but *only* if they do so as equals. That Nietzsche elects in this final installment of *JGB* to *sing* to his best readers is certainly noteworthy. Having offloaded his most precious teachings and insights, and having acknowledged the folly of his efforts to “immortalize what cannot live and fly much longer” (*JGB* 296), he presumably has nothing more to say to say to these readers. This does not mean, however, that he has nothing more to offer them. As we know, he has been concerned in *JGB* not simply to make his case discursively and dialogically, but also to initiate his best readers into the affective-somatic modes of existence—e.g., habits, customs, practices, and routines—that he deems appropriate to the preparatory labors he has reserved for them. As we also know, the envisioned “philosophy of the future” will attain its optimal configuration not as a set of potentially abstract teachings, but as an embodied *way of life* that is closely attuned to the mortal rhythms of an affirmatively worldly existence. As employed by Nietzsche in the “Aftersong,” the dithyramb is meant to provide his best readers with an example of how they might immunize themselves against the twin temptations of *pity* and *disgust*. If these worthy spirits learn to speak (and sing) truthfully to themselves, they may yet succeed in hastening the arrival of those philosophers who will install a new ideal of human (and over-human) flourishing.

Coppin, Joe, ‘The Therapeutic Nature of Nietzsche’s Lyrical and Creative Writing: Exploring the Relationship between Values, Psychology, and Creative Communication’

This paper explores the relationship between values, psychology, and the creative modes of communication in Nietzsche's philosophy. I will show that Nietzsche's drive psychology leads him to understand the significance of creative mediums in shaping and fostering value reflection, value adoption, and value change. The poetic nature of Nietzsche's writings is ultimately motivated by his interest in fostering value change. Arguably, it is through lyrical, rhetorical and creative expression, that Nietzsche aims to free individuals from the constraints of herd morality and facilitate the development of higher types. He uses his modes of writing as a therapeutic tool, aimed at promoting changes in the reader's drive structure. To better understand this therapeutic interpretation, I will explore how it is used by Nietzsche in *Zarathustra* Part I, Section 11 ‘On the New Idol’. Here, using poetic, rhetorical and creative language, Nietzsche attempts to encourage nascent higher types to resist the will of the state and pursue a different ideal. The passage is far from what philosophers would consider a convincing, let alone necessary and sufficient philosophical critique of the state. This may lead some to conclude that whilst Nietzsche is an engaging polemical writer his writing lacks argumentative rigour. I will argue that this misunderstands Nietzsche's deliberate creative methods mandated by his drive psychology. Rather, his approach betrays a philosophical rigour that could not be achieved through traditional philosophical argument. This distinct type of philosophical rigour is guided by Nietzsche's profound awareness of the impact creative mediums — such as music, poetry, and storytelling — can have on the human psyche and, in turn, on the values that people hold. Nietzsche assumes that these mediums stimulate and directly affect our often subconscious drives in profound ways; and communicate values that could not be expressed in the same way by other means. For Nietzsche, values cannot be apprehended through analytical means alone; they require expression using creative-poetic means to be known more deeply. In conclusion, this paper will explore the relationship between values, psychology, and the often-lyrical nature of communication in Nietzsche's philosophy, arguing that the poetic qualities of Nietzsche's writing are motivated by his interest in values and his view that creative mediums are apt for fostering value reflection, change, and adoption. Through analysing Nietzsche's works, as well as his drive psychology and therapeutic philosophy, this paper will demonstrate how Nietzsche's interest in psychology, and in particular the psychology of values leads him to adopt a type of philosophical rigour that could not be achieved through traditional philosophical argument.

Coyle, Daniel, 'Nietzsche's Pindarian Exit'

Pindar's gnomic *Pythian Odes* tell us that there is no conventional way to the Hyperboreans, but there exists a "secret" way: the "wondrous way" of Apollo. It is no coincidence, I contend, that in 1886 Nietzsche suddenly returns with sustained attention to developing his early Pindarian allusion of "our hyperborean world" (*eKGWB* 1869)—an idea he and Rohde joyously shared from their academic youth. From the is time forward Nietzsche seeks *global* metaphors to understand the power of polar extremes, namely, the horizontal looking trans-Asiatic eye of the new Dionysus and the vertical perspective of the hyperborean Ariadne. Nietzsche's final Apollinian insight is that *reversing perspectives* (*Perspektiven umzustellen*) is the key to the spontaneous polar processes of overcoming—this experimental method of deriving a situation from its correlative opposite not only *propels* us beyond metaphysical contraries to "life herself," but reveals "the first reason why" a "revaluation of values" is possible (*EC* 1.1). The fifteen unpublished Hyperborean experiments culminate in the opening passages to the *Antichrist/ian* (1888): '— *Let us look ourselves in the ace. We are Hyperboreans, — we know well enough how far apart we live. "Neither by land nor by water will you find the way to the Hyperboreans": Pindar had already known that of us. Beyond the North, the ice, the death — our life, our happiness (Glück) . . . We have discovered this happiness, we know the way, we have found the exit out of whole millennia of labyrinth.*' (*AC* 1) Nietzsche begins his career looking backward (*philologia*) and ends looking forward (to the new *Dionysian*), to "the profoundest instinct of life, the instinct for the future of life . . . the actual road to life, procreation, as the *sacred road*" (*TI* "Ancients"). Nietzsche returns to the Apollinian road in to achieve the final way out of the temporal and the metaphysical labyrinth of European culture. I argue that Nietzsche's ultimate task is best understood as developing the vertical Apollinian pole by which to complement the already mature Indo-European axis of Dionysus, and thereby become genuine philosophers of *distance*, New Hyperboreans (*AC* 7).

Creasy, Kaitlyn, 'Nietzsche's Changing Conceptions of Self-Affirmation: From Authenticity to Empowerment'

In this paper, I argue that Nietzsche's understanding of what self-affirmation requires evolves substantially from his early to his middle-late works. More precisely, I argue that while affirming oneself primarily requires becoming *authentically* oneself—as opposed to conforming to social conventions and norms (*SE* 1, *HH* 613, *AOM* 325)—in Nietzsche's early works (especially *SE* and *HH*), by the time he writes *Zarathustra* (and perhaps by the time he finishes the first edition of *GS*), he understands self-affirmation as primarily requiring empowerment. Nietzsche's early understanding of self-affirmation as requiring authenticity—that is, as primarily requiring one to think, feel, and act in one's own distinctive manner (Franco 2018)—is profoundly influenced by Emerson's ideal of self-reliance (Zavatta 2019). In turning away from this ideal of authentic self-reliance, Nietzsche rejects self-affirmation as requiring the affirmation of a true self which can be neatly extricated from the sociocultural context one inhabits. Indeed, in an unpublished note from late 1880, he remarks that "it is mythology to believe that after letting go or forgetting this and that, we will find our authentic selves [*unser eigentliches Selbst*]" (*KSA* 9:7[213]). Instead, in the middle-late works, Nietzsche recasts self-affirmation as something that requires incorporating the influences one can use as a means to one's empowerment and rooting out harmful influences (whenever possible), rather than separating oneself from sociocultural influences. This shift results 1) from Nietzsche's increasing rejection of a unitary self; 2) from his increasing recognition of how extensively (and fundamentally) our cognitive and affective lives tend to be shaped by our sociocultural context (such that authentic self-reliance begins to look impossible and striving for such an ideal life-denying); and ultimately 3) from his introduction of the will to power in *Zarathustra* (especially as involving growth [Dunkle 2020] and self-overcoming [Forster 2017], which requires productive resistance). Nietzsche does not stop calling for the individual to free herself from socially inculcated beliefs and affects as a result of this shift. Instead, in the middle-late works, he recommends these measures always with an eye to greater psychophysiological flourishing: he now

calls for the individual to free herself from *harmful* socially inculcated beliefs and affects. In other words, as opposed to earlier works like SE and HH—in which Nietzsche seems to recommend liberation from such ideas and affects just because they facilitate authenticity (or self-reliance) and he thinks it is good to be authentic—in his middle-late period, Nietzsche recommends the pursuit of authentic self-reliance only when it might serve as a means to an individual's empowerment and flourishing. Though he generally recommends liberating ourselves from “Christian-moral” beliefs and affects because they tend to disempower us and harm our flourishing, if the socially inculcated ideas and affects an individual encounters (or experiences) empower her, Nietzsche will not recommend she liberate herself from them and become more “authentically” herself.

De Corte, Pieter, ‘Nietzsche’s Great Politics and the Rebirth of Tragedy. An Essay in Lyrical Politics’

The question of the relationship between tragedy, culture and politics has always been at the heart of Nietzsche's thought. At the beginning of his intellectual journey, Nietzsche exalted Greek tragic and lyrical art as the highest symbol life affirmation, as the way through which humanity could hope to reconcile itself with the world and counterbalance the decadent effects of rationalism and Socratic optimism. According to Nietzsche, tragic art had a crucial role to play in human life by reinforcing its positive affective dispositions towards life through aesthetic means – an exercise in what he called the “aesthetic justification” of existence. Through his teachings on the Greeks, Nietzsche developed an original way of thinking about the interplay between tragic art, culture and politics, broadly construed, which forever remained at the core of his philosophy. As late as *Ecce Homo*, Nietzsche denies having any reason to retract the “immense hope”, first expressed in the *Birth of Tragedy*, of a “Dionysian future for music” (EH, “The Birth of Tragedy”, § 4). Nietzsche affirms that such a future rests upon the success of his “attack on two millennia of perversity and defilement of the human”, and in the future realization, by a “new party of life”, of “the greatest of all tasks, the breeding of a higher humanity”. Nietzsche insists upon it: “the highest art of saying ‘yes’ to life, tragedy, will be reborn once humanity has put behind itself the awareness of the harshest but most necessary wars”. The different aspects of this strange and slightly frightful vision bear strong resemblance to the many texts and posthumous notes in which Nietzsche, from 1884 onwards, progressively developed his own vision of what truly “great politics” should entail. Great politics, rightly understood, describe a process of cultural transformation through which Nietzsche hoped to precipitate the rebirth of a new “tragic age”, a “great noonday, when the most select dedicate themselves to the greatest of all tasks – who knows? the vision of a celebration I have yet to experience...”. In this paper, I thus want to show that Nietzsche's concept of great politics cannot truly be understood without reference to his tragic philosophy of music, and his related musings on Greek culture and politics. This understanding of great politics will then help me shed light on Nietzsche's thinking about the nature of tragic art and Greek lyricism.

Deamer, David, ‘Reading *Zarathustra* as a dramatization of the philosophy of the free spirit series’

Nietzsche's *Thus Spoke Zarathustra* (1883-5) dramatizes the philosopher's preceding free spirit series: *Human, All Too Human* (1878-80), *Dawn* (1881), and the original edition of *The Gay Science* (1882). This is to say, concepts from and the trajectory of the philosophy of the free spirit series are selected and interpreted through the images, the poetry, the lyrical milieu of *Zarathustra*. Such a claim concerns an elision in the literature analysing the structure of *Zarathustra*. We know *Zarathustra* was written to explore eternal recurrence, both being introduced in the final two passages of the original edition of Nietzsche's previous book (GS §341/§342). *Zarathustra*, declares Laurence Lampert, ‘exists as a vehicle for the thought of eternal return’ (1986: 4). Most scholars agree. So, why must we wait for *Zarathustra III* to encounter eternal recurrence? Why must we pass through *Zarathustra I* and *Zarathustra II*, encounter the overhuman and will to power before eternal recurrence? These questions are usually answered in one of two ways. On the one hand, the narrative structure emerges through the internal necessity of the story which explicates the growth of a teacher

(Lampert). On the other hand, the three tales and a coda mirror the external necessity of the ancient Greek form of tragedy (Pippin and del Caro 2006: viii). All well and good, yet neither response tells us much. Why exactly the overhuman in Z1? Why exactly will to power in Z2? I believe we can see Z1 as dramatizing the three books of *Human*, Z2 as dramatizing *Dawn*, and Z3 as dramatizing the original edition of *Gay Science*. To make this argument I draw upon two formulations from the literature concerning Nietzsche's writing processes in the philosophical tradition. Parkes sees this in terms of concepts versus imagery (2005). Ansell Pearson and Large in terms of dramatization (2006: xxx?). Accordingly, *Zarathustra* becomes a lens on the free spirit series, the image of the overhuman developing the concept of the free spirit as the major theme of *Human*; the image of will to power developing the concept of the vehemence of drives as the major theme of *Dawn*; and the image of eternal recurrence developing the concept of the comedy of existence as the major theme of the original edition of *Gay Science*. If this seems somewhat fantastical, there is precedence for such considerations in Nietzsche studies. It is academic commonplace to say Nietzsche conceived both *Beyond Good and Evil* and *On the Genealogy of Morality* as commentaries upon *Zarathustra* (Horstmann 2001: xv; Parkes 2005: xi; Ansell-Pearson 2006: xvi; Löwith 1997: 19). Equally, if this assertion seems 'old, familiar', or even obvious, all the better (HHIII: OM §200). Many, if not all, of the individual moments of the argument have indeed long been fashioned. Nonetheless, the argument has never been explicitly articulated – nor, moreover, the consequences drawn.

Fraser, Daniel, 'Burning Gold: Destruction and/as Metaphor in Friedrich Nietzsche and Paul Celan'

This paper cross-examines the status of metaphor in the work of Friedrich Nietzsche with that of the lyric poet Paul Celan through the locus of destruction, two forms of violence enacted by language: The first, Nietzsche's elaboration of the relation between metaphor and conceptual thought whereby the latter sublimates or actively forgets its metaphorical origins: a violence *against* metaphor. Second, Celan's poetic project to expose the violence *of* metaphor at work in poetic activity, a comparative destruction or destruction of equivalence created by transformation. The paper will begin by elaborating Nietzsche's account of metaphor as an unconscious precursor to conceptuality, acting as the 'general form of all drives' (Kofman, 1983). This metaphorical activity, structured by the transmitted inheritance of language and culture, in the transformation to conceptual thought is then subsequently denied by the latter, which naturalizes its own emergence. Nietzsche does not simply reverse the concept/metaphor binary but seeks to show the metaphorical relationality at work in the seemingly 'worn out' concept, a coin that can no longer be traded (Nietzsche 2000). Against this the paper will set Celan's poetic project for the eradication of metaphor as a route toward the de-Nazification of the German language in the wake of the Holocaust. Celan's poetics directly links the transactional, transformative character of metaphor to the horror of extermination, a very different form of forgetting. Rather than viewing these positions as a simple incompatible disjunction, by reading select passages of *Thus Spoke Zarathustra* and Nietzsche's remarks on metaphor (Nietzsche 2000) alongside a close reading of Celan's anti-metaphorical poem 'Chymisch' [Alchemical] (Celan 2020) the paper argues for an inherent locus of destruction/transaction in both understandings of metaphor. This locus, underwritten by forgetting, becomes capable of opening philosophy to poetry in the case of Nietzsche, before being subsequently de-formed by the atrocities of history, when poetry must become its own critique in the shadow of culture's barbarism (Adorno 1977).

García-Granero, Marina, 'Performativity in Zarathustra's speeches'

Nietzsche scholars often allude to the performative nature of his writings (Bamford 2014, Mills 2022, Siemens 2022). Yet, extensive treatments of what is meant by Nietzsche's 'performativity' are rare. At the same time, Nietzsche has been portrayed as a forerunner of Austin and Searle's speech act theory (Simonis 2002, Lórinz 2020). This question raises some methodological issues considering that 'performativity' is a post-Nietzsche neologism, and none of the terms

Performativität, *performativ*, *performatorisch*, or *Performanz* appear in his writings. Therefore, following the caution of genetic criticism, one could contend that speaking of ‘performativity’ in his philosophy would be anachronic. But if we think of performativity as the idea that words and discourse as forms of social action have the potential to transform the world, it is evident that Nietzsche places such hopes in his works and Zarathustra’s speeches. Considering Nietzsche’s training as a classical philologist, I will argue that the performative phenomenon retains the mimetic character of oral and theatrical traditions in ancient Greece. Mimesis is a theoretical concept that originated in Greek theatre involving visual representations and bodily personifications that, when staged, generate protean affects such as psychic identification and emotional contagion. Like Plato in the *Republic*, Nietzsche was aware of the formative power of theatrical performances and mythical and exemplary models that turn a ‘second nature’ into a ‘first nature’ — a Platonic terminology he used on multiple occasions (BA-II, HL-3 and 4, M-38 and M-455, BVN-1882,344 and 345). *Thus Spoke Zarathustra* is a paradigmatic example of performative aesthetics because of the staged structure of its communicative statements: the performer (Zarathustra) delivers a series of speeches before different audiences (the characters), adapting their content and inciting them to commit themselves to the task of promoting the overhuman. I will first clarify my understanding of the performative, informed by Fischer-Lichte’s aesthetics of performance (Fischer-Lichte 2004) and Lawtoo’s new ‘mimetic studies’ (Lawtoo 2022). Secondly, I will argue that Zarathustra’s performative speeches function as a mechanism of identification, projection, and transference between the ‘performer’ (Zarathustra) and the ‘spectator’ (his audience). Thirdly, I will contend that this theatrical and mimetic understanding of performativity elucidates the relations between the lyrical and the bodily in Nietzsche’s philosophy and Zarathustra’s use of (untimely) physiological terms. For instance, Zarathustra presents himself (and his ‘brothers’) as a ‘cultivator, breeder, and disciplinarian’ (*ein Zieher, ein Züchter, ein Zuchtmeister*) (Za-IV-Honig, see also Za-III-Tafeln-12), meaning they are not simply sharing theoretical reasoning but aim to cultivate new instincts and a different way of life. Zarathustra’s speeches —and Nietzsche’s lyric in general— convey something bigger than mere language. They exert a sensuous impression and push the readers to undertake a process, encourage the performance of specific actions, and incorporate the doctrine of eternal return: “We teach the teaching — that is the most powerful means by which to *incorporate* it into ourselves.” (NF-1881,11[141]) In line with repetition’s key role in mimesis and performativity, Zarathustra repeatedly communicates his doctrines so that they are incorporated and become a reality.

Groff, Peter, ‘Zarathustra’s Lyrical Gift: Receiving and Transmitting Prophecy’

This paper examines the imaginal nature of prophetic experience in Nietzsche’s *Thus Spoke Zarathustra* and its carefully-calibrated rhetorical expression as a transformative political teaching. The idea of prophecy—that an elect few can function as privileged spokespersons of the divine and have the capacity to foresee the future—is effectively a dead hypothesis in modern philosophical circles, yet it was once treated with the utmost seriousness. In classical Greek philosophy, the “weird knowingness” of the *prophētēs* or *mantis* was generally regarded as a significant phenomenon that merited some reasoned account (Struck 2016, Simonetti 2017). In the Abrahamic philosophical traditions, the figure of the *nābī* assumed a central status, provoking resourceful explanatory theories and ambitious philosophical interpretations (Kreisel 2001, Griffel 2016). With the advent of modernity, however, the plausibility of prophecy quickly receded. After Spinoza, Nietzsche is one of the few to discuss the subject in any thematic way—odd perhaps, given his emphasis on the death of God and de-deification of nature (GS 108-9, 125). Yet he shows a surprising openness and genuine curiosity about the phenomenon of prophecy, as well as a recognition of its past and future philosophico-political significance. The key text in this respect is, unsurprisingly, *Zarathustra*. Nietzsche’s mouthpiece is a prophet, loosely but deliberately linked with the historical Persian prophet Zarathuštā (Z I: P1, cf. GS 342 and KSA 9:11[195]; *EH* “Destiny” 3). As commentators often point out, Zarathustra’s speeches formally mimic the prophetic

revelations recorded in both the Tanakh and the New Testament, while ironically overturning their values. However, Nietzsche's appropriation of the prophet-type here is more than merely satirical or parodic: it serves a purpose that is integral to his very conception of philosophy. In this talk, I will consider two aspects of Zarathustra's prophethood. The first is its 'social surface', i.e., its outward or public-facing aspect. Here we recognize the fundamentally nomothetic function of prophecy (Zarathustra as Mosaic law-giver presenting a new table of values), as well as the outlandishness, untimeliness and excessiveness of prophets (Zarathustra as wild, strange, mad or 'evil'). But I will focus in particular on the problem of prophetic communication: taking new, alien and sometime challenging insights disclosed via epistemically-privileged states and transmitting them in forms that are rhetorically calibrated to the limited concerns and capacities of their audiences. Here I will examine Zarathustra's necessary reliance on terse maxims, rhythmic patterns of speech, striking images, similes, metaphors, parables, allegories, ellipses, even songs—in short, the whole panoply of the lyrical. The second aspect concerns the 'wellsprings' of prophecy, i.e., the private and mysterious experiential sources of Zarathustra's teachings. As was the case with both the ancient Greek and Hebrew prophets, Zarathustra's key insights come to him in the form of dreams, visions and auditions rather than *noēsis* or discursive reasoning. I shall look at representative cases, emphasizing the centrality of the imaginal, and thus the role of the lyrical even in the reception of prophetic insights.

Katsafanas, Paul, 'The Threefold Root of the Nietzschean Drive Concept'

In the eighteenth and nineteenth centuries, the concept of drive (*Trieb* or *Instinkt*) was ubiquitous in philosophical discussions of human and animal behavior. Today, that concept has been mostly forgotten. What was the drive concept and why did philosophers including Fichte, Schopenhauer, and Nietzsche give it a central role? How do drives differ from more familiar motivational states such as desire? And why did twentieth-century thinkers largely abandon the drive concept? I argue that the drive concept incorporates three features. First, ethological discussions treat drives as responsible for a distinction between distal and proximate goals, where the distal goal is unknown to the organism and the proximate goals may be known. Second, Blumenbach, Fichte, Goethe, and others associate drives with forces of self-development and growth in complexity. Third, the German Romantics, Schopenhauer, and Nietzsche associate drives with a form of activity that cannot enjoy final satisfaction or completion. I explain that when these three ideas are combined, a novel picture of human action develops. Human action is conceived as oriented toward goals that may be opaque to the agent; as aiming at complexification rather than satisfaction; and as aiming at continuous growth in the complexity and nature of these manifested activity, rather than at simple completion. In the course of this argument, I discuss the way in which Nietzsche's employment of the second and third components of drive psychology (self-development/complexification and the impossibility of final satisfaction) draws on insights from Hölderlin, Goethe, and other poets. I take drive psychology to be a central element of Nietzsche's accounts of human psychology, culture, and morality; if this central element is indebted to Nietzsche's engagements with poetry, then poetry plays an essential role in these accounts as well. Thus, an analysis of the threefold sources of Nietzschean drive psychology provides insight into the lyric and poetic dimensions of Nietzsche's thought.

Kirkland, Paul, "'Tanzen wir in tausend Weisen': Nietzsche's Dance Songs'

Why does Nietzsche write dance songs? While he may not have composed music worthy of dancing or expected his verse to be set to music fit for dancing, Nietzsche publishes songs he calls dance songs in lyric form and in the poetry of *Zarathustra*. This paper takes the theme of dance as a guide to his employment of lyrical poetry. It examines three "dancing songs" (*Tanzlied*)—"To the Mistral" in *GS*, "The Dancing Song" and "The Other Dancing Song" in *Z*—in order to address the question of why dance is an important image and metaphor for Nietzsche. Treatments of Nietzsche's naturalism (Leiter) have tended to sharply divide themselves from views that prioritize the aesthetic (Nehamas), creating an unnecessary divide. Some have recently argued that the free

spirit period prepares the re-introduction of a place for passion and for tragic art (Bamford, Ansell-Pearson, Meyer), and the presentation of *gay science* surely charts the course for the poetic expression of *Zarathustra* and the philosophical importance of the poetic beyond the early period. Nietzsche's presentation of Zarathustra's love for life and his affirmation of eternal recurrence in the form of lyric poetry a dance song highlights the poetic presentation of his thought in *Zarathustra* more generally. As *BT* proposes a union of the musical and the Socratic, Nietzsche's efforts at lyric poetry strive to achieve something of this union. His distinction between music fit for dancing and Wagner's music (AOM 134) clarifies the role of the musical and poetic after his early enthusiasms, demonstrating the particular significance of form. Advising dancing as a model for thinking and writing (TI Germans 7), Nietzsche continues to expand on this theme. I argue that Nietzsche employs dancing to meet the challenge of the "the spirit of gravity" as a crushing and reductionist force. The spirit of gravity (*Geist der Schwere*) appears as Zarathustra's enemy, and as he announces in Z II "The Spirit of Gravity," "one cannot fly into flying." Resistance to the spirit of gravity with the playful, poetic, and lyrical show the path beyond scientism and categorical morality. The dance songs show the place of love and joy in affirming life and thereby reveal a spur to a pursuit of knowledge that is not dependent on morality. Metaphors like climbing, and especially dancing, supply images of resistance to gravity that do not involve a final defeat of gravity or a spirit radically free from the bonds of life. Dance provides an image for the contestation between gravity and playfulness that opens the way to a naturalism that has room for aesthetic considerations.

Langone, Laura, 'Nietzsche and Rilke on Life'

In this paper, I aim to show that Nietzsche and Rilke hold a very similar view of life. In particular, I will argue that Rilke's letters convey a life-affirming philosophical thought which fundamentally shares Nietzsche's positions on the following Nietzschean themes: solitude, compassion, pessimism, amor fati, the view of children as superior beings adults should imitate, and the view of life as a means to knowledge. The majority of scholars carried out philological studies on the relationships between Nietzsche and Rilke, some affirming Nietzsche's influence on Rilke's early writings, and others underlining Nietzsche's impact on his late writings. Some scholars even negated any relationships between Nietzsche and Rilke, reiterating Rilke's affirmation that he did not know Nietzsche. Unlike most scholars, I will not carry out a philological study on the relationships between Nietzsche and Rilke but will rather compare their thoughts, putting Nietzsche's writings into dialogue with Rilke's letters. In this respect, I will follow Walter Kaufmann (1955), who suggested that we should look at the 'contents' of both authors in order to investigate their relationships. Very recently Christina Kast (2022) published an article based on Kaufmann's methodology. In particular, she compared Nietzsche's view of art inspiration with that of Rilke's *Letters to a Young Poet*. Until the early 2000s, most scholars ignored that Rilke had actually read other works of Nietzsche beyond *The Birth of Tragedy*. Now we know with certainty that, in addition to *The Birth of Tragedy*, on the one hand Rilke read Nietzsche's early work *On the Uses and Disadvantages of History for Life*, and, on the other hand, Nietzsche's late writings such as *The Gay Science* and *Thus Spoke Zarathustra*, among the books in which Nietzsche's life-affirming philosophy took full shape. In light of Rilke's knowledge of Nietzsche's life-affirming books, the similarities between Nietzsche's view of life and that of Rilke appear even more striking. Ultimately, I will argue that Rilke heavily drew on Nietzsche's thought, translating it into poetry.

Lawtoo, Nidesh, 'Nietzsche's Three Metamorphoses of Mimesis'

Furthering a recent re-turn to of attention to the problematic of mimesis via an ERC project titled *Homo Mimeticus* that found in Nietzsche its genealogical starting point (Lawtoo 2013, 2022), this paper revisits the "ancient quarrel" (Plato 1963) between philosophy and literature by taking Nietzsche's philosophical-poem, *Thus Spoke Zarathustra*, as the main focus of both philosophical and literary analysis. Subjected to influential interpretations that focused primarily on Nietzsche's concepts such as the "overman," "the eternal return of the same" (Heidegger 1991) at level of

philosophical content or *logos*, the poetic or rather lyrical form of *Zarathustra* calls for more attention to what Plato, writing with and contra Homer, called mimetic diction or *lexis mimētikē* (1963, 392c). This paper argues that the *lexis/logos* distinction central to Plato's critique of epic poetry remains central to reevaluate the metamorphic conception of the *Übermensch* dramatized in *Zarathustra* in general and "Three Metamorphoses of the Spirit" in particular to face the crisis of the Anthropocene (Connolly 2017, Manschot 2020, Parkes 2021). Furthering, pioneering studies on Nietzsche's early work on "rhetoric" (Lacoue-Labarthe 1991), I consider the protean role of mimesis (mimetic diction, mimicry, imitation) at play in Nietzsche's critique of mimetic pathologies that turn man into a "polluting stream" on the one hand and in affirming a new type of bridging subjectivity he often associates to the Overman and anti-mimetic subjects (free spirits, masters), yet draw their power, or pathos, from affirmative and creative forms of imitation that need to be affirmed in an epoch of fast geological transformation. Thus reframed, Nietzsche's philosophical poem can not only provide untimely philosophical foundations for environmental humanities at the level of *logos*; he can also promote performative metamorphoses of bodies and spirits at the level of his lyric style or *lexis* vital to remaining "true to the earth."

Lebeau-Henry, Charles, 'Of the Utility and Disadvantages of Incompleteness for Philosophical Writing. Nietzsche's Parallel Treatments of Poetry and of the Aphorism in *Human, All Too Human*'

Nietzsche's main qualm with poetry in *Human, All Too Human* has to do with its claim to truth. The poet not only lies but is also able to convince the public that her lies are truths. She does this, among other things, through the use of meter. Nietzsche suggests that meter allows poetry to change how we relate to the world, by framing it within a different, falsifying and idealistic perspective. "Meter lays a veil over reality; [...] through the shadow that it casts upon thought, it sometimes conceals, sometimes accentuates." (*HH*, §151). This effect is typical of the practice of all artists, the defining feature of which consists in subtracting parts of reality to make it appear, through this added contrast, more beautiful, more pleasant, more interesting. As Nietzsche writes in a note: "He who removes, is an artist: he who adds, a slanderer." (1876, 16[22]) And yet, *Human, All Too Human* is also the book in which Nietzsche adopts his 'aphoristic style'. It is not written in the form of longer essays as his earlier writings were, but instead as a series of short paragraphs, exemplifying various forms, from the traditional, pointed aphorism to short essays, with occasional forays into poetry or dialogues. Most of these texts also seem to present incomplete or interrupted trains of thought, deliberately left to the reader to ponder and, eventually, to go beyond (see 1877, 23[196]). Arguing for his new writerly approach, Nietzsche writes that, in incomplete philosophical texts, "[...] we leave more for the viewer to do, he is roused to continue shaping and to think through to the end what has set itself before him in such strong light and shadow, and to overcome by himself the obstacle that hindered it from fully emerging before." (*HH*, §178) The purpose of this paper will be to explore these seemingly opposed treatments of incompleteness as a literary device that we find in *Human, All Too Human*. I will first show that Nietzsche evaluates incompleteness in function of its epistemic context. But, to do as he asks of his readers and go beyond what he presents, I will also question whether the distinction between them is as clear-cut as he makes it to be. Considering the 'artistic' character of Nietzsche's own philosophical writing, do his own text not run the risk of being understood as belonging to the 'wrong' category of text, as works of art and not as philosophy? Can Nietzsche's aphoristic style truly be said to exemplify only one of these types of incompleteness?

Leigh, James, 'Zarathustra's last solitude – overcoming the magician.'

The Dithyrambs of Dionysus are a collection of nine poems, written over the six-year period 1883-88, and collected in Nietzsche's final summer of sanity. "These are the songs of Zarathustra which he sang to himself so as to endure his last solitude." But Nietzsche asks his reader not to consider the dithyrambs – wild, passionate, choral hymns sung in honour of the god Dionysus – as an appendix to the fourth part of *Zarathustra*, but as a separate publication. The date of publication, however,

suggests otherwise, for they were surely on his mind as he compiled his *Contra Wagner* and sought to place Zarathustra in a position of solitude in relation to the higher men identified in Part IV of *Zarathustra*, all of whom Nietzsche finds lacking. In Part IV, Nietzsche offers three dithyrambs – *Ariadne's Lament*, *Only Fool! Only Poet!* and *Among Daughters of the Desert*, later connected to the six sung by Zarathustra in his solitude. What links these three dithyrambs is the character of the magician in Part IV, who scholarly criticism identifies as Wagner, or more generally with the perspective of the aesthetic. The first two dithyrambs are spoken by him, and the third is played by Zarathustra's shadow on the magician's own harp. The later dithyrambs are sung by Zarathustra alone – again, perhaps played on the magician's harp – and represent a gradual movement away from the magician, whom Zarathustra rejects as a possibility in his search for the higher man. In this paper, I will first consider these three dithyrambs in the context of Nietzsche's relationship with Wagner and argue for a reading of them as an essential text to understanding Nietzsche's break with "the master." Linking them to the final six, I will argue for a gradual unveiling of Nietzsche's rejection of the aesthetic, and of Wagner. Nietzsche claims the dithyrambs are a separate work, but the passage of these nine songs *does* suggest a link – the gradual movement away from an embracing of the aesthetic to a position of solitude, one in which "I saw him die – the friend who like a god cast glances of lightning into my dark youth." This paper will trace this passage through the dithyrambs, arguing, not for a new thesis on Nietzsche's relationship with Wagner, but for the unveiling of his thought expressed poetically – an extension to his *Contra Wagner* texts, as he sought to rid himself from his old master and sing a new song in honour of Dionysus.

Logan, Fraser, 'Honesty and Spontaneous Writing'

I argue that Nietzsche adopts a practice of spontaneous writing as part of his lifelong commitment to honesty (*Ehrlichkeit*). In the first half of my presentation I describe the key features of this practice; in the second half I connect it to *Ehrlichkeit*. Nietzsche describes his experiences of philosophising in terms of an exuberant "*presto*" spirituality fused with a "dialectical severity" (*BGE* 213). He draws vague analogies to dancing "with the pen" (*TI* "Germans" 7) and musical improvisation (in a letter to Gersdorff in 1867). He also appeals to mystery, arguing that we must know his way of philosophising "from experience" (*BGE* 213, 188). I develop his descriptions by drawing on the contemporary vocabulary of jazz. Jazz musicians automatically retrieve their favourite chord inversions and melodies from their "bag of tricks". Nietzsche has a bag of tricks, of sorts, though his is filled with recurring themes (e.g. honesty, Dionysus, drives), opponents (e.g. Socrates, Rousseau, Schopenhauer), phrases (e.g. new seas, will-to-truth, will-to-power), punctuations (e.g. dashes, rhetorical questions, exclamation marks), and figures of speech (e.g. metaphors, irony, hyperbole). I identify three features of spontaneous writing: "background concepts", rather than "systematised concepts" or definitions; vague, potentially inconsistent, metaphors; and hyperbole. After describing these features, I explain Nietzsche's (possible) motivations for adopting a practice of spontaneous writing. He struggles with complexity and multi-sidedness, especially around the time of *SE*. He is too nuanced a thinker to accept simplistic metaphysical systems, including those of the pre-Socratic philosophers, whose "virtuous energy" he nevertheless admires (*PTAG* 1). Nietzsche wishes to "become *simple* and *honest* [*einfach* und *ehrlich*] in thought and life" (*SE* 2). However, his ability to express himself and make assertions with comparable energy is hindered by "scholarly digressing" and consistent, tempered writing. Following Emerson, Nietzsche expresses himself in "hard words", grasps the "nearest shoddy words", and continually generates original insights in disjointed aphorisms and monologues. His commitment to *Ehrlichkeit* explains some the poetic and rhetorical aspects of his writings, including the "musicality" of *Z*, the inconsistent metaphors of self-hood in *SE*, and the "lightning-bolt" hyperbole of *EH*.

Majernik, Jozef, 'Why Is Zarathustra Angry at the Ass Worshipers?'

Toward the end of *Zarathustra*, in the chapters *Die Erweckung* and *Das Esselfest*, we encounter a strange sequence of events. With Zarathustra out of his cave, the assembled “higher men” begin to worship the ass in a manner which seems to be an obvious parody of Christianity, replacing Jesus with the ass. However, Zarathustra thinks otherwise: “Sie sind Alle wieder *fromm* geworden, sie *beten*, sie sind toll!” (KSA 4, 388). He then disturbs the ceremony and earnestly demands that the participants explain themselves. The questioning finally makes him aware of the parodical nature of the ass worship, and he then blesses the new festival. This paper seeks to answer the question of why Zarathustra got angry at this festival in the first place – why he failed to see its unserious or satirical character. Did he think, as Meier (2017, 208) suggests, that they are serious in their worship, that the ass is their version of “den Stein, die Dummheit, die Schwere, das Schicksal, das Nichts” (JGB 55)? Was he angry at how this worship parodies his own teachings and especially his Yes-saying in the donkey’s “I-A” (Rosen 2004, 241)? Or is his problem simply that a – *any* – god is being worshipped, as Lampert (1989, 306) thinks? I shall argue that the main reason for Zarathustra’s anger is that, given the way in which the divinity of the ass is proclaimed in *Die Erweckung* 2, he sees the ass as a version of the “Typus des Erlösers” from *AC* §§ 29–35 (and thus analogous with Jesus). This ‘savior’ loves and affirms the world unconditionally, but it is an affirmation out of weakness: a Yes-saying that yields to everything, that turns the other cheek, simply because it is incapable of saying No, of any kind of active self-affirmation against external difficulties. It thus stands in sharp contrast to Nietzsche’s description of Zarathustra as being strong enough to bear reality as it is (*EH* Schicksal 5), as well as with his assertion that he “das Neinthun nicht vom Jasagen zu trennen weiss” (*EH* Schicksal 2). The worship of the ass, who too can *only* say Yes, thus appears to Zarathustra as a return to this kind of weakness that is diametrically opposed to his own life and teaching, and the typological variety of the worshipping “higher men” reflects the wide appeal of this proto-Christian religion of pity. What is thus dramatized in the *Esselfest* incident is Zarathustra’s genuine worry that the needy and suffering “higher men” have reverted to seeking solace in a quasi-Christian worship, the *prima facie* ridiculous form of the ritual notwithstanding. And it were the witty answers of the “higher men” (especially of the Ugliest Man) – their interpretation of the festival – that showed him their spiritual strength and leads him to bless the festival. The parody of Christianity in this passage is thus more serious than it appears, and conversely it is the seriousness of the parodic intent that ultimately justifies it in Zarathustra’s eyes.

Mazzucchini, Manuel, “‘Die Musik ‘mediterranisiren’”: Lyricism as the musical style of the South’

One of the most effective approaches to the musical reflection in Nietzsche’s mature writings is looking into the antithesis ‘German’/‘Mediterranean’ and its variant ‘northern’/‘southern’; for this is the pair of concepts Nietzsche draws on to distinguish the heaviness and pedantry of Wagner’s music and of the German national character from the august serenity and happiness expressed by the music of the South (Rossini, Bizet, Chopin). The aim of our paper is to illustrate how, through this theoretical framework, Nietzsche also intends to convey his peculiar interpretation of the lyrical moment in music, notably in relation to German Romanticism and the metaphysical role that melody ultimately plays in his philosophy. First of all, we will observe that the link between the lyrical dimension and German musical Romanticism is negatively constituted as a lack of Dionysian character, insofar as Romantic music is related to illness because it stifles the instincts, is overloaded with Germanic pessimism, and gives nausea. In this sense, Wagner is the main exponent of the current, but so is Schumann, who, as we read in a letter to Köselitz dated March 22, 1884, lacks “*volle Sonnenschein und veritable Buffo*”. Schumann is also the composer who, according to Nietzsche, epitomises the end of good European taste, which has waned in the name of the sentimentalistic exaltation of the petty (German) national character (JGB, § 245). To this constellation of composers, Nietzsche opposes an idea of music that is extremely more melodic, bright and cheerful, less indulgent towards Nordic subtlety, and which he believes to be associated with

Mediterranean spirit. We will therefore show how Nietzsche's idea of lyricism is linked to musical language, dwelling firstly on his evaluation of Chopin and Rossini. If the portrayal of Chopin is grounded in formalistic concerns (e.g. *NF* 1878, 28[47]; *NF* 1882, 21[2]), it is with Rossini that Nietzsche's approach engages with eminently lyrical aspects, such as melody and singing. Whereas Bizet, according to Nietzsche, is Wagner's true nemesis, it is the "*überströmende Animalität*" of Rossini and his arias that nonetheless plays the first theoretical counterpoint to the Germanic spirit of gravity. Finally, through Bizet we will outline how lyricism can take on the role of a remedy against the spirit of gravity, thereby hinting at the possibility that true Dionysian music could only arise from the spirit of the lyrical.

McNeal, Michael, 'Yes-Saying Legislators from the Spirit of Lyric Poets'

In this essay I examine the role of metaphor in Nietzsche's presentation of his free-spirit project, specifically the task of revaluing all values and legislating new ones. I do so to answer the question: how do metaphor and concept function in his analysis of culture and corresponding proposals for socio-cultural change? These include the master/slave dichotomy in his critique of morality, the distinction between noble and base, and the related metaphorical dichotomies of "higher" and "lower" types (the former being "the actual poet[s] and ongoing author[s] of life" [GS 301]), and that of the rare exceptions he dubs "free spirits" and their antipodes, whom he labels "the herd". In Nietzsche's view a key function of any vital culture's exemplars is to provide existentially edifying meanings to the masses via the tragic culture they create and sustain. This stems from their deeper insight into and feeling for the poetic relation between physio-psychological types and the origin and function of higher culture. Explicating how these metaphorical distinctions ramify one another and advance key concepts in his thought, I analyze corresponding – and frequent – analogies Nietzsche draws between the Dionysiac spirit and great health, in addition to the decadent values of declining cultures that devitalize people. I thereby illuminate how the hegemony of certain concepts (forgotten metaphors) within a community determines the forms of life it can foster and its prospects for flourishing. Nietzsche's late works clarify how his philosophical–"free spirit"–program is rooted in his views of the significance of metaphor, which inform his understanding of 1) the generation of higher culture, and 2) the legislator's provision of unity within a community, specifically shared meanings, purposes, and identity. As a vital culture augments that unity to support the ways of life that arise through it, feelings of belonging and duty within the society serve to ensure the security its exemplars require to create, overcome, and perfect themselves, and to legislate new values. Their creative striving may be understood by his analogy to the architect, as a "great act of will [...] that demands to be art" (TI-Skirmishes-11). Without equating legislating with poetizing or conflating the artist and legislator, I argue that the *sensibility* of the Dionysiac artist, however distant from that of the legislator, would (as Nietzsche has it) echo through the latter's "triumphant *self*-directed yes" as an evaluative criterion for their nomothetic acts (CW-Epilogue). Focusing on Nietzsche's futural thought, I maintain that the repetition of the aforementioned metaphorical dichotomies is of a piece with the often-poetic descriptions of the vital community he promoted. Decreed, as he envisaged it, by philosophers of the future—genuine legislators "who break tablets and old values" (Z-III-Tablets-26)—these world-creators would draw inspiration from "the lyric poet [and] Dionysiac artist", to realize the highest, if "imperfectly achieved art" (BT-5). Nietzsche anticipated that the radically affirmative "yes to life" that animates their gay science would propagate life-affirming metaphors and belief in resultant concepts to support the new values they create (EH-Books-BT-3—4).

Messerschmidt, Mat, 'Sensuousness, Asceticism, Style'

This presentation reopens the theme of Heidegger's first *Nietzsche* lecture, namely, the relationship of "sensuousness" to art. I then pose the question of how Nietzsche's valorization of sensuousness figures into his understanding of his own writing. The talk will proceed in critical but constructive chronological conversation with well-known readers of Nietzsche in 20th-century Continental philosophy, namely, Martin Heidegger, Jacques Derrida, Sarah Kofman, and Jean-Luc Marion. As

Heidegger recognizes and emphasizes, Nietzsche associates art with a celebration of the sensuous world over the supersensuous world. Nietzsche takes this to be an overturning of the Platonic ontological hierarchy. What a Nietzschean affirmation of the sensuous should look like in artistic practice, however, is complicated by a notion referenced at length by Heidegger himself, namely, that of the grand style. The phrase “grand style” seems to suggest a certain asceticism inherent to art, and, thus, a certain degree of anti-sensualism: the grand style *streamlines* the sensuous world it encounters, implying that, like asceticism, it is forced to say no to much of that sensuous world. In Nietzsche’s thought on art, then, two terms that are oftentimes apparently opposed to each other seem to collide: namely, sensuousness and asceticism. If we take Nietzsche’s self-expression in writing to be artistic, how does this observation translate into the dynamics of his style? Here I turn to Derrida and Kofman’s discussions of truth as a woman in Nietzsche. I argue that to the interplay of sensuousness and asceticism of the artist generally corresponds an interplay of revealing and concealing in Nietzsche’s text. This stylistic dynamic expresses a broader claim about the sensuous world: that it is engaged by the human being under a sort of “erasure,” to use the Derridian phrase, whereby seeing, to paraphrase Zarathustra, is always seeing abysses. Ultimately, the Nietzschean artist, including Nietzsche himself, does not wallow in the sensuous, but engages it as that which is constantly and tragically under threat from the “ultimate truth” of Dionysian Becoming, which undoes all form and, thus, all sensuousness. Nietzschean style, as embodied by the aphorism, acknowledges and performs its perspectival limitation in acknowledgement of the abyssal nature of all human seeing. This conclusion affirms deconstructionist readings to an extent, but acknowledges that Nietzsche’s writing expresses not only “playful” exuberance at this abyssal insight, but also the experience of the tragic delimitation of human power. In closing, if time allows, I will suggest that the above reading of Nietzschean artistry offers us a way to understand what the word “idol” (as in *Twilight of the Idols*) means to Nietzsche. Observing that Nietzsche explicitly associates the cult of Wagner with idolatry, I argue that a quasi-Romantic basking in the sensuous is actually what Nietzsche shows himself, in the polemic against Wagner, to be opposed to. Referring to Jean-Luc Marion’s distinction between the idol and the icon, I suggest that the comparative austerity of the icon gives us a far better sense of what Nietzschean style, simultaneously sensuous and ascetic, intends to accomplish.

Meyer, Matthew, ‘Nietzsche’s Relationship to Zarathustra’

One of the more fascinating and consequential questions regarding Nietzsche’s poetic activity has to do with his relationship to and his reasons for creating the fictional character of Zarathustra. Why, after writing the free spirit works, does he create a poetic work in which Zarathustra seems to voice ideas that Nietzsche later attributes to himself? Similarly, why does Nietzsche then return to writing in his own voice in his subsequent works? This is especially puzzling when we consider, first, that *Beyond Good and Evil* is effectively supposed to say the same thing as *Thus Spoke Zarathustra* and, second, that Nietzsche litters his post-*Zarathustra* works with repeated references to Zarathustra. Some interpreters, like Paul Loeb, have argued that Nietzsche created the fictional character of Zarathustra—and so wrote *Zarathustra* in poetic fictional form—to do what he himself could not do: affirm the eternal recurrence. Thus, on Loeb’s view, there is a clear distinction between Nietzsche and Zarathustra. Although GM II 24 provides some evidence for Loeb’s view, there is significant evidence that speaks against it. At the end of the *Twilight of the Idols*, Nietzsche claims that he himself is the teacher of the eternal recurrence (II “What I Owe” 5). Moreover, the poem “Sils-Maria,” found at the end of *The Gay Science*, suggests a clear continuity between Nietzsche and Zarathustra: “Then suddenly, friend! One became two—and Zarathustra came into view.” On the view I defend in the paper, Zarathustra is Nietzsche’s “son” or “second self” (this is also supported by Nietzsche’s letters), and I will develop my argument by looking at Nietzsche’s early reflections on lyrical and dramatic poetry. In particular, I will compare Nietzsche’s creation of Zarathustra to his description of the lyric-dithyrambic poet, Archilochus, as the forerunner to tragic drama in *The Birth of Tragedy*. There, we learn that the dramatic process begins with the poet’s

ecstatic experience of entering into another character (BT 8). I think this is precisely how Nietzsche understands his relationship to Zarathustra. Second, I will unpack Nietzsche's claims in *Richard Wagner in Bayreuth* about dramatic poetry. There, we are told that art consists in the ability to communicate to others what an artist has personally experienced through mythical, rather than conceptual, "thinking." According to Nietzsche, mythical thinking means thinking in "visible and palpable events" and the communication of ideas by "a succession of events, actions, and sufferings" (RWB 9). Applied to *Zarathustra*, this means, first, that the work is Nietzsche's attempt to communicate what he himself is experiencing and, second, that he will communicate these experiences through metaphors, symbols, myth, and drama. Taken together, we see that there is a close relationship—if not an identity—between Nietzsche and Zarathustra.

Mitcheson, Katrina, 'The Poets lie too much? –But Zarathustra, and Plato too, are Poets'

In this paper, I will recount a few of the many instances where Nietzsche takes up Plato's images and argue that he does so to overcome the way they operate in Plato's writings. Nietzsche's playful uptake of Platonic images is part of his critique of Platonic metaphysics, which he associates with the ideas of a 'higher realm' and 'pure spirit'. For example, Nietzsche connects Plato's metaphor of birth with Plato's critique of the sense lovers in "*On Immaculate Perception*", mocking the pure perceivers for their impurity and infertility (Z II 15). Like Plato's lover/ philosopher, who teems with ideas, the moon is described by Zarathustra as broad and heavy with young [*breit und trüchtig*], but also as a liar unable to give birth, suggesting that their attempts at pure spirit and objectivity lead to a false pregnancy (Z II 15). Elsewhere the idea of a 'world behind' (Z I 3), connects Christian notions of heaven to Plato's myth of the cave, playing, as Irigaray will do later in 'Plato's Hystera' with the idea that in Plato's myth the world of the forms is 'behind' not above. This works to suggest a reversal of Platonism and return to the 'earth' (Z I 3). But in addition to the critiques and revaluations that the reappropriation of particular imagery can effect, Nietzsche's incorporation of Platonic images also operates as an assertion of the importance of the poetic and creative use of language to both his own and Plato's philosophical writings. Both Plato and Nietzsche demonstrate an ambivalence towards poetry, employing poetic techniques whilst criticising's the poets. But for Nietzsche if the Poets lie, then so do we all. As Nietzsche argues in his Course on Rhetoric "there is no unrhetorical 'naturalness' of language to which we can appeal", a position he develops further in *On Truth and Lying in a Non moral Sense*. Hence, Zarathustra tells his disciples that the poets lie too much, but that he too is a poet. In opposition to Platonism, *Thus Spoke Zarathustra* embraces both the body and the earth and the inevitable creativity of language.

Mourtou-Paradeisopoulou, Maria, 'The use of metaphor as a rhetorical trope in Nietzsche's genealogical method'

As has been suggested (Janaway, 2007· Owen, 2007· Williams, 2010), Nietzsche uses rhetorical devices, including metaphors, which aim for an affective response from the readers. Although this reading has been challenged (Katsafanas, 2013· Aumann, 2014), there is strong evidence for it. For a literal philosophical exposition of the "conditions and circumstances under which the (moral) values grew up, developed and changed" (GM P6) would be inconsistent with the central Nietzschean position that moral beliefs and affects are intertwined (D 103, GS 335, GM III 12, A 12). On the contrary, a quasi-philosophical - quasi-artistic method, reflecting in its very form the moral beliefs-affects relationship, would presumably be consistent, aiming at the provocation of an affective response from readers. Based on this consideration, my contribution will investigate the status and function of metaphor —as a fundamental rhetorical trope— in Nietzsche's thought, claiming that it is a constitutive presupposition of his genealogical method. In the presentation, I will begin by examining the dual conception of metaphor in the Nietzschean corpus: as the literal transference of an image to a word (R, p. 123) and as a rhetorical trope (R, p. 124). The idea that metaphor is conceived not as a mere rhetorical trope but in a more general sense as the impossibility of totally attributing the signified to the signifier, is articulated in Nietzsche's lecture notes on Rhetoric, a position repeated in *On Truth and Lies in an Extra-Moral Sense* (TL, p. 1). Following this

distinction, a view has been formed among Nietzsche scholars according to which metaphor is perceived only as the fundamental and inadequate metamorphosis of images into words (Blondel, 1950· Kofman, 1950), thus undermining the rhetorical element, as “a conscious application of artistic means of speaking” (R, p. 106). Furthermore, it has been suggested that the metaphor embedded in Nietzsche’s rhetoric has an exclusively ornamental and, thus, non-constitutive function (Katsafanas, 2013). I will continue by opposing these views and suggest that metaphor, in its rhetoric use, is not ornamental but, on the contrary, constitutive of Nietzsche’s genealogical method, enabling the affective relocation of the readers and thus addressing the problem of “who we are” (GM P 1). Drawing on aphorisms as examples, such as the narratives about the internalization of instincts (GM II 16), the master-slave moralities (GM I 4) and the death of God (GS 125), I will consider their place as metaphors in the economy of genealogical method and ultimately their potential imprint on the readers. If this hypothesis is correct, rhetoric lifts from a mere decorative technique to a core element of Nietzsche’s philosophy. It thereby becomes transparent why Nietzsche expresses philosophical ideas as a poet. His philosophy, in this respect, exploits lyricism not as a garnishment that could be discarded but as its predominant *modus operandi*.

Nagem de Souza, Pedro, ‘Now I was – Nietzsche’s Song of Seeking’

In his second *Untimely Meditation*, Nietzsche depicts a child learning to understand the phrase “‘it was’ [es war]: that password which gives conflict, suffering and satiety access to man so as to remind him what existence fundamentally is – an imperfect tense...”. This characterization of the human condition is essentially linked to language, and the ‘es war’ inaugurates not only the historical and existential aspects of human experience, but also the *fundamental fissure* of humans as language-beings. Many passages from Nietzsche’s early texts point to this essential distance between humans and their own existence founded in the *metaphorical origins of language* and concepts. If language is based upon a series of metaphors, then “we possess only metaphors of things which in no way correspond to the original entities”. Furthermore, this gap between humans and “things in themselves” is the point where we give *meaning* to existence. But since this act of giving meaning relies on language, it also presupposes another distance, internal to the relation of language-beings: “he who gives must see to it that he finds recipients adequate to the meaning of his gift”. Thus, our linguistical nature implies the search for meaning (the distance between words-metaphors and things) and the relational aspect of this meaning (the distance between giver and receiver). These fundamental fissures at the core of Nietzsche’s early theory of language will remain throughout his works and are at the base of his critique of language and his *pathos* of distance. But though this “theory of distance” is sometimes explicitly addressed, Nietzsche often resorts to other means for expressing the distance itself. The lyrical is the best genre for this expression, since as a “musical mirror of the world”, it strains “language to its limits”. This straining approximates language to the original metaphor at its core, and if it doesn’t *achieve* the unity of tragedy, it is because the very *seeking* is its main theme. This is quite clear in two of Nietzsche’s more blatantly lyrical poems, the *Night Song* and the *Poverty of the Richest*. After a concise presentation of Nietzsche’s early theory of language focusing on these fundamental fissures of language, I intend to show how Nietzsche thematizes the human condition of longing and seeking in those two poems. This continuity between his early thoughts on language and the later lyrical manifestations of these thoughts shows Nietzsche’s basic comprehension of the human condition as essentially linguistical, and therefore, fundamentally divided.

Ortiz, Simon J., ‘Lyric Knowledge, Joyful Knowledge? Nietzschean Science as a Poetical Enterprise’

After careful examination of *The Joyous Science*, a remarkable coherence of meaning emerges, distinguishing its aphorisms from those of *Human, All Too Human* and *Daybreak*, where the figure of the free spirit is also thematized. As Richard Schacht (1988), Monika Langer (2010), and later Keith Ansell-Pearson (2012) noted, Nietzsche’s aphorisms stand out for their sustained effort to

"sketch the outlines of a reinterpretation of nature and humanity" (2012, p. 168). Towards the end of Book I, Nietzsche introduces the pivotal idea that life can be a dream of knowledge, a knowledge that takes a new and ironic position regarding the totality of existence (FW, I, §54, p. 416). From this perspective, to know is to dream, and those who know are lucid dreamers. As a result, this perspective redefines the status of appearance, since what is said of any being are the predicates of its appearance, which is anything but a "dead mask" (FW, I, §54, p. 417). Recently, there has been a growing interest in *The Joyous Science*. However, the implications of the new valuation of appearance have not been thoroughly and consistently studied. This perspective not only reinterprets the status of reality but also the status of language, poetry, and art, which become privileged forms of configuring a new and liberating experience of the world. The poetic dimension of the "knowers" that Nietzsche describes in Book I has yet to be studied in depth. In this regard, I believe that one way to reveal the internal coherence of *The Joyous Science* is to trace the status that art and poetry have in the new notion of knowledge that Nietzsche elaborates. My claim is that a "joyous" science cannot exist without a poetic masquerade. In other words, there is an essential poetic dimension to the new science proposed by Nietzsche, and the knowers (FW, I, §54, p. 417) who organize the feast of existence carry out their task under the multiple masks of poetry. The aim of this paper is to expand current perspectives on a book that has not yet received sufficient assessment and analysis. Specifically, I seek to demonstrate that, in the figure of the Nietzschean knower, the artist's mask, and particularly the lyrical mask, is indispensable. Without it, a joyous science is simply not possible.

Palumbo, Jamil, 'Übertragungen: Nietzsche's Aphoristic Style Between Philosophy and Psychology'

Retracing the notes written and dictated by Nietzsche between September 1876 and April 1877 – as well as the later transposition of some of them in the first volume of *Human, All Too Human* – the paper depicts his shift to the aphorism as the final development of a reflection on style and compositional techniques in which the rhetorical and psychological value of writing played a crucial role. The questions that the study addresses are: what are the distinguishing peculiarities of Nietzsche's aphorisms and, more specifically, to what extent could his coeval and previous conception of rhetoric have been decisive in his aphoristic turn? Could an analysis of his use and understanding of tropes reveal new facets of this compositional shift? And finally, what was the role of psychology, 'the queen of sciences', in this transformation? Retracing a passage of Nietzsche's *Darstellung der antiken Rhetorik* in which he made an important distinction between tropes and figures, the paper interprets the crucial role of the bodily and performative element of rhetoric emerging from these lectures as a decisive clue for the understanding of his aphoristic phase. In light of this clue, the aphorism is reframed as the literary genre allowing Nietzsche to convey his early reflections on the art of speech in a performative fashion and, at the same, as the artistic means to transpose his psychological observations in a series of psychologically performative texts. Lastly, the transferential power of the tropes, highlighted by Nietzsche himself, becomes the pivotal element of a reading reconnecting his psychology, and particularly his *rein psychologisch* turn in the free spirit period, with the dynamic and therapeutic element that was to emerge, a few years later, in Freud's psychoanalytical theory. Several commentators and interpreters are mentioned and considered, and their reflections were crucial in the development of the argument summarised in the paper. Yet the most decisive contributions are here those by Claudia Crawford and Paul-Laurent Assoun: authors who provided, in extremely different ways and contexts, an extremely useful set of materials and ideas for the interpretation of Nietzsche's thought on language and on the unconscious dimension of the latter.

Prange, Martine, “‘I was born free and will die free’: Nietzsche’s double relation to Bizet’s *Carmen*/Carmen’

It is taken for granted in Nietzsche scholarship that Nietzsche had a double relation to Bizet’s opera *Carmen*. Many scholars believe that Nietzsche was always a Wagner devotee at heart, also after their friendship ended, and that his praise of Bizet’s opera *Carmen* in *The Case of Wagner* (*Der Fall Wagner*) was merely meant to scourge Wagner than to express a genuine liking. In the current paper, I argue that Nietzsche indeed had a double relation to Bizet’s most famous work, but of a different nature than generally thought. I argue that, while Nietzsche *did* love *Carmen*’s music and drama, he may not have felt the same way about its protagonist after whom the opera is named. While he regarded Bizet’s music in *Carmen* as the embodiment of his own free spirit philosophy, Nietzsche never took its protagonist as model of the free spirit. This is strange because the personage Carmen is a free spirit *par excellence*, as Nietzsche would say; Even after being stabbed to death by Don José, she insists on her freedom, her last, dramatic and determined, words being: ‘I was born free and will die free’. The conflict between Nietzsche’s love of *Carmen* and his lack of engagement with Carmen as personage gives rise to the following interesting questions: How does Nietzsche’s lyrical veneration of *Carmen* in the context of his free spirit philosophy relate to his apparent disinterest in Carmen the character? Was Carmen a free spirit in the Nietzschean sense of the word? Can women and feminist be free spirits? If so, what does this entail for Nietzsche’s (progressive) free spirit philosophy and (conservative) anti-feminism and defense of aristocracy? In the current paper, I explore these questions arguing, first, that there is a strange tension between Nietzsche’s elation with *Carmen* and his relative silence regarding its protagonist. Second, I argue that Carmen can be regarded as a free spirit in the Nietzschean sense, i.e., as someone who aspires to overcome the traditional social norms by setting new cultural standards, thus ‘revaluing all values’. Subsequently, I raise the question, ‘what are the consequences of this for our understanding of Nietzsche’s free spirit philosophy and alleged anti-feminism?’ I suggest the beginning of an answer to this important question as conclusion: the estranging difference in Nietzsche’s interest in *Carmen* as musical representation of his free spirit philosophy and Carmen as the epitome of free-spiritedness reveals a serious clash between Nietzsche’s *Freigeisterei* on the one hand and his conservatism, expressed as anti-feminism and his support of aristocracy, on the other. If Carmen is a Nietzschean free spirit, this not only means that women can indeed be free spirits, who break with traditional norms and “revalue all values”, but also that we have to revise the relationship between Nietzsche’s forward-looking, progressive spirit and his backward-looking, conservative traditionalism.

Raimundo, Miguel, ‘Nietzsche and the Lyric Poetry that Signposts the Future: A Standard of Taste?’

In the aphorism 99 of his “Assorted Opinions and Maxims”, Nietzsche proposes that in the future poetry will (ideally at least) be very different from the poetry of his own time (i.e., from romantic poetry). Not only is this “new” poetry something not yet achieved, due to a lack of “power” on the part of “present-day poets”, but it also has the peculiar characteristic of being all about the future, since the poet should be, according to Nietzsche, a “signpost” to the future. The new poet prefigured in this passage will try to develop what the German philosopher calls a “fair image of man”, and he will do this by trying to “scent out” the cases in which the “greatness of the soul” is still possible in the modern world. In what we can see in a clear contrast with romantic artistic production, Nietzsche tells us that the poems of such poets of the future will be “secluded and secured” against the immoderation of the passions, and will have values such as “strength”, “goodness” and “moderation” as their general ground. Relating this aphorism with other passages of works and fragments from Nietzsche’s middle period (and with especial emphasis on excerpts from *HAH*), this presentation aims to argue that through some of his thoughts about poetry in this period Nietzsche establishes a specific standard of taste, i.e., a set of criterions (oftentimes implicit) that help establish what one could consider “good” and “bad” poetry (and the reasons,

aesthetical or otherwise, for it to be considered that way). Through a few practical examples, we will try to show that Nietzsche's personal taste is favorably inclined towards poetry in which he can perceive something of the ideal sketched in AOM 99. In this context, we will try to defend that there are good reasons to think that, in most instances, said criterion should not be separated from some kind of philosophical concern on Nietzsche's side (be it a fully developed concept, or merely an intuition).

Rehberg, Andrea, 'The Physiology of the Earth: Rhythms of Speech in Nietzsche's *Thus Spoke Zarathustra*'

Although the carefully worked-out rhythms of Nietzsche's writing are in evidence throughout his *oeuvre*, it is above all in *Thus Spoke Zarathustra* that his rhythmic and incantatory language comes to the fore. The thesis my paper defends is that these repeated rhythms of speech in *Thus Spoke Zarathustra* enact a demand voiced early in the text by Zarathustra himself – and one of the most well-known statements from the text – namely, "I entreat you, my brothers, remain true to the earth". In this paper, the earth is understood as the entire realm of materiality and in particular of physicality, of *physis*. What this further implies is that the life of the body demands its own speech and writing, its own *logos*. Hence Nietzsche's *physiological* thinking – rather than being stated explicitly in *Thus Spoke Zarathustra* (as it is at different points in Nietzsche's works, chiefly throughout the *Nachlass*) – is articulated in the incantatory patterns that run through the text. These rhythms of language spring from and mimic the involuntary rhythms of the body, for example, breathing, heartbeat or pulse, blinking, that is, the measures that punctuate the physical existence of a living being. At the same time, it is clear that these patterns do not originate in the bodies whose existence they punctuate. Instead, it is the earth itself, qua materiality, that announces itself in these bodily rhythms and that Nietzsche shapes into the language spoken by Zarathustra in the text that elaborates his 'downgoing', his descent and return to the very materiality that Western metaphysical thought had neglected for the better part of two and a half thousand years, and to which Nietzsche's writing aims to return our being and thinking.

Sanković Ivančić, Martina, 'From albatross to bird wisdom. Dialogue between Baudelairean and Nietzschean metaphors'

The essay analyses some predominant motifs of Baudelaire's poetry, highlighting the transformation implemented by Nietzsche on these concepts in his works. The influence of the "cursed" poet on the Röcken philosopher emerges in numerous references found in his posthumous fragments and is already evident in some metaphors of *Thus spoke Zarathustra*. This paper addresses the specific and continuous indirect dialogue-comparison between the two thinkers, thus offering an insightful key to reading Nietzsche's philosophical texts. In this paper I argue that Baudelaire's albatross takes on a new guise, his wings get shorter, but he no longer needs to rest on the ground, he contemplates the world from the mountain peaks and laughs. The paper also examines how other Baudelairean figures undergo a considerable metamorphosis, and how the renunciation spirit of the *Flowers of Evil* develops into the will to power as art. The "illness", understood as the decadent *spleen*, in the posthumous Nietzschean fragments becomes an indispensable propriety of the artist. As Gianni Vattimo explains, Nietzsche's artist exists in an explosive state, morbidity mobilizes emotions in him, intensifies his impulses, and crumbles his hierarchies, opening a free space to rethink the subject. The paper compares the comments and criticisms of Baudelaire and Nietzsche's artistic common denominator: the music of Richard Wagner. The former constitutes a connection *ring* between their writings: a linkage to which Baudelaire will remain profoundly grateful ("I owe you the greatest musical enjoyment I have ever experienced") and from which Nietzsche, after an initial profound mutual affection ("starry friendship"), will deviate and mature indignation (as reaffirmed in the posthumous fragments, "art must not only have an opiate function"). In conclusion, the paper draws Baudelaire and Nietzsche's vision of beauty: for Baudelaire it coincides with a relative and occasional variable, not a constant at all, as for Nietzsche it's a form subjected to a play of forces, capable of pushing thought beyond.

The paper intends to create a dialogue between the Baudelairean and Nietzschean texts, highlighting the aesthetic and the epistemological implications of this comparison.

Serini, Lorenzo, 'Lorenzo Serini: Nietzsche and the Style of Non-Assertion: Skepticism, Fanaticism, and Hypothesis-Making'

My presentation meets the theme of the conference by covering topics related to Nietzsche's style of writing (and thinking), including his poetic and artistic mode of expressing illuminating philosophical insights. My contention is that, in certain contexts, Nietzsche adopts a variety of styles and stylistic strategies (e.g., rhetorical devices, fictional narratives and characters, etc.) to avoid asserting things in a dogmatic and fanatical fashion. In these contexts, I contend, Nietzsche develops a variant of the 'style of non-assertion' typical of skeptical traditions. I begin by taking up an intriguing suggestion in the scholarly literature, according to which Sextus Empiricus and Nietzsche, despite their different philosophical projects, are engaged in a similar campaign against dogmatism that leads them to adopt a comparable style of non-assertion in their writings. Building on this suggestion, I argue that Nietzsche is only partly committed to a Pyrrhonian-inspired non-assertoric style of writing. In contrast to Pyrrhonian suspension of judgment and *aphasia*, Nietzsche favours a non-assertoric style that permits him to make daring philosophical hypotheses, without relapsing into dogmatic and fanatical stances. Nietzsche, I suggest, adopts a variant of the style of non-assertion to voice his experimental *skepsis*—that is, a *practice* of investigation (rather than a theory about the impossibility of knowledge) closely connected with experimentalism in thinking and writing.

Shepherd, Melanie, 'Jesus, Dionysus, and "Friend Zarathustra": Love in BGE IX and Nietzsche's Aftersong'

In BGE 269, Nietzsche pins the creation of the Christian God on a lovesick Jesus driven mad by his insatiable desire for human love and his knowledge of its poverty. This depiction of a passionate and tragically mad Jesus is odd, given its resemblance to a Romantic hero, in light of Nietzsche's insistence in *Antichrist* that Jesus is in no way a heroic figure. The image is even more interesting when situated with respect to Book IX because, as Martin Kornberger has demonstrated, Nietzsche's depiction of Jesus as a *knower* of the heart brings the passage into contrast with the image of Dionysus in the penultimate section of the book as the *genius* of the heart. And, as Laurence Lampert points out, it also presents a contrast between unqualified love and more selective fondness for humanity. As Nietzsche will go on later to succinctly frame his philosophy as "*Dionysus verses the Crucified*," this subtle pairing in Book IX of BGE seems significant. Having established something significant at work in the pairing of these two passages, a couple of interpretive questions present themselves. First why does Nietzsche tie questions of love and the human heart to these two deities in his reflections on nobility? Secondly, what are we supposed to learn about the love, the human heart, and nobility from this pairing? A straightforward interpretation that reads Nietzsche as replacing Jesus's needy love with Dionysus's selective love is complicated by Nietzsche's enigmatic coolness toward Dionysus at the end of BGE 295, where, taken aback by something Dionysus says to him, he suggests that Dionysus must lack more than just shame, adding that gods could learn a thing or two from humans. Nietzsche does not offer further explanation of what is lacking or what Dionysus might learn from the "more humane" human being. In light of this unsettled puzzle, Kornberger suggests that Nietzsche develops the knower and the genius of the heart into the opposition "*Dionysus verses the Crucified*" in *Ecce Homo*, thus interpreting the pairing in BGE through the later text. However, Nietzsche does offer final reflections within BGE on themes of love, the human heart, and relationality, introducing Zarathustra as a contrast to both Jesus and Dionysus, in the aftersong "From High Mountains." In this paper, I will argue that Nietzsche's poetic invitation to "friend Zarathustra" at the end of BGE is an attempt to invent a new form of human relationality out of the agonism between Dionysus and Christ. Reading BGE 269, BGE 295, and the Aftersong together, I will show that

Nietzsche is constructing a form of relationality that is informed by the opposition he imagines between these two deities, but that does not found itself on a new idol.

Simonin, David, 'Nietzsche's *Daybreak*. Thoughts on the Prejudices of Morality: Theatricality, prejudices and illusion'

In this conference I intend to outline some aspects of Nietzsche's *Daybreak* (1881) from the point of view of its theatricality, which is displayed to illustrate one of the central themes of this book dedicated to the exposition of the logic of prejudice, its criticism and its overcoming. This will be done by paying close attention not only to formal means of expression (e.g. division into five books/acts and scenes, dialogues, characters, "crises, catastrophes or death-scenes") or to the various paragraphs explicitly devoted to theatrerelevant issues, but also to an important set of metaphors (e.g. acting or *Schauspielerei*, *theatrum mundi*, curtains) as well as to a strong intertextuality, such as with Calderón or Wagner. *Daybreak* (*Morgenröthe*) could for instance be considered as Nietzsche's first answer to Wagner's opera *Twilight of the Gods* (created in 1876), about which he had written: "Last act of *Twilight of the Gods*: all is blazing of the sunset [*alles Abendröthe*] [...]. Suddenly the night falls tragically". It has often been noted that Nietzsche considered the first three books of his *Zarathustra* (which also begins with a daybreak) as "finished in three acts", but less attention has been paid to the fact that the first edition of *The Gay Science* both began with a reflection on "the comedy of existence" and ended with an "*Incipit tragoedia*", and even less to *Daybreak*. My purpose is not to introduce Nietzsche's *Daybreak* as a play as such, but rather to show that it is deeply permeated by a theatrical atmosphere, whose purpose is to convey a representation of the world as a vast phenomenon of appearances and illusions, of affectation and hypocrisy, of prejudices and erroneous beliefs. As a result, it can be argued that Nietzsche wanted to give this understudied book the significance of a great tragi-comedy on human existence, of a philosophical rather than sacramental *auto*, of a *Gesammtphilosophiewerk* of dramatic form that rivals the most ambitious works in Western culture.

Woodward, Ashley, 'Lyrical Immanence: Nietzsche after Romanticism (and Romanticism after Nietzsche)'

Romanticism has bequeathed a certain understanding of lyricism in terms of *transcendence*. Romantic poets such as Novalis, Hölderlin, the Schlegels, Wordsworth, and Coleridge developed a practice of lyricism with a corresponding metaphysics, more or less well worked out in their own reflective writings. Judith Norman has astutely analysed the role of art in relation to philosophy for the early German romantics in the following terms. Rational philosophy alone is thought to be insufficient because it cannot grasp the Absolute (such attempts fall prey to contradiction, as critical analyses of Fichte by Novalis and Hölderlin demonstrate). The Absolute can only be approached through feeling. Works of art enable such feeling in relation to something 'unpresentable' – through techniques such as allegory, they produce high emotion combined with allusions to transcendent ideas such as God or Heaven, which cannot be *directly* presented. Often this was explicitly identified with a Christian world view, such as when A.W. Schlegel wrote: 'In the Christian view of things ... the contemplation of the infinite has destroyed the finite; life has become shadow and darkness; and only in the beyond does the eternal day of true existence dawn. [...] the happiness that we strive for here on this earth is unattainable [...] Hence the poetry of the ancients was one of plenitude; ours is one of longing [*Sehnsucht*]; the former stood firmly with its feet on the ground of the here and now, the latter hovers between recollection and yearning.' (*Lectures on Dramatic Art and Literature*) This resonates with Nietzsche's view of romanticism as a kind of pessimism, which invokes transcendence out of despair and the inability to affirm *this* world (GS 370). Yet Nietzsche also *wrote* lyric poetry. The question this paper poses is this: Can we understand the function of lyric poetry on the basis of an *immanent* metaphysics? And if so, how? Norman (*ibid.*) has retroactively applied to romanticism Jean-François Lyotard's distinction between modern and postmodern modalities of the sublime, where the latter focuses on immanence rather than transcendence. The suggestion here is that an immanent 'unpresentable' is expressed in artistic works

through formal innovation, which evokes a feeling for what cannot be directly presented. The paper will examine Nietzsche's lyric poetry – *Lydyls from Messina*, the Prelude and Appendix of *The Gay Science*, and *Dionysian Dithyrambs* – for evidence of such techniques. Beyond this, however, it will argue that an immanent lyricism can be both theorised through Nietzsche's philosophy and identified in his poetic writings in terms of the bodily affects that these works evoke. In doing so, it will draw on the Dionysian aspect of Nietzsche's 'artists' metaphysics' in *The Birth of Tragedy*, and the immanent metaphysics of the will to power. Finally, the paper will suggest that we can retroactively apply such an immanent metaphysics to romantic poetry, reading what those poets themselves understood as signs of transcendence as, instead, signs of immanence.

Zamosc, Gabriel, 'Lyrical Form and Style as Participatory Pedagogy in Nietzsche's *Zarathustra*'

As many commentators have noted, Nietzsche's lyrical style challenges readers in special ways, placing strenuous demands on our interpretative efforts to elucidate his ideas. As these literary qualities reach their pinnacle in Nietzsche's *Zarathustra*, which has the form of a parodic epic poem that is constructed around a narrative that is highly metaphorical, there has been a tendency in the literature to pass over this work and to only occasionally mine it for evidential support of the philosophical interpretations that are given to some of his other, more accessible works—a somewhat surprising, if understandable, tendency considering that Nietzsche himself spent a good deal of time in *Ecce Homo* quoting, explaining, and praising *Zarathustra* as his best and most important book. Those commentators who do venture into an analysis of this text, or of any of the lyrical elements in Nietzsche's corpus, tend to emphasize the role that the lyrical and literary form has in enabling the transmission of knowledge and insight that could not otherwise be conveyed. Thus, for instance, Janaway defends the cognitive value of Nietzsche's literary writing style in *Genealogy* for its capacity to dissolve certain cognitive biases readers may have that prevent them from appreciating certain truths about their moral commitments, thereby enabling them to grasp said truths; and Stegmaier argues that, in *Zarathustra*, Nietzsche conveyed his most important teachings, like that of eternal recurrence, in the form of lyrical songs in order to turn them into anti-doctrines, because the content of the teachings is such that it cannot and should not be intellectually apprehended. While I don't deny that the lyrical style of Nietzsche's writing could fulfill these and similar functions, in this paper I argue that this type of interpretation places the emphasis too much on the cognitive side of things, relegating Nietzsche's lyrical form to becoming a mere tool in the transmission of truth. Instead, I claim that Nietzsche's lyrical style has a higher aim, which is the liberation and transformation of his readers. In other words, the principal aim of the lyrical style and form of Nietzsche's writings is to engage readers in a form of participatory pedagogy, whose model is perhaps Jesus's Parables that seek to engage their intended audience in a form of interpretative wrestling that will lead them to experience a conversion. In Nietzsche's case, the aim is not conversion, but a transformation of the self, a transfiguration, through which the self's creative powers are liberated, at the same time that they are being summoned by the interpretative challenges posed by Nietzsche's lyrical style and his use of lyrical forms. I illustrate the way this participatory pedagogy functions by reference to the doctrine of eternal recurrence, which is taught in parable form in *Zarathustra*, and—I argue—is meant to liberate readers to pursue the superhuman ideal that gives new meaning and direction to the earth, thereby enabling them to overcome their humanity and allowing them, to some extent, to realize in their own being this very ideal of superhumanity.

Papers from the Junior Researchers Workshop

Almeida Crescêncio, Aniele, 'Versuch einer Mythologie: Ernst Bertram's image of Nietzsche'

Nietzsche's popularity in the Western world is undeniable. The promotion of his image after his death is the core of our understanding of Nietzsche's picture over the years. In this work, I intend to study the image of Nietzsche after his illness and death. For that purpose, I will study how Ernst Bertram portrayed him. My main source will be the book *Nietzsche: Attempt at a Mythology* (1919) by Bertram. To reach this goal, I will also analyze the importance of the notions of legend and myth at his time; the image of Nietzsche, as a *Nietzsche legend*, in areas such as poetry and lyric poetry; as well as Bertram's contexts and his intellectual circle. With that, I expect to be able to delimit the view of Nietzsche as a myth, or, in other words, a *Nietzsche legend*, in Bertram's depiction.

Anthony, Zoe, 'Living the Dream: Nietzsche's Lyricism and the Epistemology of Eternal Recurrence'

I explore the connection in Nietzsche's works between lyrical and poetic descriptions of dreaming, of music's revelation of the world, and the eternal recurrence as an exercise in the affirmation of non-normative access to truth via the conduit of lyric. I compare Apollo and Dionysus in terms of the kind of possible knowledge each provides, and Nietzsche's claims about truth and illusion. I turn to an analysis of music as a reconciliation between Apollonian and Dionysian through dreaming and world-building, and end by examining the claim that the eternal recurrence of the same is a non-normative conduit for accessing truth.

Bailey, Dylan, 'Between Prose and Poetry: Nietzsche's Metaphorical Style'

Through a close examination of Nietzsche's *untergeben* "meta-metaphor," this paper demonstrates that Nietzsche's work exhibits three key poetic qualities: (1) heavy reliance on imagistic and metaphorical devices to convey meaning; (2) engagement of readers' imaginations, affects, and sensibilities as much as their intellect; and (3) use of poetic devices to perform an effect on his readers on at least three levels rather than merely convey information. Lastly, the paper considers how these lyrical qualities are necessary for Nietzsche to accomplish his philosophical task of helping his readers undermine their trust in metaphysics and emerge from this task reborn as free spirits who will create their own values.

Hagenbeek, Sharon, 'Nietzsche's Worms'

This paper aims to display and connect the different ways in which the metaphor of the worm is used in the work of Nietzsche. Nietzsche employs the worm metaphor both in highlighting the insignificance of human beings within the totality of life; and in describing the natural, emotional dynamic within that steers us at every level, including the rational and philosophical levels. To understand how these different usages can be interpreted as related, and thereby to find a cohesive interpretation of Nietzsche's worm metaphors, this paper will propose the concept of Human Animality as the connection.

Li, Yutong, “Den Menschen nicht bewußt, oder wohl veracht:’ Nietzsche and Goethe on Moon, Their Love for the Earth, and a Joint Fight against Melancholy’

The paper is an attempt at reading Nietzsche's lyrics along with Goethe. Both have written poems about the moon: while Goethe's are usually eulogizing, in praise of its consolatory effect, Nietzsche takes no trouble hiding his contempt for the celestial body: he depicts the moon as an infertile yet lustful being filled with bad conscience. However, even in this nocturnal beauty that Nietzsche deems twisted and degraded, the image of a returning moon that lingers at midnight conveys the horrifying truth of the Eternal Return, where redemption comes not from a flight into the daylight but from embracing the seemingly lifeless and sterilely eternal night. A similar idea prevails in Goethe: the moon-lit night is the final resort where one, having withdrawn into seclusion, watches the circular fate in the human world with peace. Under the apparent dissonance between the two writers, therefore, we find a joint fight against resentment, melancholy, and pessimism.

Stewart-Kroeker, Peter, ‘Divided and Deceived: Nietzsche’s Subversion of Sovereignty’

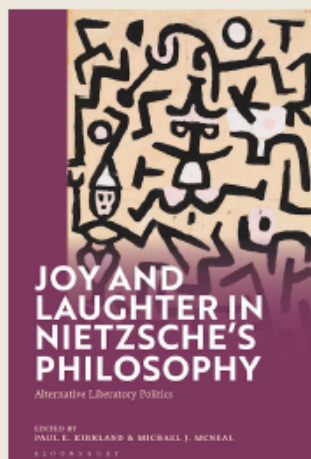
I analyze Nietzsche's conception of sovereign selfhood by comparing his naturalist ideal of psychological enlightenment in *Human, All Too Human*, with his aestheticist ideal of creative self-fashioning in *The Gay Science*. These separate strands have tended to divide scholars, who emphasize one ideal or the other, while more recent scholarship emphasizes a synthetic “naturalist-aestheticist” ideal of sovereign selfhood. By contrast, I argue that each strand ironically implicates the other, cutting both ways in what amounts to nothing less than an immanent critique of sovereignty as a cultural value. Contextualizing the significance of my argument, I conclude by placing Horkheimer and Adorno's *Dialectic of Enlightenment* in critical dialogue with Benjamin's account of Baudelaire's aesthetic self-fashioning, a juxtaposition that further illuminates my reading of Nietzsche.

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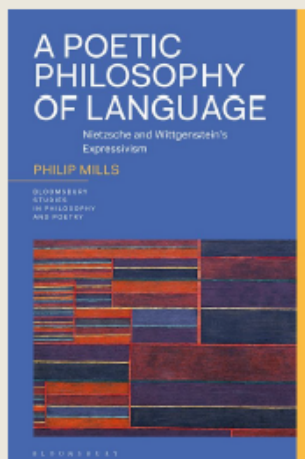
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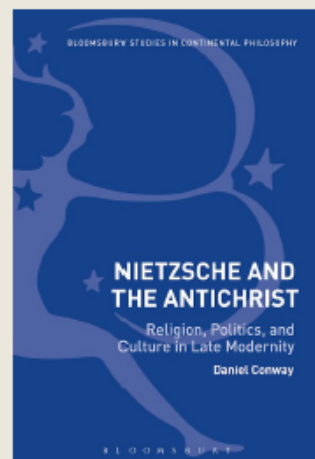
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