1988


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Musical reverberations: Echoes of Friedrich Schlegel and Heinrich Heine in Nietzsche's Dionysian aesthetics

Duncan, Linda Fallon, Ph.D.
The Louisiana State University and Agricultural and Mechanical Col., 1988
Musical Reverberations: Echoes of Friedrich Schlegel and Heinrich Heine in Nietzsche's Dionysian Aesthetics

A Dissertation

Submitted to the Graduate Faculty of the Louisiana State University and Agricultural and Mechanical College in partial fulfillment of the requirements for the degree of Doctor of Philosophy in

The Department of Foreign Languages and Literatures

by

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ABSTRACT

Not only did Friedrich Nietzsche acknowledge his stylistic affinity for Heinrich Heine, but both writers—despite their overt criticism of certain aspects of German Romanticism—manifest significant parallels in style with the aesthetic formulations of the Romantic theorist Friedrich Schlegel for a new direction in contemporary literature. Friedrich Schlegel's Fragment 116 of the Athenäum, for example, designates this new poetic direction as "progressive universal poetry," and characterizes it as a poetic form capable of embracing the fluctuating multiplicity of the surrounding world as well as reflecting the developing ideas and individual personality of the poet-creator. The paradoxical result is a poetry that manifests unity in multiplicity, an unsystematic system with emphasis on the interrelatedness of form and content and on literature as a self-reflective mode of creativity. The self-reflective quality of Schlegel's "Universalpoesie" appears in the creative works of Heine and Nietzsche in the form of pervasive irony and self-parody. Disdain for systematization tempered with acute attention to organic unity and symphonic form also distinguishes the creative writings of
both authors. In the **Diesseitigkeit** focus of their works, these writers recall Schlegel's concept of art as a mirror of the surrounding world. Furthermore, each writer, like Schlegel earlier, viewed his literary creations as interrelated, as forming a composite whole representing the evolution of the creative genius behind the works.

Perhaps most significant to this comparative study is the fact that in many respects Schlegel's aesthetic views and formulations foreshadow the aesthetic implications of Nietzsche's **Dionysian** concept, a concept which finds many aesthetic parallels and previews in Heine as well. For Nietzsche, Dionysus was a symbol of the eternally "becoming" aspect of existence. It is this aspect of life which Nietzsche sought to manifest and affirm in his art. In the *Gespräch über die Poesie*, Schlegel too hailed the view of nature reflected in the Dionysian cults at Eleusis and pointed to these mysteries as the source of a new cultural revival, a new modern mythology.
CHAPTER 1

Dionysian Music:
Nietzsche's Aesthetic Formulations
in Geburt der Tragödie

Friedrich Nietzsche's Die Geburt der Tragödie. Oder: Griechenthum und Pessimismus, initially entitled Die Geburt der Tragödie aus dem Geiste der Musik (1872), is a focal work with regard to Nietzsche's concept of the Dionysian. In his retrospective "Versuch einer Selbstkritik" of 1886, Nietzsche emphasizes directly the Dionysian theme of his earlier work: "Ja, was ist dionysisch?—In diesem Buche steht eine Antwort darauf,—ein 'Wissender' redet da, der Eingeweihte und Jünger seines Gottes."1

Characterizing the youthful spiritual bent of this early work, Nietzsche further states: "... hier sprach ... etwas wie eine mystische und beinahe mänadische Seele, die mit Mühsal und willkürlich, fast unschlussig darüber, ob sie sich mittheilen oder verbergen wolle, gleichsam in einer fremden Zunge stammelt" (III 1, p. 9). A literary connection between Dionysian substance and musical form is established as Nietzsche continues: "Sie hätte singen sollen, diese 'neue Seele'—und nicht reden! Wie schade,
dass ich, was ich damals zu sagen hatte, es nicht als Dichter zu sagen wagte . . . " (III 1, p. 9). Referring negatively to the literary style of this early work, Nietzsche labels it "ein Stück Musik sogar, deutscher Musik" (III 1, p. 15). More specifically he states: "... ich heisse es schlecht geschrieben, schwerfällig, peinlich, bilderwüthig und bilderwirrig, gefühlsm . . . " (III 1, p. 8). In retrospect Nietzsche regrets not having created in Geburt der Tragödie "für so eigne Anschauungen und Wagnisse auch eine eigne Sprache" (III 1, p. 13). For as early as Geburt der Tragödie Nietzsche had already assumed a stance against morality—in particular, Christian morality—as representing a life-negating force, a force necessarily antagonistic to existence because of the fundamentally amoral character of life. The outgrowth of this stance against the moral analysis and valuation of life is Nietzsche's invention of "eine grundsätzliche Gegenlehre und Gegenwerthung des Lebens, eine rein artistische, eine antichristliche" (III 1, p. 13). For this anti-Christian, life-affirming perspective, Nietzsche adopted the name "Dionysian." Rejecting the Kantian and Schopenhauerian formulations of Geburt der Tragödie as well as its reverence for contemporary German music (i.e. Wagnerian "romantic" music), Nietzsche now—in the "Selbstkritik"—calls for a new style and a new language more suitable to the Dionysian substance of the earlier work. Furthermore, just as he now rejects the literary style of Geburt der Tragödie, he
likewise rescinds the metaphysical framework—"Artisten-Metaphysik im Hintergrunde" (III 1, p. 7)—which still attached itself to the Dionysian perspective formulated there. In what amounts to an example of Nietzsche's new Dionysian style, chapter 7 of "Versuch einer Selbstkritik" renounces "die Kunst des metaphysischen Trostes" in favor of the art "des diesseitigen Trostes" and exclaims: "... ihr solltet lachen lernen, meine jungen Freunde, wenn anders ihr durchaus Pessimisten bleiben wollt; vielleicht dass ihr darauf hin, als Lachende, irgendwann einmal alle metaphysische Trösterei zum Teufel schickt—und die Metaphysik voran!" (III 1, pp. 15-16). Nietzsche continues his call to laughter, but elects to convey his message through the words of Zarathustra, "jenes dionysischen Unholds" (III 1, p. 16), and concludes his "Versuch einer Selbstkritik" with a quotation from Also sprach Zarathustra. Referring to himself as "Zarathustra der Tänzer, Zarathustra der Leichte, der mit den Flügeln winkt," and as "einer, der Sprünge und Seitensprünge liebt"; Zarathustra calls upon his higher men to learn the art of dance and laughter: "Diese Krone des Lachenden, diese Rosenkranz-Krone: euch meinen Brüdern, werfe ich diese Krone zu! Das Lachen sprach ich heilig: ihr höheren Menschen, lernt mir—lachen!" (III 1, p. 16). As is apparent from this concluding quotation of the "Selbstkritik," not only music, but also laughter and dance are intrinsic to Nietzsche's concept of a literary expression of the "Dionysian."
The significance of style and language to Nietzsche's concept of the Dionysian having been established, the Dionysian concept itself requires further investigation before a discussion of the literary affinities between Nietzsche and Friedrich Schlegel, and Nietzsche and Heinrich Heine in relation to this concept or perspective can be undertaken. In Nietzsche's discussion of the development of Attic tragedy in *Geburt der Tragödie*, the role of the Apollonian element in relation to the Dionysian is still significant. It is basically the reconciliation of these two forces which, in Nietzsche's view, engenders Attic tragedy. Nietzsche approaches his analysis of the "birth of tragedy" from three vantage points: (1) he considers the Apollonian and Dionysian as "Kunstzustände der Natur" (III 1, p. 26); (2) he approaches the birth of tragedy from a cultural, historical aspect; and (3) he analyzes the Apollonian and Dionysian elements as they interact in the creative processes of the individual artist.

In beginning his discussion of the Apollonian and the Dionysian, Nietzsche first relates these two creative principles to the natural states of *Traum* and *Rausch* respectively (III 1, p. 22). The dream state with its inherent duality of participation on the one hand and of the consciousness of illusion on the other is reflected in the Apollonian principle, derived from the Greek god Apollo—the god of all formative or image-making powers, the divinity of light, who also governs the inner fantasy-world of beautiful
illusion (III 1, p. 23). Apollo is the deified manifestation of the "principii individuationis," of the principle of individuation through appearance (III 1, p. 24). The Dionysian principle is represented on this level of interpretation as that state of ecstatic intoxication which seeks to rend the veil of appearance, to destroy the sense of individuality, and to resolve differentiation through a mystical feeling of primordial oneness. Nietzsche continues his description of the Dionysian state as follows:

Singend und tanzend äussert sich der Mensch als Mitglied einer höheren Gemeinsamkeit: er hat das Gehen und das Sprechen verlernt und ist auf dem Wege, tanzend in die Lüfte emporzufliegen. Aus seinen Gebärt spreicht die Verzauberung. Wie jetzt die Thiere reden, und die Erde Milch und Honig giebt, so tönt auch aus ihm etwas Uebernaturliches: als Gott fühlt er sich . . . .

(III 1, p. 26)

These lines of Geburt der Tragödie are reminiscent of Zarathustra's instruction in the art of earthly comfort quoted in the "Versuch einer Selbstkritik" and recall Zarathustra's self-designations as the "dancer" and the "light one."

After differentiating the Apollonian and the Dionysian as artistic drives within nature itself, Nietzsche turns to a consideration of these two creative impulses as they are represented in the individual artist. Borrowing Schiller's term, Nietzsche associates the Apollonian element in Greek culture with the "naive"—". . . jenes völlige Verschlungensein in der Schönheit des Scheines . . . ."—and finds its prime representative in the epic poet Homer: "Die homerische 'Naivetät' ist nur als der vollkommene Sieg der
This Apollonian element, however, is itself based on a veiled foundation of perception and suffering, a foundation which is revealed to it again through the Dionysian (III 1, p. 36). Thus the Dionysian is here not only associated with the fluidity and lightness of music and dance, but also with tragic insight.

As Homer represents for Nietzsche the prototype of the "naive," "objective" artist, his counterpart, the "subjective" artist, is Archilochus. Homer, the aged self-absorbed dreamer and Apollonian "naive" artist, observes with amazement the ardent and bellicose servant of the muses, Archilochus, driven turbulently through existence; "und die neuere Aesthetik wusste nur deutend hinzuzufügen, dass hier dem 'objectiven' Künstler der erste 'subjective' entgegen gestellt sei" (III 1, p. 38). Nietzsche follows Schiller in associating the "subjective" creative impulse with a musical mood, and sees in the Greek lyrist a representative of the Dionysian artist:

Er ist zuerst, als dionysischer Künstler, gänzlich mit dem Ur-Einen, seinem Schmerz und Widerspruch, eins geworden und producirt das Abbild dieses Ur-Einen als Musik, wenn anders diese mit Recht eine Wiederholung der Welt und ein zweiter Abguss derselben genannt worden ist . . . . (III 1, pp. 39-40)

However, just as Apollonian delight in the imagery of appearance is ultimately dependent on that wisdom through suffering which Nietzsche terms "Dionysian," so too the Dionysian artist in turn acquires a symbolic pictorial image for his music impulses through Apollonian inspiration:
"... das Bild, das ihm jetzt seine Einheit mit dem Herzen der Welt zeigt, ist eine Traumscene, die jenen Urwiderspruch und Urschmerz samt der Urlust des Scheines, versinnlicht" (III 1, p. 40).

In his depiction of the Dionysian "subjective" artist, Nietzsche is careful to emphasize that this "subjectivity" in no way implies that the creating artist is absorbed into and identical with the "I" of his work in whatever vicissitudes of emotion this "I" might be portrayed. Rather, as artist, he is removed from the subject matter, is the shaping genius behind his creation: "Das 'Ich' des Lyrikers tont also aus dem Abgrunde des Seins: seine 'Subjectivität' im Sinne der neueren Aesthetiker ist eine Einbildung" (III 1, p. 40).

Continuing his discussion of "Dionysian" art, Nietzsche declares that the folksong--having been introduced into literature by Archilochus--is the "perpetuum vestigium einer Vereinigung des Apollinischen und des Dionysischen..." (III 1, p. 44), and that every period prolific in folksongs is at the same time intensely stimulated by Dionysian currents, which, in fact, constitute the basis and prerequisite of the folksong (III 1, p. 44). Reiterating its musical source, Nietzsche regards lyric poetry as the effusion of music in images and concepts (III 1, p. 46).

"Die Melodie," Nietzsche proclaims, "ist also das Erste und Allgemeine..."; "Die Melodie gebiert die Dichtung aus sich und zwar immer wieder von Neuem..." (III 1, pp. 44-
45). A stylistic distinction between epic (Apollonian) and lyric (Dionysian) art is apparent in that passage of Geburt der Tragödie which then follows:

Wer eine Sammlung von Volksliedern z. B. des Knaben Wunderhorn auf diese Theorie hin ansieht, der wird unzählige Beispiele finden, wie die fortwährend gebärende Melodie Bilderfunken um sich aussprüht: die in ihrer Buntheit, ihrem jähren Wechsel, ja ihrem tollen Sichüberstürzen eine dem epischen Scheine und seinem ruhigen Fortströmen wildfremde Kraft offenbaren.

(In III 1, p. 45)

In contrast to the more uniform and serene flow of epic art, the Dionysian "music" of the folksong exhibits a "dancing" style characterized by "sudden variation" and "erratic precipitance." As Barbara Naumann states, "Es ist eine Sprache, die der Buntheit, Vielfalt und Heterogenität der schnell vorbeiziehenden Visionen und Traumbilder folgt und sich nicht an die minutiose Darstellung der empirisch geschauten Realität klammert." Here again we are confronted by the dichotomous nature of the Dionysian, which on the one hand manifests itself in the lightness of song and dance, but on the other hand reveals a tragic insight into the innermost regions of existence. This dual nature becomes most poignant in the dancing and singing figures of the satyr chorus of Attic tragedy.

Attic tragedy and the dramatic dithyramb constitute for Nietzsche the climactic result of the interrelationship and antagonism of the Apollonian and the Dionysian. In historical context Nietzsche views the timely reconciliation of the Dionysian and Apollonian in the Dionysian celebrations of Athens as nature's "artistic exultation" (III 1,
p. 29). In the reconciliation of these two forces it is, however, the Dionysian element which constitutes the actual source and core of Attic tragedy, and as Nietzsche continues his discussion of Greek tragedy, he traces its development from the Dionysian satyr chorus. In Nietzsche's view Attic tragedy is to be grasped in the first place as the Dionysian chorus discharging itself ever anew in an Apollonian world of imagery (III 1, p. 50). In other words, the scene and action of the drama are the Apollonian materializations of Dionysian insights and effects and as such are sharply distinguished from epic art (III 1, p. 50). The only "reality" of Attic tragedy, Nietzsche states, is originally the chorus, "der die Vision aus sich erzeugt und von ihr mit der ganzen Symbolik des Tanzes, des Tones und des Wortes redet" (III 1, pp. 58-59). The dancing and singing satyr of the Dionysian chorus exhibits, like the Dionysian element itself, a dual nature—life-affirming vitality on the one hand, and tragic vision on the other:

So entsteht denn jene phantastische und so anstößig scheinende Figur des weisen und begeisterten Satyrs, der zugleich "der tumbe Mensch" im Gegensatz zum Gotte ist: Abbild der Natur und ihrer stärksten Triebe, ja Symbol derselben und zugleich Verkünder ihrer Weisheit und Kunst: Musiker, Dichter, Tänzer, Geisterseher in einer Person. (III 1, p. 59)

We are once again reminded of the figure of Zarathustra—the poet-philosopher, poet-dancer and votary of Dionysus. As "symbol of Nature" and "purveyor of her wisdom and art," and as ministering companion to the god Dionysus, the dancing
satyr shares Dionysian insight into the primeval contradiction and pain of existence:


(Ill 1, p. 59)

This idea of Dionysian insight and tragic wisdom is repeated in another passage of Geburt der Tragödie in which Nietzsche emphasizes the inextricable relationship of music and tragic myth and where he designates both as the expression of the Dionysian propensity of a people. Both music and tragic myth descend from a realm of art beyond the domain of the Apollonian and both, according to Nietzsche, glorify a region in which the dissonances and terrors of existence resolve into aesthetic accord. Music and tragic myth, relying on their powerful magic arts, play sport with the sting of aversion; "beide rechtfertigen durch dieses Spiel die Existenz selbst der 'schlechtesten Welt'" (III 1, p. 150).

Nietzsche expands on his concept of Dionysian tragic insight by drawing an analogy between the Dionysian man and Shakespeare's Hamlet: ". . . beide haben einmal einen wahren Blick in das Wesen der Dinge gethan, sie haben erkannt, und es ekelt sie zu handeln; denn ihre Handlung kann nichts am ewigen Wesen der Dinge ändern . . ." (III 1, pp. 52-53). It is here that the aesthetic comfort of art plays a vital role, that of transforming these repugnant
observations on the horror or absurdity of existence into bearable conceptions—namely, "das Erhabene als die künstlerische Bändigung des Entsetzlichen und das Komische als die künstlerische Entladung vom Ekel des Absurden" (III 1, p. 53). Such a function is assigned by Nietzsche in Geburt der Tragödie to the Dionysian chorus: "Der Satyrchor des Dithyrambus ist die rettende That der griechischen Kunst; an der Mittelwelt dieser dionysischen Begleiter erschöpften sich jene vorhin beschriebenen Anwandlungen" (III 1, p. 53).

In this early work, as previously mentioned, Nietzsche's Dionysian formulations are still conceived in association with a "Metaphysik der Kunst," and existence appears "justified" only as an "aesthetic phenomenon." The role of tragic myth is accordingly to convince us that even the hideous and discordant elements of existence constitute an aesthetic interplay engendered by the will in the infinite abundance of its creative desire. Furthermore, the creative delight which gave birth to tragic myth is associated with the pleasurable perception of dissonance in music: "Das Dionysische, mit seiner selbst am Schmerz percipirten Urlust, ist der gemeinsame Geburtsschooss der Musik und des tragischen Mythus" (III 1, p. 148).

As Nietzsche's concept of a "Dionysian aesthetics" develops into a "philosophy of life," this need to "justify" existence is rejected.³ Nietzsche's philosophy of "active nihilism"—as seen, for example, in the later "Selbstkritik"—comes to affirm life without recourse to such
metaphysical consolation on either an artistic or religious plane and without imposing upon existence a logical system of cause and effect. Thus in Götzen-Dämmerung one reads: "Wir haben den Begriff 'Zweck' erfunden: in der Realität fehlt der Zweck . . . Man ist nothwendig, man ist ein Stück Verhängniss . . . ." Nietzsche's denial of metaphysical causality and rejection of metaphysical comfort is his attempt to redeem and affirm this life. There is an analogy to be drawn here between Nietzsche's "active nihilism" and Greek "pessimism" as the psychological matrix of Attic tragedy. Greek "pessimism" affirms the dissonant, the terrifying and the tragic because they are part of life. In number 4 of the "Selbstkritik" Nietzsche proclaims:

Und was den Ursprung des tragischen Chors betrifft: gab es in jenen Jahrhunderten, wo der griechische Leib blühte, die griechische Seele von Leben überschäumte, vielleicht endemische Entzückungen? . . . Wie? wenn die Griechen, gerade im Reichtum ihrer Jugend, den Willen zum Tragischen hatten und Pessimisten waren? . . . . (III 1, p. 10)

Greek "pessimism" then is, paradoxically, symptomatic—not of decadence—but of overflowing vitality and exuberant life. Conversely, Socratic optimism signifies for Nietzsche decadence and the degeneration of the instinctive element (III 1, pp. 86-87). With the advent of Socratic optimism and the theoretical man's "Logisirung der Welt" (III 1, p. 10), Dionysian music disappears from Greek tragedy: "Die optimistische Dialektik treibt mit der Geissel ihrer Syllogismen die Musik aus der Tragödie . . . ." (III 1, p. 91). The instinctive creativity and mystical
force of Dionysian music is overcome by Socratic rationalism, and for Nietzsche, Euripides is the prime representative of this new "aesthetic Socratism," "dessen oberstes Gesetz ungefähr so lautet: 'alles mus verständig sein, um schön zu sein' ..." (III 1, p. 81).

According to Nietzsche, the tragedies of Aeschylus and Sophocles represent the apex of Attic tragedy as the union of Homeric myth and Dionysian music. Furthermore, until Euripides "alle die berühmten Figuren der griechischen Bühne Prometheus, Oedipus u. s. w. [are] nur Masken jenes ursprünglichen Helden Dionysus ..." (III 1, p. 67). In contrast to Aeschylus and Sophocles, however, Euripides' plays represent only "einen nachgemachten, maskirten Mythus" (III 1, p. 71). Not only must the virtuous hero now be a dialectician, but in accordance with the constructs of aesthetic Socratism, there must also be "an indispensable and evident bond between virtue and knowledge, between faith and morality" (III 1, p. 90). The transcendental resolution of justice characterizing the plays of Aeschylus is here reduced to the superficial edict of poetic justice with its customary *deux ex machina* (III 1, pp. 90-91). Stylistically speaking, the true Dionysian music of Aeschylus and Sophocles is replaced in Euripides' plays by a "nachgemachten maskirten Musik" in the form of sophistical dialectics (III 1, p. 71).

Ironically, it is in Euripides himself that this new un-Dionysian stance meets opposition. If Euripides' design
was to oust the Dionysian element from Attic tragedy, his drama *The Bacchae* represents a recantation of and protest against his own earlier position, for here once again the mythic Dionysus appears as the focal figure of the tragedy. The Dionysian figure of Greek mythology is an embodiment of opposites. He is, for example, the only god whose parents are not both deities, and by virtue of his role as God of the Vine he is, like mankind, involved in the ever-recurring cycle of life and death. Dionysus' followers, the maenads, are at times calm and tranquil, at other times mad, frenzied and violent. These opposites are inherent in nature itself, and Dionysian insight consequently manifests an awareness of the dissonance and incongruities as well as the cyclical harmony or symmetry of existence. Euripides' *The Bacchae* represents an affirmation of the Dionysian figure as symbol of existence—inclusive of its unpredictable, paradoxical, tragic and violent aspects. To attempt to systematize—to subject existence to human concepts of order, logic, cause and effect, morality and category—defies the nature of existence; and to deny or endeavor to suppress the Dionysian element is disastrous, as can be seen in Euripides' play by the results of Pentheus' rejection of Dionysus in Thebes.

In accordance with Nietzsche's own affirmation of the paradoxical, contradictory and ironic in life, Nietzsche's Dionysian aesthetics rejects structural systematization and rational, dialectical, abstract expression in favor of a musical or associational structural principle and
a lyrical, metaphorical language. Aesthetic unity and structural symmetry are focused in the spirit of the whole to which the interplay of ideas should aesthetically relate. Such a style and structure in modern literature would, in Nietzsche's view, align itself with the true Dionysian music of Attic tragedy. It is interesting to note here that in Nietzsche's discussion of genuine Dionysian music—as opposed to its counterfeit in Euripides—the name of Aristophanes also appears. In number 17 of Geburt der Tragödie Nietzsche states:

Der sicher zugreifende Instinct des Aristophanes hat gewiss das Rechte erfasst, wenn er Sokrates selbst, die Tragödie des Euripides und die Musik der neueren Dithyrambiker in dem gleichen Gefühle des Hasses zusammenfasste und in allen drei Phänomenen die Merkmale einer degenerirten Cultur witterte. (III 1, p. 108)

In the following discussion of literary affinities in Nietzsche, Schlegel and Heine relating to Nietzsche's new Dionysian mythology, the figure of Aristophanes will prove to be particularly significant.
CHAPTER 2

Nietzsche's Concept of a Dionysian Mythology: Previews and Parallels

The purpose of the following analysis is to discuss Nietzsche's concept of a new mythology in relation to his formulation of the Dionysian. Parallels which exist between Nietzsche's Dionysian concept and the aesthetic theories of the early Romantics, in particular Friedrich Schlegel, will be considered. Ultimately the association between Nietzsche's Dionysian mythology and his ideas on literary style will lead us to discern a significant affinity between Nietzsche and Heinrich Heine.

At the time of the writing of Die Geburt der Tragödie (published in January, 1872) among the most important influences on Nietzsche were Richard Wagner and Arthur Schopenhauer. The original title of Nietzsche's work—Die Geburt der Tragödie aus dem Geiste der Musik—testifies to the influence of Wagner on the young Nietzsche. In this regard Max Baeumer refers to a notation in a work by Wagner written between 1849-1850: "Birth out of music: Aeschylus. Decadence—Euripides." Furthermore, the theme
Apollo-Dionysus was the subject of a discussion by Nietzsche, Erwin Rohde and Wagner which took place at Wagner's Tribschen residence in June of 1870. One apparent source of inspiration for this discussion was the painting, "Bacchus among the Muses," by Bonaventura Genelli.2

In Nietzsche's Die Geburt der Tragödie, Apollo's role in the Apollo-Dionysian duality which engenders Attic tragedy is a significant one, and there is a marked association between the Dionysian element and music, an association expressed in formulas borrowed from Schopenhauer. In Geburt der Tragödie we read that Apollo represents the transfiguring genius of the *principii individuationis*, through which alone the redemption in appearance is possible. In the mystical jubilation of Dionysus is represented that counter force which seeks to rend the charm of individuation and reveal the innermost core of existence, the underlying unity of all things. Apollo is here associated with plastic art and Dionysus with music. Music is described as a direct "Abbild des Willens selbst . . . und also zu allem Physischen der Welt das Metaphysische, zu aller Erscheinung das Ding an sich . . ." (Schopenhauer, cited by Nietzsche, III 1, p. 100).

Throughout Die Geburt der Tragödie the intimate and inextricable interrelationship of tragic myth and Dionysian "music" in Attic tragedy is emphasized. Consequently, when Socratic optimism brings about the dissolution of the Dionysian musical element in Greek tragedy, the death of
tragic myth naturally ensues. In chapter 10 of *Die Geburt der Tragödie*, Nietzsche speaks of the death of tragic myth and specifically states that it was through the optimistic dialectic of Socrates, through the Socratic tendencies in the plays of Euripides and through the development of the new Attic dithyramb that the myth-creating Dionysian essence was driven from tragedy. The era of the "theoretical man" marks the end of true Dionysian tragedy as seen in the plays of Aeschylus and Sophocles (III 1, pp. 90, 107-109, 112).

In chapter 19 of *Geburt der Tragödie*, however, Nietzsche begins to consider the source of a rebirth of tragic myth in modern times. From the Dionysian foundation of the German spirit he sees a new force emanating—"die deutsche Musik, wie wir sie vornehmlich in ihrem mächtigen Sonnenlaufe von Bach zu Beethoven, von Beethoven zu Wagner zu verstehen haben" (III 1, p. 123). For the German spirit this rebirth of tragedy through the power of modern music would, in Nietzsche's words, signify a return to the self, "ein seliges Sichwiederfinden" (III 1, p. 124).

This concept of a new mythology based on Greek models and presented in *Geburt der Tragödie* in an aesthetic, metaphysical framework underwent development and change in the course of Nietzsche's writings. Whereas, for example, the role of Apollo in the duality Apollo-Dionysus in *Die Geburt der Tragödie* is a significant one for the concept of tragedy formulated there, in the later writings the focus of Nietzsche's attention shifts principally to the Dionysian.
Furthermore, as the Dionysian element becomes dominant, both as an aesthetic and as a philosophic concept, Nietzsche also recants his former association of Dionysian art with the function of providing metaphysical consolation. Consistent with these developments in Nietzsche's philosophy are the remarks in the "Vorrede" (1886) of the *Geburt der Tragödie*. In this retrospective view Nietzsche repudiates the metaphysical bent of the earlier work, but affirms its basically anti-Christian stance: "In der That, das ganze Buch kennt nur einen Künstler-Sinn und -Hintersinn hinter allem Geschehen,— einen 'Gott,' wenn man will, aber gewiss nur einen gänzlich unbedenklichen und unmoralischen Künstler-Gott . . ." (III 1, p. 11). Moreover, as Nietzsche comes to reject the metaphysical framework of these early aesthetic formulations, he likewise begins to view his earlier influences, Wagner and Schopenhauer, as representative of a life-negating "decadence" (VI 3, pp. 423-424) and accordingly not only denounces his former dependence on abstract conceptual formulas borrowed from Schopenhauer and Kant, but also rescinds his previous anticipation of a revitalization of tragic myth by means of music—specifically Wagnerian music. The "spirit" of music remains the essence of Nietzsche's Dionysian aesthetics, however, though now the question is posited: "... wie müsste eine Musik beschaffen sein, welche nicht mehr romantischen Ursprungs wäre, gleich der deutschen,—sondern dionysischen? ..." (III 1, p. 14). The use of the term "Musik" in this context does
not necessarily denote music **per se** since Nietzsche refers to *Die Geburt der Tragödie* itself as music—though unfortunately, German music (III 1, p. 15). As Nietzsche continues in the "Vorrede," he indicates that an un-German, Dionysian music would constitute in the first place an affirmation of **this** life, with a consequent relinquishing of the need for metaphysics (III 1, p. 16). It is apparent here that the philosophic and the aesthetic aspects of Nietzsche's Dionysian concept are intricately related. In fact, the Dionysian is for Nietzsche simultaneously an aesthetic program and a philosophy of life. Moreover, "the transformation of Dionysus into a philosopher was Nietzsche's attempt to make Dionysus 'legitimate' as a concept for moderns . . . ."3 Nietzsche's Dionysian philosophy is his intended source for a European revival; it is the **new mythology**.

Before embarking on an analysis of the aesthetic similarities between Nietzsche and Friedrich Schlegel it is vital to note a significant difference between these two writers. The primary distinction consists in the fact that the central issue of Schlegel's theories and literary occupations was an aesthetic one, and his concept of a "new mythology" principally addressed the aesthetic and cultural realms. Moreover, Schlegel's aesthetic theories and program reflect the idealistic concept of a mystical or pantheistic "oneness" underlying the multifarious phenomena of nature. For Nietzsche, as previously indicated, the Dionysian idea
developed into a strongly philosophical concept (see aphorism 295 of *Jenseits von Gut und Böse*) and one which radically disavowed the idea of a mystical or metaphysical "oneness" in existence. Indeed, it was by means of the Dionysian that Nietzsche sought to "overcome" the reliance on idealism and metaphysics which he associated with romantic "decadence." With this point in mind, it is now appropriate to consider the various treatments of the Dionysian precursory to Nietzsche's Dionysian formulation. Earlier Dionysian themes and treatments have been surveyed in articles by Ernst Behler and Max L. Baeumer. Among Nietzsche's forerunners to consider and formulate a Dionysian concept were, for example, Johann Joachim Winckelmann, Johann Georg Hamann and Johann Gottfried von Herder. In the area of research on mythology and antiquity various other scholars and theorists had written works portraying the Dionysian-Apollonian antithesis, among them Friedrich Creuzer, Johann Jacob Bachofen and the early Romanticist, Friedrich Schelling. In Schelling's works, *Philosophie der Mythologie* and *Philosophie der Offenbarung*, the Dionysian is presented as the creative principle allied with poetic inspiration. Similar attributes are assigned to the Dionysian by Novalis and Friedrich Hölderlin. All three of these Romantic writers, Schelling, Novalis and Hölderlin, mingle the Dionysian and the Christian. In the novels of Robert Hamerling and, more importantly, in the works of Heinrich Heine, the pagan quality of the Attic deity is
emphasized and Dionysus placed in opposition to Christ. This Dionysian-Christian antithesis is expressed in Nietzsche as "Dionysos gegen den Gekreuzigten . . ." (VI 3, p. 372).⁵

Ernst Behler draws a further parallel between Heine and Nietzsche when he emphasizes the complex nature of Nietzsche's relationship to Romanticism. For Nietzsche—as similarly for Heine—Romanticism represented deeply rooted tendencies within himself which he sought arduously, though without complete success, to overcome.⁶ In Nietzsche contra Wagner Nietzsche states: "Einsam nunmehr und schlimm misstrauisch gegen mich, nahm ich, nicht ohne Ingrimm, damals Partei gegen mich, und für Alles, was gerade mir wehthat und hart fiel . . ." (VI 3, p. 430). It is therefore not an inconsistency, despite Nietzsche's proclaimed negative stance toward Romanticism, to see significant parallels in thought and literary style between Nietzsche and the representatives of the Romantic School. In fact, some of the most significant parallels to Nietzsche's new mythology exist in the aesthetic formulations of the early Romantic theorist, Friedrich Schlegel. Despite Nietzsche's silence in his works with regard to Friedrich Schlegel, it seems apparent that he was aware of Schlegel's literary theories. August Koberstein, the author of a comprehensive work on German literary history, was Nietzsche's teacher at Schulpforte. Koberstein was considered a noteworthy scholar of the Romantic School and an advocate of Schlegel and
Novalis. Furthermore, Behler points out that various allusions and observations in the Einleitung zu den Vorlesungen über Sophocles Oedipus Rex of 1870, in the lecture on Das griechische Musikdrama of 1870, and in Nietzsche's preliminary sketches to Geburt der Tragödie of 1871, attest to the thorough research into the classical studies of Friedrich and August Wilhelm Schlegel carried out by Nietzsche during his university lecturing period in Basel.⁷

For both Nietzsche and Schlegel the idea of a "new mythology" involves an aesthetic-philosophic program intended to bring about an aesthetic revolution and attendant cultural revitalization, and both men look toward Greece as the primary source for this rebirth of myth in modern times. Nietzsche and Schlegel are in accordance, for example, with regard to the fundamental importance assigned to mythology for engendering and maintaining cultural unity and fecundity.⁸ In Die Geburt der Tragödie Nietzsche proclaims that without myth a culture forfeits its natural creative power; "erst ein mit Mythen umstellter Horizont schliesst eine ganze Culturbewegung zur Einheit ab" (III 1, p. 141). In similar fashion, Schlegel views Greek mythology as the unifying and fructifying force in Greek culture. For Schlegel the intellectual and cultural atmosphere of the Greeks constituted an indivisible totality: "Der Quell aller Bildung und auch aller Lehre und Wissenschaft der Griechen war der Mythus."⁹ Moreover, in his "Rede über die Mythologie," Schlegel equates "Mythologie" and "Poesie"
stating, "Mythologie und Poesie, beide sind eins und unzertrennlich. . . . die alte Poesie sei ein einziges, unteilbares, vollendetes Gedicht." The integral role of myth in Nietzsche's concept of Attic tragedy and in relation to his own aesthetic formulations has already been established. It is therefore apparent that for both Nietzsche and Schlegel mythology and Poesie are intimately related concepts.

Here it is also relevant to note that for both writers "Mythologie" is virtually synonymous with symbolism. In *Geburt der Tragödie* Nietzsche states: "Im dionysischen Dithyrambus wird der Mensch zur höchsten Steigerung aller seiner symbolischen Fähigkeiten gereizt . . . . Jetzt soll sich das Wesen der Natur symbolisch ausdrücken . . . ." (III 1, p. 29). This symbolic expression of nature involves all of man's facets of expression; not only the symbolic language of words, but also that of motion—"die ganze leibliche Symbolik, nicht nur die Symbolik des Mundes, des Gesichts, des Wortes, sondern die volle, alle Glieder rhythmisch bewegende Tanzgebärde" (III 1, p. 29-30). Then in chapter 10 of *Geburt der Tragödie* Nietzsche proclaims:

Die dionysische Wahrheit übernimmt das gesamte Bereich des Mythus als Symbolik ihrer Erkenntnisse und spricht diese theils in dem öffentlichen Cultus der Tragödie, theils in den geheimen Begehungen dramatischer Mysterienfeste, aber immer unter der alten mythischen Hülle aus. (III 1, p. 69)

The connection between mythology and symbolism in Schlegel's aesthetic formulations is directly indicated by Ernst Behler and Roman Struc in their introduction to
Schlegel's *Dialogue on Poetry and Literary Aphorisms*: "If we were to express in one word what Schlegel actually understood by 'mythology,' none would be more appropriate than 'symbolism.'" This interpretation is substantiated by Schlegel's repeated use of the phrase "symbolic view of nature" in place of the term "mythology" in the second edition of the "Rede über die Mythologie." The precursory relevance of Schlegel's formulations for Nietzsche's aesthetics is also indicated in this introduction to the *Dialogue*: "With this conversion to mythology and symbolism, Schlegel opened a path which consequently led to Nietzsche's early aesthetics and to French symbolism of the 19th century." Schlegel's literary historical studies contain, moreover, significant previews of Nietzsche's insights regarding Greek literary history and the development and decline of Attic tragedy. "Like Nietzsche," for example, "Schlegel derived the origins of Greek poetry from a Dionysian phenomenon, from a super-individual and intoxicating experience which evokes both bliss and horror." Furthermore, both Schlegel and Nietzsche assign a significant role to Euripides in the divergence of art away from the dramatic prototypes of Aeschylus and Sophocles. Even more important in relation to Nietzsche's aesthetics, however, is the general interpretation of classical art set forth in Schlegel's *Gespräch über die Poesie*:

Here, for the first time, classical poetry has been interpreted in the romantic way, that is, as a manifestation of an infinite abundance of life . . . . The entire romanticization of antiquity, particularly of
tragedy, which was alive later on in Wagner, Burckhardt, and Nietzsche, is here in its germinal state.\textsuperscript{16}

For both Schlegel and Nietzsche the concept of a new mythology entailed high expectations for a revival of the Greek spirit in their own times.\textsuperscript{17} In his \textit{Über das Studium der griechischen Poesie} of 1795, Schlegel calls for an "aesthetic revolution" through the spiritual reunification of Germany and Greece\textsuperscript{18}: 

\begin{quote}
\end{quote}

In another passage of this same work, Schlegel states: "Auch im \textit{Studium der Griechen} überhaupt und der Griechischen Poesie insbesondere steht unser Zeitalter an der Gränze einer grossen Stufe" (KA, Vol. I, p. 358). Then in the famous lines of his "Rede über die Mythologie," Schlegel proclaims: "Es fehlt, behaupte ich, unsrer Poesie an einem Mittelpunkt, wie es die Mythologie für die der Alten war ... : Wir haben keine Mythologie ... es wird Zeit, dass wir ernsthaft dazu mitwirken sollen, eine hervorzubringen" (KA, Vol. II, p. 312). This same idea is later reflected in Nietzsche's \textit{Geburt der Tragödie}.

In \textit{Die Geburt der Tragödie} Nietzsche describes the decline of European culture, but sees emerging from the Dionysian foundation of the German spirit, a new form of existence, "über deren Inhalt wir uns nur aus hellenischen Analogien ahnend unterrichten können" (III 1, p. 124).

Nietzsche's call for a new mythology, a new worldview, a new art based on Greek tragedy, parallels in certain respects not only Schlegel's concept of "Mythologie," but
also various ideas on progressive "Universalpoesie"
expressed in Schlegel's Gespräch über die Poesie and in his
literary fragments. Specifically, Nietzsche's praise of
Attic tragedy as a reconciliation of Apollonian, epic,
objective and Dionysian, lyric, subjective qualities in art
is reminiscent of Schlegel's invocation for a union of
classical and romantic tendencies in the ideal work of art.
In Athenäum fragment 116 one reads:

Nur sie [die romantische Poesie] kann gleich dem Epos
ein Spiegel der ganzen umgebenden Welt, ein Bild des
Zeitalters werden. ... Sie ist der höchsten und der
allseitigsten Bildung fähig; nicht blos von innen
heraus, sondern auch von aussen hinein; indem sie jedem,
was ein Ganzes in ihren Produkten sein soll, alle Teile
ähnlich organisiert, wodurch ihr die Aussicht auf eine
grenzenlos wachsende Klassizität eröffnet wird.

(KA, Vol. II, p. 182-183)

Furthermore, Nietzsche's view of Attic tragedy as a
fusion of epic and lyric, of imagery (visual pageantry) and
music, of dialogue and song parallels Schlegel's idea of
"Romantic" art as a synthesis of various genres, as "uni-
versal" poetry. There is, moreover, a significant analogy
to be drawn between Schlegel's concept (in Athenäum
fragment 116) of "Romantic" poetry as "progressive" or "always
becoming" and Nietzsche's aesthetic-philosophic idea of
"werden." In fragment 116 Schlegel characterizes "Romantic"
poetry as being in a continuous state of development;
Romantic poetry is not static in form, but can incorporate
elements of the various genres in an infinite variety of
ways to create an individually harmonious aesthetic "whole"
(KA, Vol. II, pp. 182-183). For Nietzsche the concept of
"werden" is incorporated in the mythic figure of Dionysus. Dionysus not only reflects in himself the transient quality of the individual phenomena of existence (by virtue of his recurrent death and rebirth)—but symbolically reflects as well the progressive or "eternally becoming" aspect of existence as a whole. This "eternally becoming" aspect is manifest in Nietzsche's own "Dionysian" literary art, in which the individual works extend thematically into the entire work complex, which thus becomes an interrelated composite mirroring the developing quality of the creative genius behind the works.

In the writings of Schlegel and Nietzsche, as we have just seen, the concept of mythology is associated with a unifying, creative impetus for modern man in life and art. In Schlegel's view this new impetus could be readily found in contemporary poetry, philosophy and science; his call for a new mythology does not signify the conjuring up of Teutonic deities, but rather bases itself on the multifaceted intellectual activity of modern man. In Ernst Behler's words: "Die seit Herder und Klopstock bemerkbare mythologische Sehnsucht des deutschen Geistes sollte . . . befriedigt werden . . . durch einen höchst selbstbewussten, selbstgeschaffenen, reflektierten philosophischen Mythus." It has already been observed that Schlegel associated mythology with "Poesie." Elsewhere he expresses his concept of the new mythology as a synthesis of "Poesie" and philosophy: "Was sich tun lässt, so lange Philosophie und Poesie
getrennt sind, ist getan und vollendet. Also ist die Zeit nun da, beide zu vereinigen" (KA, Vol. II, p. 267), though not in the form of a philosophical system (KA, Vol. II, p. 315)!24 Schlegel's idea is to reunite art, philosophy and the sciences and to create thereby a modern cultural mythology analogous to the Greeks' mythology, in which all forms of art, religion, history, poetry and philosophy found a common source.25 In another of his "Ideen," Schlegel reinforces the value of philosophy for his new mythology: "Wer Religion hat, wird Poesie reden. Aber um sie zu suchen und zu entdecken, ist Philosophie das Werkzeug" (KA, Vol. II, p. 259).

It is here important to recall the significance of philosophy to Nietzsche's own "mythology." Nietzsche's Dionysian concept evolved from an aesthetic, metaphysical view to a philosophy of life, but a philosophy that rejects systematization. Nietzsche's disdain for systematizing is expressed in Götzen-Dämmerung (No. 26 of "Sprüche und Pfeile") where he states: "Ich misstraue allen Systmatikern und gehe ihnen aus dem Weg. Der Wille zum System ist ein Mangel an Rechtschaffenheit" (VI 3, p. 57).26 It would be dishonest to attempt to impose systematization on art and philosophy when art and philosophy are the reflection of an existence that in itself belies systematic ordering. In Also sprach Zarathustra, Zarathustra himself states: "Wahrlich, ein Segnen ist es und kein Lästern, wenn ich lehre: 'über allen Dingen steht der Himmel Zufall, der
Neither in Schlegel nor in Nietzsche does the concept of a new mythology represent a systemic view of existence. On the contrary, both writers recognize and affirm the very unsystematic nature of existence in its manifold and creative abundance. In reference to Schlegel's formulation of a new mythology, Ernst Behler writes: "Eine grosse pantheistische Einheitsvision tut sich mit anderen Worten auf, aber in dieser Einheit herrscht eine unendliche Vielheit und Fülle, eine fast chaotisch erscheinende Mannigfältigkeit, die nicht der Einheit aufgeopfert werden darf." Schlegel's new mythology is in essence the symbolic reflection of this infinite abundance of existence by means of "Poesie" as the synthesis of poetry and philosophy. In this respect, Schlegel refers to the works of Cervantes and Shakespeare as "indirect mythology" because in style and substance they represent qualities inherent in existence itself, "diese künstlich geordnete Verwirrung, diese reizende Symmetrie von Widersprüchen, dieser wunderbare ewige Wechsel von Enthusiasmus und Ironie . . . (KA, Vol. II, pp. 318-319). Like the mythology of the ancient Greeks, art for Schlegel is a reflection of the infinite interplay of existence, "die Musik des unendlichen Spielwerks" (KA, Vol. II, p. 285).

The music of the infinite interplay of existence also constitutes the essence of Nietzsche's Dionysian
aesthetics. If the art of Shakespeare and Cervantes mirrors, in Schlegel's view, life itself; this is true also of Dionysian music—which is, in Nietzsche's words, "eine Wiederholung der Welt und ein zweiter Abguss derselben . . ." (III 1, p. 40). Furthermore, Schlegel's view of the art of Shakespeare and Cervantes recalls Nietzsche's depiction in Geburt der Tragödie of Dionysian tragic vision as an awareness of the innate dissonance and contradiction (Urwiderspruch) of existence. It is, moreover, such an awareness which, according to Schlegel, is a constituent of ironic vision: "Ironie ist klares Bewusstsein der ewigen Agilität, des unendlichen vollen Chaos" (KA, Vol. II, p. 263); "Ironie ist die Form des Paradoxen" (KA, Vol. II, p. 153). For both Schlegel and Nietzsche this awareness of the paradox and contradiction in existence, and the synthesizing of poetry and philosophy in the ideal work of art, result in a literary style and structure that reject a prosaic, systematic approach in favor of a "musical" organization of the subject matter. Here one also perceives a significant relationship between Nietzsche's concept of Dionysian style and language as metaphorical, musical and Schlegel's concept of creative genius as manifesting combinative esprit, the ability to associate the seemingly unrelated and to fashion art in tune to the spirit and "structure of the whole" (KA, Vol. II, p. 318). Like Nietzsche, Schlegel emphasizes the intuitive faculty of
creative genius as opposed to methodical, rationalistic thinking.

In one of Schlegel's foremost presentations of his aesthetic views, the *Gespräch über die Poesie*, a major question with regard to creative writing is posed: "Es müsste zuvor untersucht und ins reine gebracht werden, ob sich Poesie überhaupt lehren und lernen lässt" (KA, Vol. II, p. 310). Nietzsche provides an affirmative answer to this question when he proclaims in *Götzen-Dämmerung*:

Man kann nämlich das Tanzen in jeder Form nicht von der vornehmen Erziehung abrechnen, Tanzenkönnen mit den Füssen, mit den Begriffen, mit den Worten; habe ich noch zu sagen, dass man es auch mit der Feder könnten muss,—das man schreiben lernen muss? (VI 3, p. 104)

In his invocation to learn the art of writing, Nietzsche declares that an awareness of both the buffo and the Dionysian satyr is prerequisite to good writing. Furthermore, he associates the buffo and the satyr with an Aristophanic spirit and style in literature. With specific reference to the German writer of his day, Nietzsche states that he is "beinahe des Presto in seiner Sprache unfähig . . . auch vieler der ergötzlichsten und verwegensten Nuances des freien, freigeisterischen Gedankens." Continuing, he then asserts, "So gut ihm der Buffo und der Satyr fremd ist, in Leib und Gewissen, so gut ist ihm Aristophanes und Petronius unübersetzbar."31

Aristophanes figures significantly in the aesthetic views and formulations of Friedrich Schlegel as well. Schlegel perceived an affinity between what he considered to
be "Romantic" and the plays of Aristophanes. In his Athenäumsfragment 154 he states: "Wer frisch vom Aristophanes, dem Olymp der Komödie, kommt, dem erscheint die romantische Persiflage wie eine lang ausgesponnene Faser aus einem Gewebe der Athene, wie eine Flocke himmlischen Feuers, von der das Beste im Herabfallen auf die Erde verflog" (KA, Vol. II, p. 189). In Athenäumsfragment 156 Schlegel associates Aristophanes with Homer and Archilochus (the two Greek poets chosen by Nietzsche in Geburt der Tragödie to represent his concepts of the Apollonian and the Dionysian respectively): "Der komische Witz ist eine Mischung des epischen und des jambischen. Aristophanes ist zugleich Homer und Archilochus" (KA, Vol. II, p. 190). Then in his Literary Notebooks Schlegel emphasizes the tragic foundation of Aristophanic comedy: "Eine aristophanische Komödie ist gar nicht möglich, wenn nicht eine Tragödie schon ganz organisiert."

Of primary importance for the intended direction of the present analysis is the fact that Heinrich Heine, Nietzsche's "romantic-antiromantic" precursor, also alludes to the tragic core of Aristophanic comedy. In Heine's view the reader of Aristophanes' Die Vögel would perceive in this comedy "eine echte Tragödie, um so tragischer, da jener Wahnsinn am Ende siegt . . . " According to Heine, the most shocking aspects of tragedy necessarily affiliate themselves with the comic in literature: "Das Ungeheuerste, das Entsetzlichste, das Schaudervollste, wenn es nicht
unpoetisch werden soll, kann man auch nur in dem bunt-scheckigen Gewande des Lächerlichen darstellen . . . ."\(^3\)\(^4\)

Here one is reminded of the transfiguring role assigned to art by Nietzsche in *Geburt der Tragödie*, where he designates the *sublime* as the artistic subjugation of the awful and the *comic* as the artistic purgation from the nausea of the absurd (III 1, p. 53).

These comments by Schlegel and Heine on Aristophanes recall as well Nietzsche's depiction in *Geburt der Tragödie* of the Dionysian satyr chorus. There the satyr figure, as aesthetic symbol, represents tragic insight and perception of nature's truth made manifest in the "dancing" style of a robustly instinctive, life-affirming creativity.\(^3\)\(^5\) Analagous to the satyr of the early Dionysian chorus, Aristophanes' plays reveal a tragic insight on the one hand, while displaying a literary "dance of ideas"\(^3\)\(^6\) on the other.

Aristophanes, as is evident from observations made in *Geburt der Tragödie*, allies himself, in Nietzsche's view, with the true Dionysian music of Attic tragedy (III 1, pp. 73, 84, 108). Moreover, since Aristophanes constitutes a significant point of tangency in the aesthetic formulations of Nietzsche and Heine, it is not inconsistent or surprising when Nietzsche also expresses admiration for Heinrich Heine's writing style, and once again the symbol of the Dionysian satyr comes into play. Heine, for Nietzsche, possesses that "divine mischief" without which excellence in art is inconceivable; he perceives the *satyr* as inseparable
from the god! In the same passage of *Ecce homo* Nietzsche also uses the term "Musik" in praising Heine: "Den höchsten Begriff vom Lyriker hat mir Heinrich Heine gegeben. Ich suche umsonst in allen Reichen der Jahrtausende nach einer gleich süßen und leidenschaftlichen Musik" (VI 3, p. 284). Nietzsche then refers to Heine's masterful use of German and proclaims: "Man wird einmal sagen, dass Heine und ich bei weitem die ersten Artisten der deutschen Sprache gewesen sind— in einer unausrechenbaren Entfernung von Allem, was blosse Deutsche mit ihr gemacht haben" (VI 3, p. 284).

In light of these statements by Nietzsche, a closer analysis of the relationship in literary style and "Weltanschauung" between Nietzsche and his literary forerunner, Heinrich Heine, should prove valuable for an understanding of Nietzsche's "new mythology" in art. Since both Heine and Nietzsche reflect in their literary styles many of the ideas formulated by Friedrich Schlegel with regard to irony and "Romantic" poetry, Schlegel's aesthetic pronouncements will provide valid points of reference in the ensuing comparative analysis.
CHAPTER 3
Heine and Nietzsche:
Factors in the "Overcoming"
of Romanticism

The following study investigates Heinrich Heine's and Friedrich Nietzsche's stringent criticism of certain aspects of Romanticism and examines specifically the aesthetic implications of this anti-Romanticism. Heine, like Nietzsche, came early under the influence of German Romanticism. He studied under A. W. Schlegel in Bonn (1819-1820), and his poetic efforts of this period were encouraged and guided by the well known philologist.¹ Later Heine attempted to disengage himself from the influence of the Romantic movement, which he felt to be out of touch with the progressive democratic tenor of his socio-political era.

Heine's ambivalent relationship to Romanticism is determined by his own dichotomous nature, reflecting innate romantic tendencies on the one hand and an intense devotion to political and social realism—the fervor of his times—on the other.² Heine's comment in the Börne essay (1839), for example, is indicative of this Zwiespalt in his nature:
Welche Ironie des Geschickes . . . , dass eben ich dazu bestimmt war, meine armen Mitdeutschen aus ihrer Behaglichkeit hervorzugeiseln, und in die Bewegung hineinzuziehen! Ich, der ich mich am liebsten damit beschäftige, Wolkenzüge zu beobachten, metrische Wortzauber zu erklügeln, die Geheimnisse der Elementargeister zu erlauschen, und mich in die Wunderwelt alter Märchen zu versenken . . . .

This ambivalence is apparent as well in Heine's essay *Die romantische Schule*, where his critical exposure of "defects" of Romantic literature is couched in a prose at times witty and journalistic, at other times imagistic and metaphorical or sensually lyrical and nostalgic. Irony is a pervasive element of Heine's style, often infusing the lyrical, nostalgic passages as well as the more objective, journalistic prose of this work. In *Die romantische Schule* (written for the most part in 1833), Heine associates Romanticism and the Romantic School in Germany with Roman Catholicism, medievalism and political atavism. He defines the Romantic School in terms of its literature as an attempt to revive the poetry of the Middle Ages and designates medieval poetry as the melancholy passion-flower which issued from the blood of Christ. This uncanny flower, whose appearance infuses one's soul with a gruesome pleasure, might well serve, according to Heine, as symbol for Christianity itself, "dessen schauerlichster Reiz eben in der Wollust des Schmerzes besteht" (HH, Vol. VII, p. 7).

Because of the Roman Catholic Church's dogmatic condemnation of the flesh and sensual pleasures, Heine attributes to this religion the initiation of sin and
hypocrisy into this world. Further, by virtue of its promulgation of the doctrine of humility, Heine sees the Catholic Church as an ally of political despotism. Speaking optimistically, however, of the liberation of this world and its people from the yoke of a religious dogma that places primary value on something posited beyond this life, Heine asserts:

Die Menschen haben jetzt das Wesen dieser Religion erkannt, sie lassen sich nicht mehr mit Anweisungen auf den Himmel abspeisen, sie wissen dass auch die Materie ihr Gutes hat und nicht ganz des Teufels ist, und sie vindizieren jetzt die Genüsse der Erde, dieses schönen Gottesgartens, unseres unveräußerlichen Erbteils.

(HH, Vol. VII, p. 6)

Having indicated the intimate relationship of Roman Catholicism with the poetry of the Middle Ages, Heine then delineates two basic types of poetry: "Die Poesie . . . des Mittelalters trägt einen bestimmten Charakter, wodurch sie sich von der Poesie der Griechen und Römer unterscheidet. In Betreff dieses Unterschieds nennen wir erstere die romantische und letztere die klassische Poesie" (HH, Vol. VII, p. 13). The basic difference in these two types of art consists in their use of plastic forms. Romantic art endows its figures, images, and events with transcendental, esoteric meaning. In classical art, on the other hand, the events and characters stand only for themselves, they are one with the idea to be represented. Heine uses the figure of Dionysus as an example of classical art: ", . . . der Bacchus, den wir im Louvre sehen, [ist] nichts anders . . .

In assuming the task of representing or suggesting the infinite through a complicated network of symbolism, the imagination in Romantic art "macht ihre entsetzlichsten Anstrengungen das Reingeistige durch sinnliche Bilder darzustellen, und sie erfindet die kolossalsten Tollheiten, sie stülpt den Pelion auf den Ossa, den 'Parcival' auf den 'Titurel,' um den Himmel zu erreichen" (HH, Vol. VII, pp. 14-15). Heine is not condemning here the tools (imagery, symbolism, myth) of Romantic literature, only the way in which these aesthetic tools are put to use—in the service of emotionalism, mysticism and obscurantism. In contrast, Heine advocates stylistic lucidity and accomplished artistry in a literature that reflects as well immediacy with reality.4 In other words, Heine is calling for a socially and politically progressive as well as creatively accomplished art. Thus Heine's own "transvaluation of values" is reflected stylistically in his use of myth, symbolism and metaphor to reach not heaven, but earth! Heine uses these stylistic devices to celebrate this life and in so doing counteracts their use by the Romanticists to extol the "infinite"—epitomized by Novalis in the mystical "blaue Blume."
Despite his criticism of various aspects of German Romanticism, Heine nevertheless recognizes in his essay the merits of the Jena School (the early Romantics, headed principally by A. W. and Friedrich Schlegel) in the sphere of aesthetic criticism. This positive element in Heine's view of the Schlegels is made evident by his comparison of them with Lessing, whom he greatly admired. Although, in Heine's opinion, the Schlegels were inferior to Lessing in negative criticism of works of art, in the area of affirmative or "reproductive" criticism, "wo die Schönheiten eines Kunstwerks veranschaulicht werden, wo es auf ein feines Herausführen der Eigentümlichkeiten ankam, wo diese zum Verständnis gebracht werden mussten," therein the Schlegel brothers excelled (HH, Vol. VII, p. 23). Heine asserts that Lessing as well as the Schlegels fell short in regard to designing a viable aesthetic program since all three lacked a unifying "philosophy" to provide the necessary foundation for their aesthetic principles. To the Schlegels' credit, however, they did call to the attention of their followers and pupils some of the best literary works of the past—including Shakespeare. Unfortunately, in praising works of the past, attention was focused primarily on the Catholic Christian works of the medieval period, on writers like Calderon, in whom one found "die Poesie des Mittelalters am reinsten ausgeprägt, und zwar in ihren beiden Hauptmomenten Rittertum und Mönchstum" (HH, Vol. VII, pp. 24–25).
Repeatedly throughout *Die romantische Schule* Heine associates German Romanticism with feudalism, medievalism, Catholicism and provincialism. He thus places the Romantic School in opposition to his positive ideals of democracy, humanism, Protestantism and cosmopolitanism. As positive, contrasting figures to the Schlegels and the Romantic School Heine introduces into his discussion Johann Heinrich Voss, Goethe, and Napoleon. Thus, for example, we find the fall of Napoleon described as follows:

Napoleon, der grosse Klassiker, der so klassisch wie Alexander und Cäsar, stürzte zu Boden, und die Herren August Wilhelm und Friedrich Schlegel, die kleinen Romantiker, die ebenso romantisch wie das Däumchen und der gestiefelte Kater, erhoben sich als Sieger.

(HH, Vol. VII, p. 30)

In his portrayal of each of these three figures—Voss, Goethe, and Napoleon—Heine employs pagan mythic analogies and thereby reiterates another dichotomy relevant to his discussion: Christianity versus paganism. Also implied in this dichotomy are the contrasts physical decline versus sensual vitality and, as mentioned earlier, romanticism versus classicism. Correspondingly, when Heine depicts the controversy between the Romantic School and Johann Heinrich Voss, whom he describes as the man "der die romantische Schule in Deutschland schon bei ihrer Entstehung untergraben und jetzt am meisten dazu beigetragen hat sie zu stürzen" (HH, Vol. VII, p. 33), he contrasts Voss's masculine vitality and pagan robustness—". . . er gehörte ganz
zu jenem derbkräftigen, starkmännlichen Volksstamme, dem das Christentum mit Feuer und Schwert gepredigt werden musste . . ." (HH, Vol. VII, p. 36)—with the waning instincts of Roman Catholic Romanticism. Heine speaks of the German Romanticists as pilgrimaging (figuratively) to Rome, "wo der Statthalter Christi, mit der Milch seiner Eselin, die schwindüchtige deutsche Kunst wieder stärken sollte . . ." (HH, Vol. VII, p. 31). It is not the stark craftsmanship of Voss's translations and verses which Heine praises, but rather the poet's vitality in his opposition to the supernaturalism and aristocratic medievalism of German Romanticism: "... Voss wollte die klassische Poesie und Denkweise durch seine Übersetzungen befördern; während Herr A. W. Schlegel die christlich-romantischen Dichter in guten Übersetzungen dem Publikum, zur Nachahmung und Bildung, zugänglich machen wollte" (HH, Vol. VII, p. 35). Voss appears in Heine's portrayal as "den alten einäugigen Odin selbst," posing as a German schoolteacher and translating Greek poetry into German verse with the help of Thor's hammer, "um die Verse damit zurecht zu klopfen" (HH, Vol. VII, p. 36). Ultimately this borrowed pagan tool serves to deliver a powerful blow to German Romanticism as Voss uses it to strike the unfortunate poet Fritz Stolberg, "als nun Fritz Stolberg mit Eclat zur katholischen Kirche überging und Vernunft und Freiheitsliebe abschwor, und ein Beförderer des Obskurantismus wurde . . ." (HH, Vol. VII,
p. 37). The hammer here refers to Voss's booklet "Wie ward Fritz Stolberg ein Unfreier?" Heine's use of the hammer as a literary symbol to counter Romanticism anticipates Nietzsche's later use of this formidable tool (in Götzen-Dämmerung oder Wie man mit dem Hammer philosophirt)—devoid of its association with Germanic mythology, however—as symbol for his Dionysian philosophy of "active nihilism."

In portraying the friction that characterized the relationship between Goethe and the Schlegels, Heine again uses pagan mythic references to create a salient contrast. To convey Goethe's negative reaction toward the two leaders of the Romantic School, Heine surmises: "... vielleicht war es gar der altheidnische Götterzorn, der in ihm erwachte, als er das dumpfig katholische Treiben sah . . ." (HH, Vol. VII, p. 41). Whereas Voss was obliged to resort to Thor's mighty hammer, Goethe, who in his physical form and in his manner of thinking resembled the great Jupiter, "brauchte nur das Haupt mit den ambrosischen Locken unwillig zu schütteln, und die Schlegel zitterten, und krochen davon" (HH, Vol. VII, p. 41). Continuing the association with Jupiter, Heine likens Goethe to an ancient magic oak ("alte Zaubereiche") and states that the traditionalists and orthodox party were irritated to find that in the trunk of this great tree "die nackten Dryaden des Heidentums . . . ihr Hexenwesen trieben . . ." (HH, Vol. VII, p. 43). The oak is Jupiter's emblematic tree.
Heine's primary negative observations with regard to Goethe focus on his failure to grasp, or unwillingness to grasp, the "philosophical enthusiasm" of the times. Goethe took a reserved historical approach to such enthusiasm with the result that, according to Heine, his works reflected a numbness and coldness that necessarily isolated them from the stir and warmth of the period (HH, Vol. VII, p. 50). Heine's positive comments on Goethe in Die romantische Schule emphasize his "paganism" and his artistic perfection (comparable to Homer and Shakespeare). Heine associates the Faust legend with the Reformation and praises the sensualism of Goethe's Westöstlicher Divan. One should note here the "romantically" sensual quality of Heine's own imagistic prose in characterizing Goethe's work: "... und das duftet und glührt darin, wie ein Harem voll verliebter Odalischen mit schwarzen geschminkten Gasellenaugen und sehnsüchtig weissen Armen" (HH, Vol. VII, p. 58). Heine continues, commenting on Goethe's style and making simultaneously a point in reference to the poetic capacities of the German language: "... den berauschendsten Lebensgenuss hat hier Goethe in Verse gebracht, und diese sind so leicht, so glücklich, so hingezaubert, so ätherisch, dass man sich wundert wie dergleichen in deutscher Sprache möglich war" (HH, Vol. VII, pp. 58-59).

After making observations regarding Goethe's works, Heine comments on his personality and physical appearance,

Heine's identification of Romanticism with physical decline has already been indicated in the discussion of the first book of Die romantische Schule. This aspect of Romanticism is increasingly emphasized in the second and
third books. Again Heine criticizes Romanticism for not remaining earth bound—for expending its powers in the contemplation of the "infinite." The failure to remain in touch with reality has—as with the mythic giant Antaeus—resulted in the Romantic poets' loss of earthly vitality. With regard to Hoffmann and Novalis, for example, Heine relays the observation that a physician would be a more fitting judge of their art than would a literary critic, for "der Rosenschein in den Dichtungen des Novalis ist nicht die Farbe der Gesundheit, sondern der Schwindsucht, und die Purpurglut in Hoffmanns 'Phantasiestücken' ist nicht die Flamme des Genies, sondern des Fiebers" (HH, Vol. VII, pp. 106-107).

The poignant—and for our comparison of Heine and Nietzsche most significant—question is posed, however: "Aber haben wir ein Recht zu solchen Bemerkungen, wir, die wir nicht allzusehr mit Gesundheit gesegnet sind? Und gar jetzt, wo die Literatur wie ein grosses Lazarett aussieht?" (HH, Vol. VII, p. 107). Heine finally wonders whether poetry—like the pearl of an oyster—is not of its very essence the manifestation of disease and suffering.

The passage of Die romantische Schule dealing with Novalis and Hoffmann culminates in a romantically nostalgic reminiscence which is a parody of the wistful, jenseits-longing of Novalis's romantic works and which constitutes simultaneously a self-parody of Heine's own "romantic"
inclinations. The last line of this reminiscence (and the last line of book 2) terminates in romantic irony:

Unter dieser Pappel liegt jetzt Mademoiselle Sophia, und ihr hinterlassenes Andenken, das Buch in rotem Maroquin mit Goldschnitt, der 'Heinrich von Ofterdingen' des Novalis, liegt eben jetzt vor mir auf meinem Schreibtisch, und ich benutzte es bei der Abfassung dieses Kapitels.  

(Heine, Vol. VII, p. 112)

Heine begins book 3 of Die romantische Schule with a consideration of the poetic talents of the Romantic writer Clemens Brentano. Most interesting and noteworthy here is Heine's in itself metaphorical analysis of Brentano's literary style. Referring specifically to the comedy Ponce de Leon, Heine's criticism focuses with wit and metaphorical aptness on the lack of overall unity, on the anarchy of individual parts which characterizes the style of this work. Heine likens Brentano's style to a whirling "masquerade ball of words and thoughts" and remarks that here one finds a phrase strolling around "wie ein weisser Pierrot mit zu weiten schleppenden Ärmeln und allzugrossen Westenknöpfen," whereas elsewhere hopping about are "bucklige Witze mit kurzen Beinchen, wie Policinelle" (Heine, Vol. VII, p. 115). With regard to any unity which this romantic work might possess, Heine can only respond: "Das tummelt sich alles in süssester Verwirrung und nur der gemeinsame Wahnsinn bringt eine gewisse Einheit hervor" (Heine, Vol. VII, p. 115). Heine sees Brentano's poetic inspiration as caprice personified, as a lovely and delicate—but unfortunately insane—little Chinese princess, whose "zerstörungssüchtige Liebens—
"würdigkeit" and "jauchzend blühende Tollheit" infuse the reader's soul "mit unheimlichem Entzücken und lüsterner Angst" (HH, Vol. VII, p. 114). Heine's use of oxymorons is again a conspicuous stylistic device.

In book 3 Heine also discusses the merits of the Romantic poet Achim von Arnim and laments the lack of life in his works. Now, however, the criticism is expanded to encompass not only German Romanticism, but the German peoples and Germany itself: "In dem Wort 'Gespenst' liegt so viel Einsames, Murrisches, Deutsches, Schweigendes, und in dem Worte 'Französisch' liegt hingegen so viel Geselliges, Artiges, Französisches, Schwatzendes!" (HH, Vol. VII, p. 134). The political element is here once again drawn into Heine's discussion of Romanticism and the personality of France and its people set up in contrast to the German character, both socially and politically as well as artistically. Heine refers to the Bundestag in Frankfurt as an "authorized Vampire" draining the German people of their vitality and wishes that he could brandish the tricolored flag over Frankfurt to exorcise its virulent spell (HH, Vol. VII, p. 173, 136).

In contrast to the deleterious influence of the Roman Catholic Party in Germany—the "serpent" that must be crushed underfoot (HH, Vol. VII, p. 174)—Roman Catholicism in Paris had not been able to exercise a firm control since the French Revolution, at which time classical mythology was
the flowering religion there. It was on behalf of this religion that French artists, writers and poets had proselytized. At the time of the French Revolution Paris was, in Heine's view, "eine natürliche Fortsetzung von Athen und Rom" (HH, Vol. VII, p. 176). During the time of the Empire, however, a new faith arose and supplanted the former belief in the pagan gods. This new religion focused itself in the holy name, Napoleon (HH, Vol. VII, p. 176).

In these final pages of Heine's Die romantische Schule German Romanticism and Catholicism are contrasted with the humanism and Hellenism of the French, exemplified by the French Revolution and glorified in the name Napoleon. In this essay Heine invests the figure of Napoleon with mythic grandeur. He is the "classicist" and counterforce to the Christian supernaturalism and mystic medievalism of the German Romantic School. What Heine accomplishes here is the "politicization of myth" in the figure of Napoleon. Using references to the Hellenic deities, he presents this mythologized image of Napoleon in order to project his own democratic, humanistic political ideals and his this-life philosophy. In similar fashion Nietzsche will later amalgamate myth and philosophy in the figure of Dionysus and even endow his "new mythology" with aesthetic significance.

Nietzsche's relationship to Romanticism, like Heine's, consisted in an internal battle, a struggle to overcome innate romantic tendencies—tendencies manifested in his earlier (in Geburt der Tragödie, for example)
indebtedness to Schopenhauer and, above all, Richard Wagner: "Wagnern den Rücken zu kehren war für mich ein Schicksal; irgend Etwas nachher wieder gern zu haben ein Sieg" (VI 3, p. 3). Nietzsche uses the term "Selbstüberwindung" to define this overcoming of his own "romantic" inclinations (VI 3, p. 3). Richard Wagner is the quintessence of what Nietzsche understood as "decadent" and "romantic" in his time. It is appropriate, therefore, in considering Nietzsche's relationship to Romanticism to approach this theme through a discussion of his two essays devoted to Wagner, Der Fall Wagner and Nietzsche contra Wagner (1888 and 1889 respectively). The discussion of these works will concentrate on parallels which exist between Heine's and Nietzsche's views of Romanticism as a literary and cultural phenomenon.

Like Heine in Die romantische Schule Nietzsche associates Romanticism with religion (specifically, Christianity), and he associates religious "morality" with the denial of life:

Hat man sich für die Abzeichen des Niedergangs ein Auge gemacht, so versteht man auch die Moral,— man versteht, was sich unter ihren heiligsten Namen und Werthformeln versteckt: das verarmte Leben, der Wille zum Ende, die grosse Müdigkeit. Moral verneint das Leben . . .

(VI 3, pp. 3-4)

An anti-Christian bent was already apparent in Nietzsche's earlier work, Geburt der Tragödie, and was emphatically confirmed by him in the belated preface and self-criticism of that work. Here too Nietzsche rejected Romanticism and viewed it in its specifically Christian
context. In answer to the pressing question concerning the necessity for an art of metaphysical consolation, Nietzsche in the "Selbstkritik" replied:

Nein, drei Mal nein! ihr jungen Romantiker: es sollte nicht nöthig sein! Aber es ist sehr wahrscheinlich, dass es so endet, dass ihr so endet, nämlich "getröstet," wie geschrieben steht, trotz aller Selbsterziehung zum Ernst und zum Schrecken, "metaphysisch getröstet," kurz, wie Romantiker enden, christlich . . . . (III 1, p. 16)

Here one is reminded of Heine's words in Die romantische Schule regarding those "Mänaden des Himmels" who, despite all appearances to the contrary, "am Ende sich reuig und devot in einen obskuren Winkel des Firmaments verkriechen und die Sonne hassen" (HH, Vol. VII, p. 101).

In Die romantische Schule Heine used the "serpent" image metaphorically in reference to the Roman Catholic Party in Germany. In Der Fall Wagner Nietzsche too appropriates this biblical symbol, and he gives it inverted, ironic meaning by applying the image to Wagner. The parodic parallel to Christ is obvious in the following passage:

"Wagner vermehrt die Erschöpfung: deshalb zieht er die Schwachen und Erschöpften an. Oh über das Klapperschlangen-Glück des alten Meisters, da er gerade immer 'die Kindlein' zu sich kommen sah!—" (VI 3, p. 16). Wagner is for Nietzsche the artist par excellence of decadence, and this decadence is repeatedly interpreted in a religious context:

"Seine Verführungs kraft steigt in's Ungeheure, es qualmt um ihn von Weihrauch, das Missverständniss über ihn heisst sich 'Evangelium' . . . ." (VI 3, p. 15).
Like Heine, Nietzsche too associates Romanticism with disease: "Mein grösstes Erlebnis war eine Genesung. Wagner gehört bloss zu meinen Krankheiten" (VI 3, p. 4). Wagner's choice of heroes and heroines, when viewed en masse and considered as physiological types, constitute, in Nietzsche's terminology, a veritable "Kranken-Galerie" (VI 3, p. 16). The analogy here is reminiscent of Heine's discussion of the Romantic poets Hoffmann and Novalis in Die romantische Schule. There Heine referred to contemporaneous literature as resembling "ein grosses Lazarett" (HH, Vol. VII, p. 107).

In discussing decadent style, Nietzsche brings into sharp relief many of the same "defects" of romantic style—whether in music or in literature—which Heine declaims against in his critical essay. One primary flaw which both Heine and Nietzsche refer to as characteristic of Romantic art is its concentration on the smallest structural particles, neglecting or even disrupting thereby the organic unity of the work as a whole. The criticism which Heine in Die romantische Schule leveled against Brentano, that his style was characterized by a destructive anarchy of the individual constitutive elements, is now the stringent criticism which Nietzsche makes in regard to stylistic decadence: "... dass das Leben nicht mehr im Ganzen wohnt. Das Wort wird souverain und springt aus dem Satz hinaus, der Satz greift über und verdunkelt den Sinn der Seite, die Seite gewinnt Leben auf Unkosten des Ganzen
Continuing his analysis of decadent style, Nietzsche speaks of Wagner's "Unfähigkeit zum organischen Gestalten" and refers to him as a great "miniaturist" in the art of music: "... bewunderungswürdig, liebenswürdig ist Wagner nur in der Erfindung des Kleinsten, in der Ausdichtung des Details..." (VI 3, p. 22).

Heine, and Nietzsche as well, insisted on a mastery of language and style as prerequisite to creating good works of art. Whereas in their socio-political directions Heine and Nietzsche were divergent—Heine espousing a democratic humanism and Nietzsche an aristocratic individualism—, in the realm of aesthetics both rejected the "democratic" leveling of style that resulted in mediocrity. Concerning the fervor of the leftist republicans following the Paris July Revolution, Heine remarks:

"Auch die geistigen Unterschiede der Menschen wollten sie vertilgen, und indem sie alle Gedanken, die auf dem Territorium des Staates entsprossen, als bürgerliches Gemeingut betrachteten, blieb ihnen nichts mehr übrig, als auch die Gleichheit des Stils zu dekretieren."

(HH, Vol. VIII, p. 138)

In Heine's view, on the contrary, craftsmanship—a masterful skill in metrical form, for example—is essential to the writing of accomplished prose: "Ohne solche Meisterschaft fehlt dem Prosaiker ein gewisser Takt, ... und es entsteht ein geheimer Misslaut, der nur wenige, aber sehr feine Ohren verletzt" (HH, Vol. VIII, p. 353). In contrast to a democratic leveling of style, Heine calls for the manifestation of "die selbstbewusste Freiheit des Geistes"
as the highest intrinsic element of true art and emphasizes that the nature of such freedom reveals itself above all in style and form (HH, Vol. IX, p. 277). One is here necessarily reminded of Nietzsche's statement in Jenseits von Gut und Böse concerning the German writer's lack of the stylistic nuances that characterize free-spirited thought: "Der Deutsche ist beinahe des Presto in seiner Sprache unfähig: . . . auch vieler der ergötzlichsten und verwegsten Nuances des freien, freigeisterischen Gedankens," (VI 2, p. 42). Moreover, in criticizing decadent style Nietzsche likewise resorts to political analogies: "Aber das ist das Gleichniss für jeden Stil der decadence: jedes Mal Anarchie der Atome, Disgregation des Willens . . .--zu einer politischen Theorie erweitert 'gleiche Rechte für Alle'" (VI 3, p. 21).

Just as Heine places supreme emphasis on a knowledge of meter, on the ability to produce a certain rhythmic artistry in prose writing, so too Nietzsche in relation to Wagner's style of music laments the lack of melody: "Der Wagnerianer nennt zuletzt rhythmisch, was ich selbst, mit einem griechischen Spruchwort, 'den Sumpf bewegen' nenne" (VI 3, p. 38). Surveying his relationship with Wagner, Nietzsche remarks on another occasion: "Hätte ich mir selber mehr getraut: mir hat die Wagner <sche> Unfähigkeit zu gehn (noch mehr zu tanzen—und ohne Tanz giebt es für mich keine Erholung und Seligkeit) immer Noth gemacht." What Nietzsche calls for in music, on the other hand, are
"leichte, kühne, ausgelassene, selbstgewisse Rhythmen . . . ; wie als ob das eherne, das bleierne Leben durch goldene zärtliche ölgleiche Melodien seine Schwere verlieren sollte" (VI 3, p. 417).

Just as in Die romantische Schule Heine attacks the Romantic's use of symbols to suggest the infinite and thus deny this life and its earthly pleasures, Nietzsche condemns in Wagner's music its emphasis on the transcendent idea and its intimation of infinity. For Nietzsche, Wagner's music is "die Musik als 'Idee'"—es ist das Räthselreiche seiner Kunst, ihr Versteckspielen unter hundert Symbolen, ihre Polychromie des Ideals, was . . . führt und lockt . . ." (VI 3, pp. 30-31). Paralleling Heine's view in regard to literature, Nietzsche deplores in German Romantic (Wagnerian) art the lack of lucidity and real substance. What is required in art for Nietzsche is a return to nature, to life-affirmation, to health. Thus, for example, in Götzen-Dämmerung Nietzsche praises Goethe as "ein grossartiger Versuch, das achtzehnte Jahrhundert zu überwinden durch eine Rückkehr zur Natur, durch ein Hinaufkommen zur Natürlichkeit der Renaissance, eine Art Selbstüberwindung von Seiten dieses Jahrhunderts" (VI 3, p. 145). What the Halkyonier (borrowing Nietzsche's term) miss in Wagner's art, on the other hand, is precisely this: "... die leichtten Füsse; Witz, Feuer, Anmuth; die grosse Logik; den Tanz der Sterne; die übermuthige Geistigkeit; die Licht- schauder des Südens; das glatte Meer—Vollkommenheit . . ."
We are reminded here of the various laudatory comments about Goethe's style in Heine's *Die romantische Schule*. Specific parallels are most striking in Heine's observations concerning Goethe's *Westöstlicher Divan*:

Diese Prosa ist so durchsichtig wie das grüne Meer, wenn heller Sommernachmittag und Windstille . . . ;— manchmal ist aber auch jene Prosa so magisch, so ahnungsvoll, wie der Himmel wenn die Abenddämmerung heraufgezogen: und die grossen Goetheschen Gedanken treten dann hervor, rein und golden, wie die Sterne.

(HH, Vol. VII, p. 59)

In Nietzsche's essays, *Der Fall Wagner* and *Nietzsche contra Wagner*, many of the same dichotomies are established which were used by Heine in *Die romantische Schule* to structure his thesis against German Romanticism. In his essay Heine had delineated and characterized two basic literary schools: romantic (Catholic, medieval) and classical (pagan, Greek and Roman). In the "Epilog" to *Der Fall Wagner*, Nietzsche, in similar fashion, speaks of his "physiologically" derived aesthetics and divides art accordingly into two basic types: decadent (Christian, romantic) and classical ("Herren-Moral," pagan, Roman). "Classical" art is, in Nietzsche's terms, an art reflecting the "Selbstverherrlichung des Lebens"; its essence is "Dankbarkeit" (VI 3, pp. 44-46). As such this "classical" art rejects—not symbolism itself, which it espouses in consequence of its own life-affirming abundance—but the metaphysically oriented, life-denying symbolism of decadent art. As a counterforce to decadent art, Nietzsche, like
Heine, emphasizes Goethe's position in the "classical," pagan aesthetic sphere.

Corresponding to these two aesthetic divisions, there are, in Nietzsche's view, two kinds of sufferers:

... einmal die an der Überfülle des Lebens Leidenden, welche eine dionysische Kunst wollen und ebenso eine tragische Einsicht und Aussicht auf das Leben—und sodann die an der Verarmung des Lebens Leidenden, die Ruhe, Stille, glattes Meer oder aber den Rausch, den Krampf, die Betäubung von Kunst und Philosophie verlangen. Die Rache am Leben selbst—die wollüstigste Art Rausch für solche Verarmte! (VI 3, p. 423)

Nietzsche sees himself as belonging to the former group, which desires a Dionysian art and tragic insight; Wagner and Schopenhauer, on the other hand, epitomize the decadent artist of impoverished vitality. To take up the banner against decadence in art and life, to be the antipode of such decadence, was for Nietzsche an artistic and philosophic mission that required first and foremost the self-mastery to overcome his own decadent tendencies.

As Heine had extended the dichotomies of his thesis to encompass the realm of politics, so too Nietzsche in Nietzsche contra Wagner ultimately expands his discussion to include a cultural comparison of France and Germany. The French artists of Nietzsche's time, though positively evaluated as "die ersten Künstler Europas von weltliterarischer Bildung" (VI 3, p. 426), are nonetheless decadent, and France itself, as the cultural home of these artists, is associated with the pessimism of Schopenhauer and the romanticism of Wagner. Germany ranks far below France in Nietzsche's evaluation, however. With regard to
Germany's comprehension of Schopenhauer and of himself, for example, Nietzsche remarks: "... er war ein Zufall unter Deutschen, wie ich ein solcher Zufall bin—die Deutschen haben keine Finger für uns, sie haben überhaupt keine Finger, sie haben bloß Tatzen" (VI 3, p. 425). Nor can the Germans really grasp Richard Wagner, not to mention Heinrich Heine. Referring to Germany's reception of Heine, Nietzsche proclaims: "Was wüsste deutsches Hornvieh mit den délicatess des einer solchen Natur anzufangen!" (VI 3, p. 425).

The positive as well as negative implications associated with Schopenhauer, Wagner, and the French Romanticists in this passage reveal the underlying affinity which Nietzsche—despite his battle against decadence—felt for the artists of Romanticism. The significance of this affinity becomes clear when we realize that, in Nietzsche's view, Romantic art might be regarded as a stage in the development toward a higher—Dionysian—form of art. Thus he states in one of the Nachgelassene Fragmente from the period 1885-1886:

Es ist zuletzt eine Frage der Kraft: diese ganze romantische Kunst könnte von einem Überreichen und willensmächtigen Künstler ganz ins Antiromantische oder --um meine Formel zu brauchen--ins Dionysische umgebogen werden, ebenso wie jede Art Pessimismus und Nihilismus in der Hand des Stärksten nur ein Hammer und Werkzeug mehr wird, mit dem man sich ein neues Paar Flügel zusetzt. (VIII 1, p. 109)

It is apparent from the previous discussion of Heine's Die romantische Schule and Nietzsche's two essays on Wagner that what both Heine and Nietzsche admired in a work of art was wit and imagination, the dance of ideas. Both
deplored, however, the mystic obscurantism and lack of stylistic craftsmanship that, in their views, marred much Romantic literature. Instead they advocated stylistic lucidity and organic unity. Emphatically rejecting the spectre of metaphysics which plagued Christian Romantic art, Heine and Nietzsche espoused a diesseits philosophy and called for an art focused on reality and infused with life-affirmation. Finally, it is important to note that neither Heine nor Nietzsche objected to the artistic tools (imagery, symbolism, myth, etc.) of Romantic literature, but only the manner in which these stylistic devices had been put to use.
CHAPTER 4
Heine and Nietzsche
Das Dionysische: Cultural Directive
and Aesthetic Principle

The emblem for Nietzsche's new philosophy and the pervasive concept of his new aesthetic program is the mythic, symbolic figure of Dionysus. Despite Nietzsche's assertion that he was the first to seriously consider the Dionysian phenomenon in an approach to understanding the vitality of the more ancient, still vibrant and "self-overflowing" Hellenic instinct (VI 3, p. 152), the concept of the Dionysian had been fairly extensively treated in German literature prior to Nietzsche, most notably among the Romantics.¹ The Dionysian had been a serious topic, for example, in the works of Heinrich Heine and earlier in the writings of Friedrich Schlegel. E. M. Butler even assigns to Heine's Götter im Exil an inspirational role with regard to Nietzsche's Dionysian treatment in Geburt der Tragödie.² A consideration of Nietzsche's more mature rendering of the Dionysian in Götzen-Dämmerung proves to be particularly informative in light of Nietzsche's aesthetic program and provides as well a fertile source for a comparative discussion of the Dionysian principle in Nietzsche and Heine.³
In Nietzsche's *Götzen-Dämmerung* the Dionysian is associated with *Hinaufkommen* to nature, to robust instincts and to *Heiterkeit* as the manifestation of an unqualified affirmation of existence (VI 3, pp. 51, 144). Thus, for example, number 6 of "Sprüche und Pfeile" reads: "Man erholt sich in seiner wilden Natur am besten von seiner Unnatur, von seiner Geistigkeit . . ." (VI 3, p. 54). In further approbation of the instincts, number 11 of "Das Problem des Sokrates" concludes: "Die Instinkte bekämpfen müssen—das ist die Formel für decadence: so lange das Leben aufsteigt, ist Glück gleich Instinkt.—" (VI 3, p. 67).

"Die 'Vernunft' in der Philosophie" of *Götzen-Dämmerung* expresses Nietzsche's affirmation of the senses and of the sensory perception of the world as a constant flux of becoming and passing away: "Sofern die Sinne das Werden, das Vergehn, den Wechsel zeigen, lügen sie nicht . . . . . . Die 'scheinbare' Welt ist die einzige: die 'wahre' Welt ist nur hinzugelogen . . . ." (VI 3, p. 69).

In these assertions Nietzsche counters the "idiosyncratic" goal of philosophers to grasp life as static "being," as something that "is." In their efforts to superimpose permanency or constancy as the essence of existence, they naturally refute not only the "becoming" aspect of life, but the body and its sensory evidence as well: "—Und weg vor Allem mit dem Leibe, dieser erbarmungswürdigen idée fixe der Sinne! . . . ." In their denial of "becoming," such philosophers function as
mummifiers who operate with and produce only Begriffs-Mumien: "Sie tödten, sie stopfen aus, diese Herren Begriffs-Götzendiener, wenn sie anbeten,—sie werden Allem lebensgefährlich, wenn sie anbeten" (VI 3, pp. 68-69).

Nietzsche further envisioned his formulation of the Dionysian as a process of world redemption:

Dass Niemand mehr verantwortlich gemacht wird, dass die Art des Seins nicht auf eine causa prima zurück-geführt werden darf, dass die Welt weder als Sensorium, noch als "Geist" eine Einheit ist, dies erst ist die grosse Befreiung,—damit erst ist die Unschuld des Werdens wieder hergestellt . . . . (VI 3, pp. 90-91)

To accomplish such redemption is tantamount to lifting a burdensome weight from the collective conscience of the world. Christianity and its "widernatürliche" morality had encumbered mankind with a doctrine antagonistic to the very instincts of life preservation and enjoyment (VI 3, p. 79). As the counterforce to such morality, Dionysian Rausch represents for Nietzsche not only the life-giving creative impetus associated with human sexuality and procreation, but also the inspirational force which functions in the sphere of artistic creation: "Damit es Kunst gibt, damit es irgend ein ästhetisches Thun und Schauen giebt, dazu ist eine physiologische Vorbedingung unumgänglich: der Rausch" (VI 3, p. 110). The essence of Rausch is the sensation of enhanced power, of emotional and physical abundance. In the Dionysian mysteries of Greece and in the Dionysian state as a psychological phenomenon, Nietzsche perceived the vital basis of the Hellenic instinct—namely, its "Wille zum Leben" (VI 3, p. 153).
Transposed to the realm of aesthetics, these various statements concerning the Dionysian phenomenon constitute a rejection on Nietzsche's part of literary representation couched in abstract, conceptualized, ultra-rational thought in favor of the language of imagery with its potential for symbolism and fluid association. One recalls that in the "Vorrede" to Geburt der Tragödie Nietzsche had already renounced his former reliance on the language of abstraction, on formulas borrowed from Schopenhauer and Kant (III 1, pp. 13-14), and in Geburt der Tragödie itself the Dionysian dithyramb is depicted as the symbolic expression of nature (III 1, p. 29). Here Nietzsche indicates not only the significance of imagery and symbolism, but also of music and dance to an aesthetic concept of the Dionysian:

Jetzt soll sich das Wesen der Natur symbolisch ausdrücken; eine neue Welt der Symbole ist nöthig, einmal die ganze leibliche Symbolik, ... die volle, alle Glieder rhythmisch bewegende Tanzgebarde. Sodann wachsen die anderen symbolischen Kräfte, die der Musik, in Rhythmik, Dynamik und Harmonie, plötzlich ungestüm.

(III 1, pp. 29-30)

Nietzsche's "Dionysian aesthetics" thus constitutes a liberation and affirmation of the senses and Dionysian symbolism is in tune with sensory perception and its reflection of the fluctuating multiplicity of nature; Dionysus is himself a symbol of nature's constant flux, of the eternal "becoming" in nature (VI 3, pp. 153-154). Correspondingly, Nietzsche's aesthetics rejects a methodical, rationalistic approach to literary structuring and advocates an instinctual, associational aesthetic pattern;
Dionysian "music" is best expressed through organic and symphonic organization.

In such a literary organization where each element, each word or image, is a key to the whole though stylistic and thematic associations, meaning reverberates through the collective of the individual parts and thus through the entire artistic entity, establishing an organic unity. It is precisely this quality of thematic reverberation which Nietzsche praises in the mosaic-like structure of the Horatian ode, "dies Mosaik von Worten, wo jedes Wort als Klang, als Ort als Begriff, nach rechts und links und über das Ganze hin seine Kraft ausströmt . . ." (VI 3, p. 149).

To appreciate or produce such art requires a unique power of perception such as, in Nietzsche's view, characterizes the Dionysian man:

Es ist dem dionysischen Menschen unmöglich, irgend eine Suggestion nicht zu verstehen, er übersieht kein Zeichen des Affekts, er hat den höchsten Grad des verstehenden und errathenden Instinkts, wie er den höchsten Grad von Mittheilungs-Kunst besitzt.

(VI 3, pp. 111-112)

Nietzsche also emphasizes in conjunction with such power of perception the Dionysian quality of spiritual and intellectual buoyancy, which he then further associates with the concept of "dance." Carrying the analogy to its logical conclusion, Nietzsche maintains that in order to produce a highly accomplished literary art, one must learn to "dance" with the pen. He fears, however, that such a statement will only induce bewilderment in the minds of his German readers. One need only read German books to see how far the German
artist is from the ready comprehension or production of Dionysian art:

Man lese deutsche Bücher: nicht mehr die entfernteste Erinnerung daran, dass es zum Denken einer Technik, eines Lehrplans, eines Willens zur Meisterschaft bedarf, — dass Denken gelernt sein will, wie Tanzen gelernt sein will, als eine Art Tanzen . . .

Wer kennt unter Deutschen jenen feinen Schauder aus Erfahrung noch, den die leichten Füsse im Geistigen in alle Muskeln überströmen!

(VI 3, p. 103)

We have already noted that E. M. Butler considered Heine's Götter im Exil (1853) to have been an inspirational source for Nietzsche's conception of the Dionysian. In this work Heine describes the transformation of the ancient Greek and Roman nature cults into rites of satanic worship and the consequent demonization of pagan deities brought about by the Christian Church, "als der wahre Herr der Welt sein Kreuzbanner auf die Himmelsburg pflanzte, und die ikonoklastischen Zeloten, die schwarze Bande der Mönche, alle Tempel brachen und die verjagten Götter mit Feuer und Fluch verfolgten" (HH, Vol. X, p. 93). According to the Church these pagan "demons," once ousted from Olympus, established habitation in old temple ruins and enchanted forests and sought by means of their seductive "devil" arts—"durch Wollust und Schönheit, besonders durch Tänze und Gesang"—to lure the weak among Christians to spiritual apostasy (HH, Vol. X, p. 91). There is, to be sure, irony on Heine's part in conveying this consignment of sensual pleasure, beauty, dance and song to the realm of "evil" arts. Götter im Exil is itself a composite and fanciful recounting of the various forms and occupations which,
according to old legends and chronicles, the pagan gods were forced to assume here on earth in an effort to preserve themselves from persecution at the hands of the new religion. With the encroachment of Christianity—"die unselige Katastrophe" (HH, Vol. X, p. 110)—the highest of the pagan immortals, namely Zeus, was forced into solitary exile on an island at the North Pole, where he subsists by raising rabbits. The depiction here is sympathetic to the once powerful king of Olympus, but Heine does not doubt that there are those—"die Nachkommen jener unglücklichen Ochsen, die als Hekatomben auf den Altären Jupiters geschlachtet wurden"—who feel avenged and even take sadistic comfort in the contemplation of the god's fate (HH, Vol. X, p. 120).

The motive of revenge, which Heine in this passage ascribes to the progeny of ancient sacrificial oxen, appears in Nietzsche's Götzen-Dämmerung as the motivating force that gives rise to Christianity. Thus, for example, Nietzsche describes Christianity as "der Gesammt-Aufstand alles Niedergetretenen," as "die unsterbliche Tschandala-Rache als Religion der Liebe" (VI 3, p. 96). It is important to note here as well that the ox, or cow, or herd animal metaphor is also a conspicuous literary device in Nietzsche's works, where its meaning parallels to an extent Heine's usage in Götter im Exil. For Nietzsche the symbol of the Heerden-thier implies the revenge against life of the downtrodden or weak, and the term Heerden-Verthierung denotes the leveling, negating "morality" of Christianity (and other established
"liberal institutions") in contrast to the life-affirmation of the Dionysian (VI 3, pp. 133-134).

With the advent of Christianity the fate of Dionysus, according to Heine's account in Götter im Exil, is somewhat more favorable than that of Zeus. The pagan God of the Vine finds a safe haven, ironically enough, by donning the cowl and becoming the superior of a Franciscan monastery in Tirol. With him, and posing as monastic chef and keeper of the wine cellar respectively, are his former companions in Hellenic myth, Silenus and Pan. Their drab disguises are joyfully and disdainfully cast off only once each year on the occasion of a clandestine Bacchic revival held in the seclusion of a Tirol forest. Heine portrays this pagan ritual as the "Freudentanz des Heidentums," the "Cancan der antiken Welt," performed to celebrate the "divine deliverer" and "savior of sensual pleasure"—designations recalling the "redemptive" aspect of Nietzsche's Dionysian concept in Götzen-Dämmerung. The unrestrained dancing and reveling—in pain as well as pleasure—which then takes place is, Heine proclaims, entirely without the veil of hypocrisy, without the intervening "Sergeants-de-ville" of an imposed spiritu-alistic morality (HH, Vol. X, p. 99).

In bringing "aufs Tapet" this mythic theme concerning the demonization of the pagan deities with the advance of Christianity, Heine confesses that the mytho-logical theme itself was not novel to literature, but nevertheless claims for himself a uniqueness in regard to
its manner of presentation. The subject matter had, for example, long since been treated by scholarly antiquarians and compilers in their venerable folio and quarto volumes, "in diesen Katakomben der Gelehrsamkeit, wo zuweilen mit einer grauenhaften Symmetrie, die noch weit schrecklicher ist als wüste Willkür, die heterogensten Gedankenknöchen aufgeschichtet . . ." (HH, Vol. X, p. 92). Furthermore, Heine admits that the topic had even found expression in the works of the most modern scholars, "aber sie haben es so zu sagen eingesargt in die hölzernen Mumienkästen ihrer konfusen und abstrakten Wissenschaftssprache, die das große Publikum nicht entziffern kann und für ägyptische Hieroglyphen halten dürfte" (HH, Vol. X, p. 92). In praise of his own original treatment of the theme, Heine then states:


In these assertions by Heine one recognizes various parallels to Nietzsche's comments in Götzen-Dämmerung. Heine's disdain for an all too scholarly—"grauenhafte"—symmetry is reflected in Nietzsche's declared distrust and avoidance of "Systematikern" ("Sprüche und Pfeile" No. 26 in VI 3, p. 57). The will to impose systematization reveals, Nietzsche claims, a certain lack of integrity. Another most striking parallel to Heine's Götter im Exil passage is contained in Nietzsche's expressed attitude toward the language of abstraction (in "Die 'Vernunft' in der
Philosophie") concocted by philosophers who consider it an honor bestowed when they mummify their subject matter and create in the process erudite Begriffs-Mumien; this "Ägypticismus" reflects hatred of the concept of "becoming" and thus enmity toward life itself (VI 3, p. 68). Nietzsche's Dionysian formulation represents, on the other hand, an Heraufkommen to nature, a liberation of the instincts to life, and thus constitutes a countermeasure and counterstyle to such "Egyptianism." In the passage of Götter im Exil just observed Heine likewise lauds his style and views it as a veritable "resurrection"—a "conjuring up into actual life"—of his mythological subject matter.

What Heine in Götter im Exil had conveyed in narrative form, and Nietzsche later presented aphoristically in his Götzen-Dämmerung, is expressed in the form of a ballet-scenario in Heine's "Die Göttin Diana" (1846), a work assigned by Heine himself to the saga cycle of Götter im Exil. In "Die Göttin Diana" we find once again on Heine's part a thematic juxtaposing of the robust pagan element with the hypocrisy and forced inhibition of a spiritualistic morality. Again the dance motif is of paramount importance to this theme.

In the "Vorbemerkung" Heine states that "Die Göttin Diana" was conceived as a "Balletsujet" in response to a request made by the director of the London Theater (HH, Vol. X, p. 123). The predominance of the dance motif in this sketch is appropriate not only to its originally
projected theater purpose, but also to the expression of its mythological subject matter, particularly in relation to the Dionysian. In this literary "Pantomime" (HH, Vol. X, p. 123), Heine integrates form and content, using the imagery of music and dance to convey the life-affirmation, love of nature and robust sensualism of paganism on the one hand; while on the other, aptly employing the same medium to portray the sensual suppression, the unnaturalness and social conformity characteristic of a German knight's medieval milieu.

This function of the dance motif is perhaps most salient in the second ballet scene. The setting of this "tableau" is the expansive hall of the medieval knight's Ritterburg on the occasion of a great ball to which the knights and ladies of the region have been invited. The knight's wife, dressed in an "enganliegenden, spitzkrängigen Chatelaine-Kostüm"—indicative of the "tight-fitting," suppressive morality of the period—expresses her wifely affection "durch ehrsam gemessene Pas" while the knight's fool parodies her movements by means of the "most baroque" springs and leaps. When the knights and ladies arrive for the ball, they are described as "ziemlich steife, bunte Figuren, im überladensten Mittelalter-Putz"—again reflecting the cumbersome, superimposed nature of medieval mores. The ball is appropriately opened with a "gravi-
tätisch germanischer Walzer." The local chancellor and his scribes, dressed in officious black, dance the well-known
period dance, the Fackeltanz. While the knight's fool derisively directs the rhythm of the orchestra for the Fackeltanz within, the resounding of trumpet flourishes penetrates the great hall from without. This trumpet music announces the arrival of unfamiliar guests. The masked figures of Diana, Apollo and Dionysus, together with their retinues, are admitted to the hall, and their accompanying music and unreserved dancing temporarily disrupt the methodical and affectations pomp of the ball, astounding the stiffly and ceremoniously arrayed knights and ladies. Only the fool, Heine observes, "gibt seinen behaglichsten Beifall zu erkennen und macht wollüstige Kapriolen" when the host knight himself, enraptured by the Dionysian music of cymbals and tambourines, is absorbed into the revelry and even leads his new guests in executing "die rasend lustigsten Tänze" (HH, Vol. X, pp. 126-127).

When the goddess Diana casts off her mask, the knight and the fool both throw themselves at her feet. In response Diana dances her most nobly divine dance and communicates to the knight her intention to travel to the Venusberg, where he may find her later. This episode unleashes the hitherto inhibited emotions of the knight's wife, and a dancing "duel" ensues, "wo griechisch heidnische Götterlust mit der germanisch spiritualistischen Haustugend einen Zweikampf tanzt" (HH, Vol. X, p. 128). The scene concludes when Diana, bored with the "Pas-de-deux" and casting scornful glances at the knightly congregation,
abruptly exits with her Greek companions. The knight tries to follow, but is subdued by his wife and servants. Outside the jubilant sounds of Dionysian music are heard; inside the interrupted Fackeltanz stiffly recommences.

In this second scene of the ballet sketch the role of the knight's fool is particularly noteworthy. By lending his approbation to the revelry of the mythic intruders and parodying the suppressive medieval milieu of the ball proper, he functions as a reflection of the knight's own long suppressed inner drives. This interpretation is reinforced when the fool joins the knight in protests of love to Diana. Nietzsche too, it may be noted, ascribes to foolishness—even pure foolishness—a salutary role. Thus, for example, one reads in Götzen-Dämmerung: "In solchen Zeitaltern hat die Kunst ein Recht auf reine Thorheit,—als eine Art Ferien für Geist, Witz und Gemüth. Das verstand Wagner. Die reine Thorheit stellt wieder her . . ." (VI 3, p. 124).

In the third scene of the ballet sketch, the knight desperately pursues and ultimately encounters Diana, but only to be challenged and killed before the couple can enter the Venusberg together. The knight dies at the hands of the religious zealot, the faithful Eckart, who exits the scene proud at having "saved" the knight from spiritual perdition in the pagan Venusberg.

The fourth and final tableau of "Die Göttin Diana" is set in the Venusberg itself:

(HH, Vol. X, p. 131)

The description here emphasizes the lush intertwining of the natural and the imaginative, and underscores Heine's own aesthetic blending of sensual realism and fanciful imagination. The atmosphere of the Venusberg is permeated by music, which presently transforms itself from "das süsste dolce far niente" into "die wollüstigsten Freudenlaute" (HH, Vol. X, p. 132). This musical transformation introduces an erotic "Pas-de-deux" by Frau Venus with the legendary Tannhäuser as her partner. The dancing culminates in exuberant, unrestrained quadrilles as others join them. This wild pleasure is suddenly interrupted, however, by a mournful music piercing the Venusberg. Diana, followed by her nymphs bearing the body of the German knight, enters the scene. The body of the knight becomes the focal point of this final tableau, as the distraught Diana vainly implores Frau Venus to restore him to life. At this point the music abruptly changes, and ensuing tones of calm and harmony announce the appearance of Apollo to the left of the scene. The entrance of Dionysus and his maenads on the right is accompanied by another musical transition, this time into sounds expressing "jauchzende Lebensfreude" (HH, Vol. X, p. 133). Apollo is the first to attempt the knight's resurrection, but the sweetest tones of the Apollonian lyre are only fleetingly effectual. The task of
restoring life ultimately and appropriately falls to Dionysus, "der Gott der Lebenslust" (HH, Vol. X, p. 133). From the Bacchic melodies and maenadic dances that follow radiates an "allmächtige Begeisterung," and the scene climaxes as the knight rises and drinks from the Dionysian goblet of wine (HH, Vol. X, p. 134). The "Festival of the Resurrection" (HH, Vol. X, p. 134) then properly commences with the knight himself—soon joined by Diana—performing the boldest and most intoxicated dance steps. The scene concludes with Diana and the knight kneeling at the feet of Frau Venus, who bestows on each a rose wreath crown. One recalls here the significance of the rose wreath crown as a symbol in Nietzsche's Dionysian aesthetics. It is a "Rosenkranz-Krone" which Zarathustra the "dancer" casts to the "higher men" as he commissions them to learn the art of dance and laughter. It is this passage of his Zarathustra which Nietzsche quotes in the introductory criticism of Geburt der Tragödie (III 1, p. 16).

The significance of the mythic Dionysian element as indicative of life-affirmation, of the sexually oriented life-giving force per se, is obvious in Heine's balletsujet. The fact that the Dionysian is relevant as well to Heine's aesthetics is reflected in the dual aspect of dance and music in this literary sketch. Music and dance, as both formative and thematic components of "Die Göttin Diana," are appropriate not only to the expression of Heine's mythological subject matter—music and dance are intrinsic to the
mythic conceptions of Apollo and Dionysus—but provide as well revealing formative analogies to Heine’s literary style in general, a style which rejects prosaic systematization and scientific abstraction and relies rather on the natural, instinctive power of lyrical language and sensual imagery. The images of dance and music in this literary sketch ("Die Göttin Diana" did not materialize as a ballet piece and was then published as a "Nachtrag" to Götter im Exil) function evocatively and symbolically, often assuming the role of a literary leitmotif. The aesthetic framework which results parallels aesthetic views expressed in Nietzsche’s Geburt der Tragödie and, more specifically, in the later Götzen-Dämmerung. Most striking are the analogies to Heine’s "Göttin Diana" in Nietzsche’s portrayal of the various aesthetic aspects or manifestations of the Dionysian. The vital relationship of music and dance to Nietzsche’s Dionysian conception has already been pointed out. In number 11 of his "Streifzüge" Nietzsche then relates: "Der Schauspieler, der Mime, der Tänzer, der Musiker, der Lyriker sind in ihren Instinkten grundverwandt und an sich Eins . . ." (VI 3, p. 112). With the symbolic integration of dance and music into its thematic rendering of Dionysian vitality, Heine’s literary "pantomime" is a remarkable anticipation of Nietzsche’s later Dionysian formulations. Furthermore, the fact that in Götter im Exil Heine considered his literary style in terms of a "resurrection" (HH,
Vol. X, p. 92) of his mythic subject matter reinforces the association of the Dionysian with Heine's aesthetics.

Finally, both Heine and Nietzsche viewed art as a means of ushering in a new philosophy of life, a new Diesseitigkeit. The first step in this direction was the infusion of life and life-affirmation into the form as well as substance of art, the literary liberation of the instinctual and the sensual executed with the aesthetic skills of an accomplished craftsman, with the buoyant mastery of one who has learned his literary art as a kind of dance.
CHAPTER 5

The Dancing Satyr:
Irony and "progressive Universalpoesie"

The significance for Nietzsche of dance and laughter as the counterpart to Dionysian insight was already apparent in the "Selbstkritik" to Die Geburt der Tragödie—particularly in Zarathustra's summoning of the young Romanticists to master the art of dance and laughter even if they were to remain nevertheless fundamentally pessimists: "... ihr solltet lachen lernen, meine jungen Freunde, wenn anders ihr durchaus Pessimisten bleiben wollt ..." (III 1, p. 16).

Then in Nietzsche contra Wagner Nietzsche refers to the defiant cheerfulness and life-affirmation of the Dionysian man:

"Der Reichste an Lebensfülle, der dionysische Gott und Mensch, kann sich nicht nur den Anblick des Furchtlichen und Fragwürdigen gönnen, sondern selbst die furchtbare That und jeden Luxus von Zerstörung, Zersetzung, Verneinung,—bei ihm erscheint das Böse, Sinnlose und Hässliche gleichsam erlaubt, wie es in der Natur erlaubt erscheint, in Folge eines Überschusses von zeugenden, wiederherstellenden Kräften, welche aus jeder Wüste noch ein üppiges Fruchtland zu schaffen vermag."

(VI 3, pp. 423-424)

Throughout Nietzsche's works the Dionysian is associated not only with laughter, and with the fluidity and
lightness of music and dance, but also with tragic insight.

Thus again in Götzen-Dämmerung ("Was ich den Alten verdanke") he proclaims:

Das Jagen zum Leben selbst noch in seinen fremdesten und härtesten Problemen; der Wille zum Leben, im Opfer seiner höchsten Typen der eignen Unerschöpflichkeit frohwerdend—das nannte ich dionysisch, das errieth ich als die Brücke zur Psychologie des tragischen Dichters.

(VI 3, p. 154)

The primary question concerns the aesthetic manifestations of this defiant cheerfulness. In this regard Ernst Behler has observed, for example, the relationship between literary irony and Zarathustra's rose wreath crown of laughter: "Die ironische Natur dieses Lachens ergibt sich aber aus der mit ihm verbundenen Verstellung, nämlich aus der Tatsache, dass die Krone des Lachens in Wirklichkeit eine Dornenkrone ist." This correlation between laughter and seriousness or suffering is confirmed in number 107 of the second book of Die fröhliche Wissenschaft ("Unsere letzte Dankbarkeit gegen die Kunst"). Here Nietzsche asserts:

Und gerade weil wir im letzten Grunde schwere und ernsthafte Menschen und mehr Gewichte als Menschen sind, so thut uns Nichts so gut als die Schelmenkappe: wir brauchen sie vor uns selber—wir brauchen alle übermütige, schwebende, tanzende, spottende, kindische und selige Kunst, um jener Freiheit über den Dingen nicht verlustig zu gehen, welche unser Ideal von uns fordert.

In the same vein, Nietzsche in Nietzsche contra Wagner ("Der Psycholog nimmt das Wort") considers the guise of cheerfulness often worn by those who suffer most profoundly, who avail themselves of cheerfulness because they want to be misunderstood. Such free, defiant spirits would
gladly conceal and deny that they are fundamentally broken, disconsolate hearts. So it is, Nietzsche states, in the case of Hamlet: "... und dann kann die Narrheit selbst die Maske für ein unseliges allzugewisses Wissen sein.—" (VI 3, pp. 433-434). It is, moreover, precisely because of his profound insight and suffering that the Dionysian artist worships at the surface and believes "an Formen, an Töne, an Worte, an den ganzen Olymp des Scheins"; and he delights in "eine spöttische, leichte, flüchtige, göttlich unbehelligte, göttlich künstliche Kunst, welche wie eine reine Flamme in einen unbewölkten Himmel hineinlodert!" (VI 3, pp. 436-437).

In Nietzsche's observations on Greek mythology and tragedy the duality of tragic insight on the one hand and "cheerfulness" on the other manifests itself in the image of the Dionysian satyr. The dancing and singing satyr, from which the chorus of Greek tragedy derived, was companion and minister to the god Dionysus and as such was initiated into the god's suffering and tragic insight. The Greek satyr chorus incorporated both subjective and objective traits, sympathizing with the tragic hero while simultaneously imparting objective, universal wisdom (III 1, p. 59). The satyr was, moreover, himself a symbol of nature's strongest impulses and instincts, an image of the sexual omnipotence of nature as well as herald of her wisdom and artistry (III 1, p. 54). Aesthetically the paradoxical figure of the satyr, representing life-affirming vitality on the one hand and tragic insight into the universal structure on the
other, relates to the concept of irony as an expression of the awareness of incongruity and contradiction. Furthermore, since the communication and comprehension of irony depends on the interrelation of intimation with direct expression, the intuitive and empathic powers of writer and reader are brought into play. This correlates significantly with Nietzsche's emphasis on the Dionysian artist's manifestation of the highest level of "interpreting and divining instincts" (VI 3, p. 112). In one of his most laudatory comments regarding Heinrich Heine, Nietzsche associates Heine with the mythic satyr, praising the "divine mischief" that characterizes Heine's style: "Er besass jene göttliche Bosheit, ohne die ich mir das Vollkommne nicht zu denken vermage,--ich schätze den Werth von Menschen . . . darnach ab, wie nothwendig sie den Gott nicht abgetrennt vom Satyr zu verstehen wissen" (VI 3, p. 284). The appropriateness of this association is most apparent when we recognize that the interrelatedness of tragedy and comedy, of suffering and "foolishness" or irony, plays a profoundly significant role in Heine's Weltanschauung and aesthetics as well. Heine's comments in Die romantische Schule in particular further reveal the essential similarities between his aesthetic views and those of Friedrich Nietzsche.

In Die romantische Schule Heine criticizes Friedrich Schlegel—the foremost theorist of the German Romantic School—for his abstractness (in Lucinde) and for his lack of a fundamental "philosophy" to make his aesthetic princi-
Although this latter criticism at first appears vague, its significance is elucidated by other comments in Heine's essay, specifically those in relation to Aristophanes and Laurence Sterne. What these writers possess is a specific type of Lebensphilosophie to which Heine felt a deep affinity. With regard to Aristophanes, for example, Heine states: "Darum eben ist Aristophanes so gross, weil seine Weltansicht so gross war, weil sie grosser, ja tragischer war als die der Tragiker selbst, weil seine Komödien wirklich 'scherzende Tragödien' waren . . ." (HH, Vol. VII, pp. 83-84). In praise of Laurence Sterne Heine proclaims: "Auch der Verfasser des 'Tristram Shandy,' wenn er sich in den rohesten Trivialitäten verloren, weiss uns plötzlich, durch erhabene Übergänge, an seine fürstliche Würde, an seine Ebenbürtigkeit mit Shakespear zu erinnern" (HH, Vol. VII, p. 143). From the pallid goddess of tragedy Sterne had acquired great insight into and compassion for the suffering and tragedy of existence. From the "rosy goddess" of laughter and jest, however, he received as counterbalance to this tragic insight, the guise of comedy, the fool's bells, witty roguishness, and bold, defiant jooviality (HH, Vol. VII, p. 144). Both Aristophanes and Laurence Sterne reflect in their works a tragic Weltanschauung counterbalanced by defiant humor. This dualistic perspective pervades the subject matter and style of their
works, resulting in the interrelation and interplay of comic and tragic substance in a fluid, mocking, ironic style.

In Nietzsche too one finds very positive allusions to Aristophanes. Declaring in *Jenseits von Gut und Böse* that the most daring and delightful nuances of language and style were foreign to the German writers of his day, Nietzsche remarked: "So gut ihm der Buffo und der Satyr fremd ist, . . . so gut is ihm Aristophanes . . . unüber­setzbar" (VI 2, p. 42). In *Geburt der Tragödie* Nietzsche had, moreover, allied Aristophanes with the true spirit of Dionysian "music" through the observation that the olfactory sense of Aristophanes had perceived the approaching degeneration of culture in the figures of Socrates and Euripides. An analogous statement in *Ecce homo* establishes Nietzsche's affinity for Aristophanes. There Nietzsche proclaims: "Mein Genie ist in meinen Nüstern" (VI 3, p. 364). Whoever, according to Nietzsche, not only understands the word Dionysian, but comprehends himself in that term, needs no refutation of Plato, or Christianity, or Schopenhauer—". . . er riecht die Verwesung . . ." (VI 3, p. 310). In the preface to the same work, Nietzsche then affirms his own association with the satyr figure: "Ich bin ein Jünger des Philosophen Dionysos, ich zöge vor, eher noch ein Satyr zu sein als ein Heiliger" (VI 3, p. 256).

Whereas Nietzsche credits himself with the transposition of the Dionysian into a "philosophical pathos" (VI 3, p. 310), and Heine in *Die romantische Schule* criticized
Friedrich Schlegel for lacking a tragic philosophical foundation; it is nevertheless crucial to realize that in this regard—in the relationship of philosophy to poetry—as well as in various other respects, Friedrich Schlegel was a significant precursor of Heine and Nietzsche. Friedrich Schlegel had, for example, recognized the tragic foundation of Aristophanic comedy and even perceived in Aristophanes' works a significant association with his own poetic ideals. Then in the "Epochen der Dichtkunst" of the Gespräch über die Poesie Schlegel applies musical analogies—analogies integral to the concept of "progressive universal poetry" as well as to Nietzsche's concept of Dionysian form and style—in praise of ancient comedy: "... so ward hier eine verschwenderische Fülle von Erfindung als Rhapsodie kühn hingeworfen, mit tiefem Verstand im scheinbaren Unzusammenhang" (KA, Vol. II, p. 293).

Regarding the amalgamation of poetry and philosophy, Schlegel had stated: "Universalität ist Wechselsättigung aller Formen und aller Stoffe. Zur Harmonie gelangt sie nur durch Verbindung der Poesie und der Philosophie ..." (KA, Vol. II, p. 255). Thus one of the criteria of "progressive universal poetry" as stipulated in Athenäum fragment 116 is its mission to establish mutual contact between poetry and philosophy. Accordingly, Athenäum fragment 249 reads: "Der dichtende Philosoph, der philosophierende Dichter ist ein Prophet" (KA, Vol. II, p. 207). As to the essence of Schlegel's "new mythology" based on the synthesis of poetry
and philosophy, Ernst Behler has emphasized: "Schlegel versteht demnach unter der Mythologie keine neue Kosmologie, Weltenstehungstheorie, keinen Philosophieersatz, sondern eine poetische, symbolische Sicht der Welt und des Lebens als 'unendliches Spiel'—von dem die Poesie symbolischen Ausdruck geben soll." Moreover, in the Gespräch über die Poesie, Schlegel indicates as stimulus and source for this new poetic, symbolic Weltanschauung the Dionysian mysteries of Eleusis:


This association of the Dionysian by Schlegel with the most daring and forceful representation of realism recalls Nietzsche's designation in Götzen-Dämmerung ("Was ich den alten verdanke") of the essence of the Dionysian as—reduced to its simplest terms—an overabundance of power:


Both Schlegel and Nietzsche evolved or devised their aesthetic ideals in terms relating to mythology. In his "Rede über die Mythologie," moreover, Schlegel's description of mythology is strikingly parallel to Nietzsche's portrayal of the aesthetic implications of the Dionysian in Götzen-
Dämmerung. In the above mentioned section of the Gespräch, Schlegel defines mythology as follows: "... alles ist Beziehung und Verwandlung, angebildet und umgebildet, und dieses Anbilden und Umbilden eben ihr eigentümliches Verfahren, ihr innres Leben, ihre Methode ..." (KA, Vol. II, p. 318). In similar fashion Nietzsche speaks of the Dionysian as "die Leichtigkeit der Metamorphose" and explains:

Im dionysischen Zustande ist ... das gesammte Affekt-System erregt und gesteigert: so dass es alle seine Mittel des Ausdrucks mit einem Male entladet und die Kraft des Darstellens, Nachbildens, Transfigurirens, Verwandelns, alle Art Mimik und Schauspielerei zugleich heraustreibt. (VI 3, p. 111)

Closely associated with Nietzsche's aesthetic-philosophic concept of the Dionysian is the term Werden, which for Nietzsche signified affirmation of life as a totality embracing both creative and destructive principles: "Die Bejahung des Vergehens und Vernichtens, das Entscheidende in einer dionysischen Philosophie, das Jasagen zu Gegensatz und Krieg, das Werden, mit radikaler Ablehnung auch selbst des Begriffs 'Sein' ..." (VI 3, p. 311). Through the perpetual opposition of creative and destructive forces life becomes progressive, a constant flux of transforming and metamorphosing forms. In considering the aesthetic implications of these lines in Nietzsche, one recognizes aspects analogous to Schlegel's concept of progressive poetry—a poetry which is the opposite of static "Sein" because it can incorporate manifold themes and diverse literary forms and can mold and transform these
thematic and genre elements into an aesthetic whole in an infinite variety of ways, thus reflecting the multiplicity and flux of life itself. Following his definition in the Gespräch of mythology as an "hieroglyphic expression of surrounding nature," Schlegel refers to the organic element, the mirroring of life itself, in the style and structuring of works by Cervantes and Shakespeare and designates such works accordingly as "indirect mythology":


As previously mentioned, the idea of "becoming" (of Werden) also pervades Nietzsche's aesthetics, underlying and shaping his views on organic structuring. In Ecce homo, for example, Nietzsche speaks of his personal intellectual development—his individual "becoming"—in terms which correlate significantly with his aesthetic formulations:

Inzwischen wächst und wächst die organisierende, die zur Herrschaft berufne "Idee" in der Tiefe,—sie beginnt zu befehlen, sie leitet langsam aus Nebenwegen und Abwegen zurück, sie bereitet einzelne Qualitäten und Tüchtigkeiten vor, die einmal als Mittel zum Ganzen sich unentbehrlich erweisen werden . . . . (VI 3, p. 292)

Echoes of Friedrich Schlegel's aesthetics are audible here in Nietzsche's conception of the organization of parts turned to the "spirit of the whole"—in his concept of the multiplicity which is brought into harmonious interplay without compromising the individuality of the
constitutive parts. Thus, for example, Nietzsche continues in the same passage of *Ecce homo*:

> Rangordnung der Vermögen; Distanz; die Kunst zu trennen, ohne zu verfeinden; Nichts vermischen, Nichts "versöhnen"; eine ungeheure Vielheit, die trotzdem das Gegenstück des Chaos ist—dies war die Vorbedingung, die lange geheime Arbeit und Künstlerschaft meines Instinkts. (VI 3, p. 292)

For both Schlegel and Nietzsche organic structuring implied not only a reflection of the fluctuating, metamorphosing outer world, but also entailed a mirroring of the perpetually developing inner world of the individual. A comparison of the chapter titles of Nietzsche's *Ecce homo* (subtitled "Wie man wird, was man ist") and Schlegel's *Lucinde* (subtitled "Bekenntnisse eines Ungeschickten") suffices to illustrate this point. In *Lucinde*, which itself constitutes a poetic-allegoric rendering of Schlegel's theory of the novel, the development of the narrator and focal character Julius is mirrored in chapters entitled, for example, "Dithyrambische Fantasie über die schönste Situation," "Idylle über den Müßigang," "Lehrjahre der Mannlichkeit," "Metamorphosen," etc. In *Ecce homo* the individual "becoming" of the author is reflected throughout this composite of essayistic fragments and sharply, if playfully, emphasized in such section headings as "Warum ich so weise bin," "Warum ich so gute Bücher schreibe," and "Warum ich ein Schicksal bin." Furthermore, the incorporation of autobiographical material and interfusion of poetry with the criticism of poetry (*Ecce homo* comprises an overall review of Nietzsche's own works and aesthetic development) within
the work of art itself corresponds remarkably to the prescriptions for universality expressed in Schlegel's fragment 116 of the *Athenäum*. There Schlegel delineates the goals of "progressive universal poetry" as follows: "Sie will, und soll auch Poesie und Prosa, Genialität und Kritik, Kunstpoesie und Naturpoesie bald mischen, bald verschmelzen, .. und durch die Schwingungen des Humors beseelen" (KA, Vol. II, p. 102). Progressive universal poetry has within its compass the ability to reflect the entire surrounding world, to be an image of its age, and yet it is the form most suitable to portraying the quintessence of the author: ". . . so dass manche Künstler, die nur auch einen Roman schreiben wollten, von ungefähr sich selbst dargestellt haben" (KA, Vol. II, p. 182).

Turning attention now to Heinrich Heine, one immediately realizes the degree to which his "prose masterpiece," as Jeffrey Sammons has designated Heine's *Ideen: Das Buch Le Grand*,11 also accords with Schlegel's aesthetic projections. *Le Grand* is an intricate and skillful synthesizing of the individual and the universal. Establishing a correlation between *Le Grand* and Aristophanic comedy, Heine indicates in the letter of October 14, 1826 to Moser his intention to display in this work "den reinen, urbehaglichen Humor."12 In the same letter Heine refers to *Le Grand* as an "autobiographical fragment." Interwoven into the literary tapestry of this so-called autobiographical work, however, is a host of diverse, and at times, seemingly extraneous,
themes and motifs: Hegel, Sanscrit, Doctor Gans, the Hindostanes epic "Mahabharata," the French Revolution, Aristophanes' Die Vögel, etc. Formally as well, Le Grand constitutes a mosaic-like fusion, as Heine intermingles epic, dramatic and lyric elements into an aesthetic whole. Moreover, fulfilling Schlegel's stipulation that the ideal work of literary art should be characterized by "Genialität und Kritik," and by the pervasive "Schwingungen des Humors," Le Grand effuses through its style and structure what Jürgen Jacobs has termed the "Allgegenwart der Ironie." Chapters 13 and 14 in particular are distinguished by the "alternation of enthusiasm and irony," the apparently free association of ideas, constant self-parody, and the mirroring of the creative process within the work itself through the comments and digressions of the interposed narrator. These ironic interpolations and digressions, this constant self-parody and self-criticism, relates to Schlegel's concept of irony as it was formulated in relation to Greek comedy.

Regarding the "destruction" of dramatic illusion in the comedies of Aristophanes— the so-called Parekbase or direct address by the Dionysian chorus to the audience— Schlegel observed:

Diese Verletzung ist nicht Ungeschicklichkeit, sondern besonnener Mutwille, überschäumende Lebensfülle, und tut oft gar keine üble Wirkung, erhöht sie vielmehr, denn vernichten kann sie die Täuschung doch nicht. Die höchste Regsamkeit des Lebens muss wirken, muss zerstören . . .

(KA, Vol. I, p. 30)

In this passage of "Vom ästhetischen Werte der griechischen Komödie" (1794), the duality of creation and
destruction—so intrinsic to Nietzsche's concept of the Dionysian—appears integral to one aspect of Schlegel's concept of irony, an aspect formulated in this instance in reference to the Dionysian element of Aristophanic comedy. Furthermore, such antithetical interplay, the psychological interworking of oppositional forces, is operative as well in the ironic styles of both Heine and Nietzsche. In Heine and Nietzsche literary irony is the issue of a dual perspectivism—romanticism versus antiromanticism, idealism versus realism, tragic insight counterbalanced by life-affirmation. In Nietzsche's Ecce homo one finds this dual perspectivism transposed to his concept of "die grosse Gesundheit," which constantly sacrifices itself and so must be perpetually regained (VI 3, p. 336). This "great health" infuses Nietzsche's spiritual-intellectual ideal: "... das Ideal eines Geistes, der naiv, das heisst ungewollt und aus überströmender Fülle und Mächtigkeit mit Allem spielt, was bisher heilig, gut, unberührbar, göttlich hiess..." (VI 3, p. 336). This ideal of a "human-suprahuman" good will and well-being will often enough appear unmenschlich, Nietzsche explains, for example, "wenn es sich neben den ganzen bisherigen Erdenernst, neben alle bisherige Feierlichkeit in Gebärde, Wort, Klang, Blick, Moral und Aufgabe wie deren leibhafteste unfreiwillige Parodie hinstellt—und mit dem, trotzdem, vielleicht der grosse Ernst erst anhebt..." (VI 3, pp. 336-337).
One is necessarily reminded here of Schlegel's thoughts on irony in *Lyceum* fragment 108, which states that in irony everything should be simultaneously jest and earnestness, "alles treuerzig offen, und alles tief verstellt." "Es ist ein sehr gutes Zeichen," Schlegel muses, "wenn die harmonisch Platten gar nicht wissen, wie sie diese stete Selbstparodie zu nehmen haben, . . . den Scherz grade für Ernst, und den Ernst für Scherz halten" (KA, Vol. II, p. 160). Schlegel appropriately defined irony as "the form of the paradox" (KA, Vol. II, p. 153).

For Nietzsche the antithetical quality which engenders and invests irony was epitomized in the paradoxical figure of the Dionysian satyr. That the image of the satyr is also relevant to Heine's ironic style, that Heine himself conceived of the satyr figure in relation to his aesthetics, is clearly revealed in a passage of *Über die französische Bühne*. In this work Heine explains his reasons for preferring to sit in the stage-box of the theater, indicating that from this vantage point one gains a dual perspective, one sees the tragic events portrayed on stage juxtaposed and contrasted with the droll antics normally concealed behind the coulissen. He then compares this theatrical dichotomy to antique murals and to the frescoes of Italian palazzos, "wo in den Ausschnittecken der grossen historischen Gemälde lauter possierliche Arabesken, lachende Götterspässe, Bacchanalien und Satyr-Idyllen angebracht sind" (HH, Vol. VIII, p. 76). Such a dualistic perspective
infuses Heine's Weltanschauung generally, and it is precisely the manifestation of this dual perspective in a light, mocking, ironic style which Nietzsche admired and in Ecce homo referred to as Heine's "divine mischief."

In Schlegel's Lucinde ("Idylle über den Müssigang") a theatrical dichotomy is also presented, and one of the themes of this theatrical allegory is that art should reflect what Schlegel terms an "aesthetic malice." Art should be playful, ironic and ambiguous: "Wer nicht verachtet, der kann auch nicht achten . . . . Ist also nicht eine gewisse ästhetische Bosheit ein wesentliches Stück der harmonischen Ausbildung?" (KA, Vol. V, p. 28). The speaker here is one of the little cupids and fauns (satyrs) portraying the offspring of Hercules and Hebe.

Not only did Friedrich Schlegel define irony as the form of paradox—a designation in total accord with Nietzsche's aesthetic concept of the mythic satyr—he also recognized and expressed (in Lyceum fragment 42) a transcendent aspect of literary irony:

Es gibt alte und moderne Gedichte, die durchgängig im Ganzen und überall den göttlichen Hauch der Ironie atmen. Es lebt in ihnen eine wirklich transzendente Buffonerie. Im Innern, die Stimmung, welche alles übersieht, und sich über alles Bedingte unendlich erhebt, auch über eigne Kunst, Tugend, oder Genialität: im Äussern, in der Ausführung die mimische Manier eines gewöhnlichen guten italienischen Buffo.

(KA, Vol. II, p. 152)

This transcendent quality of irony (which Nietzsche also refers to in Die fröhliche Wissenschaft) allows the poet to rise above himself as well as his artistic creation,
and to reflect his awareness, using Schlegel's terms, of the infinite agility and chaos of existence (Ideen No. 69 in KA, Vol. II, p. 263). In total keeping with Schlegel's and Nietzsche's concept of irony as transcendence, Heine too surveys and contemplates his literary "foolishness" and concludes (in chapter 15 of Ideen: Das Buch Le Grand), "dass solche von ausserordentlicher Art ist, und grossartig hervorragt über das gewöhnliche närrische Treiben der Menschen... Sie macht mich zum Riesen mit Siebenmeilenstiefeln" (HH, Vol. IV, pp. 203-204). Heine, who with his own brand of "Narrheit" is able to "rise infinitely above everything that is limited," dons the fool's cap in Le Grand to execute his narrative in the "mimic manner of an ordinary good Italian buffo."

Since Schlegel defined irony as "the form of the paradox," it naturally follows that irony would necessarily pervade the poetic creation of any mind cognizant of the paradoxical nature of human existence. Furthermore, in Schlegel's words: "Wer nicht in dem Bewusstseyn seiner unendlichen Kraft—von dem Gefühl seiner Geringfügigkeit durchdrungen ist, dessen Blick muss wenigstens etwas kurz seyn." Certainly the essence of Aristophanic comedy as Heine perceived it also lies in an awareness of the paradoxical condition of mankind, of the tragic and comic, sublime and ridiculous inherent in human existence. Heine's statements in chapter 11 of Ideen: Das Buch Le Grand recall Schlegel's view concerning the absolute necessity of irony.
in light of man's awareness of his own finiteness and
insignificance:


This ironic and antithetical world, characterized by heterogeneity, polarity, confusion and chaos, is portrayed in chapter 3 of Le Grand as the dream of an intoxicated deity:

Das Leben is gar zu spasshaft süß; und die Welt ist so lieblich verworren; sie ist der Traum eines weinberauschten Gottes, der sich aus der zechenden Göttersammlung à la française fortgeschlichen, und auf einem einsamen Stern sich schlafen gelegt, und selbst nicht weiss, dass er alles das auch erschafft, was er träumt--und die Traumbilder gestalten sich oft buntscheckig toll, oft auch harmonisch vernünftig . . . . (HH, Vol. IV, p. 143)

Heine attempts to mirror the heterogeneous and antithetical quality of life in the seemingly chaotic style and structure of Le Grand and in so doing establishes a primary analogy between his aesthetics and the theories of Friedrich Schlegel. In particular Heine's depiction of existence as alternately "buntscheckig toll" and "harmonisch vernünftig," as "spasshaft süß" and "lieblich verworren" recalls Schlegel's concept of poetry as "indirect mytho-
logy," as a reflection of "die schöne Verwirrung der Fantasie," "das ursprüngliche Chaos der menschlichen Natur" (KA, Vol. II, p. 319). As Behler and Struc have observed, "chaos" for Schlegel did not have pejorative connotations, but referred to the primordial synthesis of heterogeneous elements which formed the composite, creative universe.26 Thus, for example, in Ideen number 71 Schlegel asserts: "Nur diejenige Verworrenheit ist ein Chaos, aus der eine Welt entspringen kann" (KA, Vol. II, p. 263). When one transposes this idea to the realm of aesthetics, it becomes evident that Schlegel was not advocating a complete renunciation of order in "romantic" form, but rather proposing an aesthetic synthesis of apparent chaos and organic symmetry.27 This point is succinctly reiterated in Schlegel's rather paradoxical declamation: "Es ist gleich tödlich für den Geist, ein System zu haben, und keins zu haben. Er wird sich also wohl entschließen müssen, beides zu verbinden" (KA, Vol. II, p. 173). Such a concept of structure prompts musical analogies, and it will be seen that musical analogies are relevant not only to Schlegel's own works (Lucinde and the Gespräch über die Poesie), but also to Heine's Ideen: Das Buch Le Grand and to Nietzsche's Also sprach Zarathustra.

In the course of this discussion concerning irony and "progressive universal poetry" it has become increasingly apparent that for Schlegel, Heine, and Nietzsche thoughts on irony interfused with and shaped their aesthetic
views and formulations. Moreover, the aesthetic formulations of these three writers converge, find a vital point of tangency, in the concept of the Dionysian. In fact, despite Heine's and Nietzsche's criticism of Romantic "decadence"—specifically in regard to the Christian metaphysical element and the vague abstractness which they associated with various Romantic works—Schlegel's projections for a new poetic direction, for a "progressive universal poetry," constitute the most appropriate vehicle of expression for Dionysian abundance. For what Schlegel advocated was indeed a form of art that was all embracing, that reflected life's multiplicity and flux, while at the same time manifesting artistic craftsmanship, a "grenzenlos wachsende Klassizität" (fragment 116 in KA, Vol. II, p. 183), through the aesthetic organization of this abundance—not in accordance with methodical, rational aesthetic principles, but in tune with the spirit of the work as a whole, its "philosophy." The result would be a union of harmony and seeming disorder, an organic synthesis in art mirroring the syncretistic quality of the universe itself.²⁶
CHAPTER 6

Dionysian Chaos and Symmetry:
Organic Structuring in Schlegel, Heine and Nietzsche

Just as Heine and Nietzsche were in harmony in their attack against the mystic obscurantism, abstractionism and metaphysical lure of Romantic poetry, both accorded as well in the means by which they carried out their aesthetic-philosophic "transvaluations of values." Appropriately—however paradoxically—both writers' aesthetics coincide in many respects with the aesthetic formulations and practices of Friedrich Schlegel. The following study of form and style in individual works by Schlegel, Heine and Nietzsche will reveal the intimate association between "Dionysian" form and Schlegel's concept of "progressive universal" structuring.

Friedrich Schlegel's Gespräch über
die Poesie and Lucinde

Ernst Behler and Roman Struc have discussed the Gespräch über die Poesie in relation to its form. According to Behler and Struc the Gespräch was cast in the form of a dialogue in order to "exhibit the original order of his
[Schlegel's] ideas in their so-called 'chaotic symmetry.'"¹

In the Gespräch Schlegel refuses to subject his insights to systematization and logical demonstration; he presents only the culmination of his thinking, and the reader must himself devise the logical processes involved. In this sense the Gespräch is structurally analogous to Schlegel's collections of aphorisms.²

The dialogue form allows Schlegel to encompass within relatively few pages a broad scope of material. Moreover, the disparateness of the topics under discussion and their apparently arbitrary sequence enable the author to incorporate, without significant revision, essays written at an earlier date and for different reasons. Thus, for example, the paper on Goethe had been delivered in Berlin in May, 1799 and the "Brief über den Roman" dates from March of 1799.³

There is a further affinity to be observed between Schlegel's theory of poetry and the vehicle of its expression, the Gespräch über die Poesie. In the "Brief über den Roman" Schlegel states: "Ja ich kann mir einen Roman kaum anders denken, als gemischt aus Erzählung, Gesang und andern Formen." He continues: "Anders hat Cervantes nie gedichtet, und selbst der sonst so prosaische Boccaccio schmückt seine Sammlung mit einer Einfassung von Liedern" (KA, Vol. II, p. 336). In conjunction with Schlegel's theory of poetry, the Gespräch is itself a composite of
diverse literary forms and contains a lecture, an address, a letter, and a treatise.  

Organic structuring also distinguishes Schlegel's fragmentary novel, *Lucinde*. The narrator of this work claims his right to espouse a "reizende Verwirrung" (KA, Vol. V, p. 9) and strives to reflect the type of structure—"diese künstlich geordnete Verwirrung, diese reizende Symmetrie von Widersprüchen" (KA, Vol. II, pp. 318-319)—which in the "Rede über die Mythologie" Schlegel praised in Shakespeare and Cervantes. Like the *Gespräch*, *Lucinde* too incorporates a variety of literary forms. As Hans Eichner enumerates, this novel encompasses "the letter, the dithyrambic fantasia, allegory, idyl, parody and straight narrative." In its manner of presentation it also utilizes, besides straight narration, poetic prose and dialogue.  

Despite the "beautiful confusion" which the narrator of *Lucinde* claims to espouse, the author has imposed an external balance and symmetry on the structure of this work. Thirteen chapters comprise *Lucinde*; the "focal core" and climax of Schlegel's novel is the seventh chapter, entitled "Lehrjahre der Männlichkeit." This section is not only the central, but also the longest chapter of the novel, constituting approximately one third of the entire work. Six shorter chapters precede the "Lehrjahre" and counterbalance the six short sections of *Lucinde* which follow chapter 7, thus establishing a structural symmetry in the work.
Similarly the four letter fragments at the beginning of the novel find counterparts at the end. Beyond this strictly external balance, moreover, Peter Firchow detects an "organic" or natural order in Lucinde which relates structure to content. The first six chapters of Schlegel's work describe Julius's present state; the "Lehrjahre" reveals the developments which led to this state, and the final six chapters foreshadow Julius's further growth. According to Eichner, "the imposition of such symmetry in a work in which, as its interposed narrator puts it, 'charming confusion' prevails, give the novel the 'witty form' which Schlegel expected romantic poetry to have."

In view of this so-called "witty" form of Lucinde, K. K. Polheim ascribes Schlegel's novel to that literary tradition which leads from Sterne to the modern novel. Finally, it must be remembered that Lucinde, published in 1799, was to be only the first part of an all-encompassing romantic novel, which, however, never materialized.

Heine's Ideen: Das Buch Le Grand

By virtue of its persistent direct address to Madame, Heine's Ideen: Das Buch Le Grand assumes the tone of a letter and this personal tone of the work allows Heine as much freedom in the handling of his material as the dialogue form had allowed Schlegel before. As an early scholar observes: "Von Heines Prosaschriften ist das Buch Legrand wohl die krauseste und anscheinend verworrenste. Je nach dem Standpunkte des Lesers kann die Schrift geistreich,
kühn, humoristisch, witzig, phantastisch oder regellos
genannt werden."¹³ The personal tone of Le Grand enables
Heine to present in apparently incoherent succession
allusions and episodes which the intended recipient of the
"letter" will supposedly understand. Heine treats the most
disparate subject matter and incorporates—just as Schlegel
had done in the Gespräch über die Poesie—essays written on
previous occasions before any conscious plan to compose an
autobiographical account of himself had developed.¹⁴ In
full accordance with Schlegel's theory of "progressive
universal poetry," Le Grand mingles allegory, autobiographi­
cal narrative, chapters of an essayistic character, lines
of poetry and song, and even a monolog from Heine's own
tragedy, Almansor. Moreover, the work as a whole manifests
the character of a dialogue through the recurrent direct
address to Madame.

Seldom have the rules of conventional narration been
so radically disavowed as in Heine's Ideen. Just as the
narrator, Julius, in Schlegel's own novel Lucinde renounces
systematic order at the very beginning and claims the right
to a "charming confusion," so also in Le Grand Heine rebels
against systematization and ridicules literary schematiza­
tion by inserting his absurd and amusing outline of "Ideen"
at the end of the thirteenth chapter. Like Tristam Shandy,
Le Grand is a novel "... bei dem die Abschweifung und
Digression zum Selbstzweck geworden ist, so sehr, dass es
keine Fabel mehr gibt und man daher eigentlich gar nicht
mehr von Abschweifung und Digression reden dürfte . . . ."15

The "chaotic" structure of Le Grand allows Heine to follow apparently freely the flow of ideas, to alternate abruptly the tone of his work with little difficulty, and to create chapter divisions without necessarily establishing conventional transitions between these chapters.16

There is, however, a method, an underlying symmetry, to the apparent disorder of Le Grand. Heine has divided his work, seemingly arbitrarily, into twenty chapters of varying length and import. Jürgen Jacobs has illustrated, however, that these twenty chapters form themselves thematically into four approximately equal textual divisions.17

The love theme, "das alte Stück," predominates in chapters 1-5 of Le Grand. In chapter 1 the rejected lover presents his comic-grotesque depiction of heaven and hell. His supposed suicide attempt in chapter 2 is followed in chapter 3 by optimistic reflections on life. A melancholic tone pervades thoughts of death and love in chapter 4. In chapter 5 the mystical figure of Johanna appears and a Märchen element is introduced in the prose refrain alluding to the dead Veronika.

The second section of Le Grand, containing chapters 6-10, is distinguished by its concentration on autobiographical narration. The fact that these autobiographical chapters dealing with Heine's childhood, in particular his school experiences, are more fully developed than one would expect in the context of this work is the result of these
recollections having been previously written and then later incorporated in Le Grand. As can be deduced from Heine's letters to Moses Moser on October 25, 1824 and Ludwig Robert on March 4, 1825, the pages of memoirs drawn up in the summer of 1824 at Göttingen apparently contributed much to these autobiographical chapters. These chapters manifest the development of various social and political views. The narrator relates scenes from his youth in Düsseldorf, discusses his early education, and describes his encounter with the French Revolution, Napoleon and the French drum major Le Grand. Mythic, symbolic import imbues the figures of Napoleon and Le Grand, and the leitmotif of drumming, associated with these figures and the democratic, progressive ideals they represent, reverberates throughout this section providing an element of thematic and tonal cohesiveness. The ninth chapter of Le Grand expresses the narrator's reaction to Napoleon's confinement and death; the tenth chapter then reveals a foreboding skepticism in its depiction of the death of the drummer Le Grand. The reflective mood and the mention of Veronika constitute a refrain element in chapter 10 and establish a correlation with chapter 5.

The melancholic mood and theme closing the second section of Le Grand sharply contrasts with the parodistic and satiric observations related in chapters 11-15. The central theme of Le Grand is expressed in the phrase, "Du sublime au ridicule il n'y a qu'un pas . . . ," in chapter
Chapter 12 satirizes the German censors, and chapter 13 deals with Heine's attitude toward a pedantic, hollow, inflated literary style. In chapter 14 Heine discusses his exploitation—by means of his poetic imagination—of "fools" of every sort and their variegated foolishness for his literary livelihood. Chapter 15 then examines the dichotomy of the "Narren" versus the "Vernunftigen."

Here the "Narren" are associated with religion (Christianity or Roman Catholicism) as well as with political and literary nationalism and atavism—traits anticipating Heine's later depiction and criticism of the German Romantic School (in Die romantische Schule). The "Vernunftigen" are portrayed as "die Ruhigsten, Mässigsten und Vernunftigsten, sie sitzen festverschanzt in ihren altaristotelischen Werken . . ." (HH, Vol. IV, p. 199). Heine then considers his own literary vocation and his position in life between the "Narren" and the "Vernunftigen," and provides thereby the key to understanding the tragic love story recounted in the initial and final chapters of Le Grand. It is the drama of Heine's "unhappy passion for reason" (HH, Vol. IV, p. 203). Heine is separated from the "Narren" by his unfeigning individuality, his progressive ideals, and his admiration for Vernunft. He has allied himself with the "Vernunftigen," but he is distinguished from them by the unique exuberance and expansiveness of his poetic sensibilities and imagination, by means of which in Le Grand images are constantly created and destroyed, shaped and reshaped,
transforming even the narrator himself from the Count of Ganges to a knight in Venice and ultimately to the Sultan of Delhi.  

The last group of chapters in *Le Grand* interrelates with the first section as chapters 16–20 return to the tragic love theme introduced in the initial chapters and periodically recalled by the narrator's allusions to the dead Veronika. The Venetian setting of the knightly romance in chapter 18 establishes an association with the episode in chapter 2. This association is then reinforced in chapter 20 by Madame's statement, "Und wegen dieser dummen Geschichte haben Sie sich totschiessen wollen?" (HH, Vol. IV, p. 213). The figures of Madame, the Sultanin von Delhi, and Veronika actually seem to coalesce in chapter 19, and the prose refrain appearing in chapters 1, 2, and 20—"Sie war liebenswürdig, und Er liebte Sie; Er aber war nicht liebenswürdig, und Sie liebte Ihn nicht" (HH, Vol. IV pp. 137, 139, 213)—constitutes a formal as well as thematic correlation between the first and the last sections of *Le Grand*.

Heine's attempt to create a structural as well as thematic framework in *Le Grand* is evident from this synopsis. The author's fanciful and allegorical representation of his unhappy love affair frames subject matter of a more general and diversified nature, and the thematic focal point and structural midpoint of *Le Grand* coincide in chapter 11. Heine thus achieves external balance and symmetry in
much the same manner in which Schlegel establishes underlying order in *Lucinde*. Despite this external framework, however, and the interplay of certain themes and motifs within and between the sectional divisions of *Le Grand*, the question remains, whether there is in fact an overall, underlying aesthetic principle influencing the organization and arrangement of the seemingly spontaneous and arbitrary flux of imagery displayed in this work. To be sure, as Jacobs has pointed out, "Es fehlt auch eine geordnet vorgetragene Geschichte, die durch ihre dramatische Struktur dem Ganzen eine Art Spannungskurve als erkennbares Ordnungsmuster hätte aufprägen können." "Der Text," according to Jacobs, "erscheint vielmehr als ein Motivgefülecht, als ein Netz von Anspielungen, das nur durch die Wiederaufnahme der Motive und den spielerischen Rückverweis den Leser fühlen lässt, dass er einen abgeschlossenen, wenn auch auf nicht ganz gewohnte Weise kohärenten Text liest." This observation by Jacobs is reminiscent of Nietzsche's comments in *Götzen-Dämmerung* praising the "mosaic" structuring and reverberations of meaning characterizing the odes of Horace. In Nietzsche's view such structuring is indicative of the enhanced intuitive and imaginative powers which distinguish the Dionysian artist (VI 3, pp. 149, 111-112). The fact that Heine consciously created such an associational network is witnessed in his use of Weber's song at the end of *Le Grand*. Originally this song fragment established a correlation between *Le Grand* and the following *Briefe aus Berlin*,
in which the song of the Jungfernkränz functioned as a leitmotif. In the second edition, however, the Briefe were eliminated from the Reisebilder, and the song in Le Grand consequently remained only as a vestigial element, having lost its former function.\(^8\)

Such conscious correlations within and between works characterize Nietzsche's aesthetic practice as well. Thus, for example, Die fröhiche Wissenschaft is the stylistic and thematic prelude to Also sprach Zarathustra;\(^7\) Ecce homo provides a synopsis and overview of Nietzsche's works, consciously mirroring thereby his aesthetic-philosophic Werden; and quotations from Zarathustra embellish Nietzsche's "Selbstkritik" to Geburt der Tragödie. There Nietzsche laments the fact that in Geburt der Tragödie he had not dared "to sing" and calls for a new style in literature—a "Dionysian" music, for which Zarathustra is the spokesman.

Relevant to this discussion of stylistic affinities in Schlegel, Heine and Nietzsche is the fact that musical analogies have been used to elucidate the type of literary organization executed by Heine in Le Grand. As Hermann Weigand observes, "If we imagine Le Grand translated into a symphonic poem . . . we find it easy to put ourselves into the Aristophanic spirit of the poet. With Le Grand put into music, all the chaotic heterogeneity of the subject matter would be disposed of."\(^8\) It is apparent that Heine purposely avoided dramatic unity and employed the leitmotif as
a means of establishing a symphonic organization in Le Grand.\textsuperscript{29}

Significantly, musical analogies have also been used in stylistic observations regarding the works of Schlegel and Nietzsche. According to Behler and Struc, for example, the Gespräch über die Poesie is "characterized by the 'rhapsodies' it contains, which present the author's views in apparently incoherent succession."\textsuperscript{30} In the introduction to the critical edition of Lucinde, Eichner mentions the "'musikalische' Wiederaufnahme und Weiterführung von Themen" in Schlegel's novel. In the "Dithyrambische Fantasie über die schönste Situation," for example, "werden die Hauptmotive des Buches wie in einer Overture der Reihe nach vorgeführt . . ." (KA, Vol. V, pp. XL, XXXVIII). Then in reference to the formal qualities of Nietzsche's Also sprach Zarathustra Ernst Behler has expressed the following insight: "Das symphonische soll bei Nietzsche in künstlerischer Form etwas ausdrücken, das rational nicht mehr fassbar ist. . . . in diesem Sinne . . . sind zum Teil auch Ausdrucksweise und Bau seines Zarathustra zu verstehen."\textsuperscript{31}

It is apparent that in respect to organic, symphonic structuring Friedrich Schlegel is a significant forerunner of Heine and Nietzsche. In reference to literary form, for example, Schlegel had maintained:

Der dramatische Zusammenhang der Geschichte macht den Roman im Gegenteil noch keineswegs zum Ganzen, zum Werk, wenn er es nicht durch die Beziehung der ganzen Komposition auf eine höhere Einheit, als jene Einheit des Buchstabens, über die er sich oft wegsetzt und
wegsetzen darf, durch das Band der Ideen, durch einen geistigen Zentralpunkt wird. (KA, Vol. II, p. 336)

In his emphasis on unity achieved through the "bond of ideas," through the relationship of individual thematic threads and motifs to the "spiritual center" of a work, Schlegel anticipates Nietzsche's insistence on organic wholeness and disdain for the stylistic "miniaturist." Nietzsche, and Heine as well, criticized works which focused meticulous attention on minute detail at the expense of overall, organic unity.

Accordingly, if one approaches the form of Heine's Ideen in terms of its "spiritual center," its Aristophanic perspective, the heterogeneity and chaos of this work forms itself into an artfully ordered, aesthetic whole. In chapter 3 of Le Grand Heine depicts the world as "oft buntscheckig toll, oft auch harmonisch vernünftig," and observes that "... die Ilias, Plato, die Schlacht bei Marathon, Moses, die medizäische Venus, der strassburger Münster, die französische Revolution, Hegel, die Dampfschiffe usw. sind einzelne gute Gedanken in diesem schaffenden Gottestraum ..." (HH, Vol. IV, p. 143). In the "symphonic" structuring of his own "ideas" Heine attempts to mirror this chaos and symmetry of the world itself.

Antithesis and irony—vital elements in Schlegel's theory of "progressive universal poetry" as well as in Nietzsche's concept of the Dionysian—are the very principles upon which Heine's "Aristophanic comedy" is based and determine substance, form and the interrelatedness of these two
component parts of Le Grand. Chapter 1 of Le Grand, for example, presents the primeval contrast in its depiction of heaven and hell. The contemplated suicide in chapter 2 is appropriately followed by an apotheosis of life in chapter 3. This contrast is strengthened by the prose refrain concluding chapter 2, "... und liess mich am Leben," and introducing chapter 3, "Und sie liess mich am Leben, und ich lebe, und das ist die Hauptsache" (HH, Vol. IV, p. 143).

The contradictory and paradoxical nature of existence is no more clearly expressed than in the antithesis formulated in the last and first lines of chapters 3 and 4 respectively. In chapter 3 Heine relates the ability of his infinite spirit to lift him far above this tiny earth and the little thoughts of men. Chapter 4 counteracts this beautiful enthusiasm, however, as Heine reflects, "Aber einst wird kommen der Tag, und die Glut in Meinen Adern ist erloschen ..." (HH, Vol. IV, p. 145).

In chapters 8 and 9 of Le Grand the prose refrain serves to intensify the contrast created by the juxtaposition of the one chapter, glorifying Napoleon in exclamations of "es lebe der Kaiser," with the following chapter lamenting the death of Napoleon and beginning with the statement, "Der Kaiser ist tot" (HH, Vol. IV, p. 172). It is, moreover, in profound accordance with Heine's dualistic perspective and "divine mischief" that these tragic chapters, depicting the defeat of Napoleon and the death of Le Grand, are immediately followed by the whimsical and parodistic
sections containing Heine's satire of censorship and pseudo-scholastic literature. These stylistic extremes in Le Grand reflect Heine's perception of the antitheses and ironies inherent in historical reality and most poignantly revealed, for example, in the history of the French Revolution: "... nach dem Abgang der Helden kommen die Clowns und Graziosos ..., nach den blutigen Revolutionsszenen und Kaiseraktionen kommen wieder herangewatschelt die dicken Bourbonen mit ihren alten abgestandenen Spässchen und zartlegitimten Bonmots ...." (HH, Vol. IV, p. 180).  

Anticlimax is another literary device used by Heine in Le Grand to reflect the ironic fusion of antitheses inherent in life itself. Thus, for example, in chapter 6 of Le Grand the French occupation of Düsseldorf elicits a speech from the mayor, and the schoolboy's interpretation of this speech and the events taking place in Düsseldorf is conveyed in the last line of this chapter as follows: "Man will uns glücklich machen und deshalb ist heute keine Schule" (HH, Vol. IV, p. 159). In chapter 9 Heine's praise of Napoleon, "des weltlichen Heilands," and lamentation of his death on St. Helena end in anticlimax as Heine proclaims:

Seltsam! die drei grössten Widersacher des Kaisers hat schon ein schreckliches Schicksal getroffen: Londonderry hat sich die Kehle abgeschnitten, Ludwig XVIII. ist auf seinem Throne verfault, und Professor Saalfeld ist noch immer Professor in Göttingen. (HH, Vol. IV, p. 173)

Even the mood created by the sublime tragedy of Le
Grand's death is not left unaffected in Heine's Aristophanic comedy, and in the very next chapter Heine relates:


The element of contrast is also reflected in the smallest aesthetic constituents of Heine's work, in the oxymorons that are diffused throughout the narrative. In his depiction of the world as the illusion of a somewhat intoxicated deity, Heine uses, as previously indicated, the terms "spasshaft süß" and "lieblich verworren." In chapter 10 the oxymoron "wehmütig lustig" describes the little Baron, who, "so vergnügt er auch aussah, ... viel Kummer ausgestanden hatte" (HH, Vol. IV, p. 176). Heine's use of oxymorons in Le Grand recalls Schlegel's commendation in the "Rede über die Mythologie" of "that great wit of romantic poetry," which reveals itself in the works of Shakespeare and Cervantes through the "charming symmetry of contradictions," through the "perennial alternation of enthusiasm and irony" which lives and vibrates even in the smallest particles of the artistic entity.

Echoes of Schlegel's aesthetics are apparent as well in Heine's use of caricature. In Athenäum fragment 396, Schlegel defines caricature as "eine passive Verbindung des Naiven und Grotesken," and further asserts: "Der Dichter
kann sie ebensowohl tragisch als komisch gebrauchen" (KA, Vol. II, p. 240). Furthermore, Schlegel perceives caricature to be a stylistic device relevant to a modern rendering of the Aristophanic spirit. Accordingly, one reads in Athenäum fragment 246: "Magie, Karikatur, und Materialität sind die Mittel durch welche die moderne Komödie der alten Aristophanischen . . . ähnlich werden kann . . ." (KA, Vol. II, p. 206). Caricature is, significantly, an integral constituent of Heine's narrative style. Moreover, Heine's use of caricature concurs remarkably with Schlegel's definition, since Heine often employs this stylistic element to evoke the tragic and comic simultaneously. One example from Das Buch Le Grand, the description of the old canon, will serve to illustrate this quality of Heine's caricature:

Auch der alte kluge Kanonikus liegt dort begraben. Gott, wie elend sah er aus, als ich ihn zuletzt sah! Er bestand nur noch aus Geist und Pflastern und studierte dennoch Tag und Nacht, als wenn er besorgte, die Würmer möchten einige Ideen zu wenig in seinem Kopfe finden. (HH, Vol. IV, pp. 152-153)

Discord characterizes the end of Das Buch Le Grand. As Jacobs observes:

... die letzten Kapitel des Buches leisten keine inhaltliche Harmonisierung, keine Synthese, sondern geben dem Ganzen mit ihrem Aufgreifen und Verknüpfen der Motive nur eine formale Rundung, die nicht ausschliesst, dass im abschliessenden Kapitel ein dissonanter Akkord angeschlagen wird.

The Aristophanic spirit of the poet prevails as the narrator states in the last chapter of Le Grand: "Bis auf den letzten Augenblick spielen wir Komödie mit uns selber. Wir maskieren sogar unser Elend, und während wir an einer
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Nietzsche's Also sprach Zarathustra

Friedrich Schlegel's Lucinde is the poetic, allegoric rendering of Schlegel's artistic and philosophic development toward his new mythology and new theory of art. Depicting an artistic development of which it is itself the result, Lucinde is both poetry and the theory of poetry. To this end the novel uses imagery and allegory to interweave, to constantly merge and separate, elements of poetic fiction or autobiographical reality with artistic and philosophic concepts and ideas. By means of symbolism and allegory Schlegel's "fröhliche Wissenschaft" (KA, Vol. V, p. 25) also achieves ambiguity and is thus subject to ever new interpretation—it is progressive.

In Le Grand Heine too utilizes allegory to interweave fact and fiction, history and poetry, reflecting in the framework chapters of the love tragedy, for example, Heine's "courtship" of reason. Moreover, this courtship of reason is intimately related to the history and development of Heine's socio-political views (presented especially in chapters 6-10 focusing on the French Revolution) as well as to Heine's concept of his ambiguous position in life and
literature between the "Narren" and the "Vernünftigen" (chapters 14-15). This interfusion of poetry and history, of the personal and the universal, accords with Heine's contention that poetry should be a reflection of real life and its issues, and it is precisely the socio-political and religious, philosophic aspects of Aristophanic allegory which Heine praises in Die romantische Schule.

Like Lucinde and Le Grand, Zarathustra is an artistic interfusion of the personal and the universal. Zarathustra is the poetic, allegoric manifestation of Nietzsche's Dionysian philosophy and the depiction of his personal "overcoming." This work depicts allegorically the psychological "revolutions" that constitute the various stations in the "passion" of the Dionysian man toward amor fati. By virtue of its poetic quality Zarathustra has the same relationship to Nietzsche's other more prosaic or aphoristic works as Lucinde has to Schlegel's Dialogue or collections of aphorisms. Moreover, this individual "overcoming" of Zarathustra extends beyond itself, assumes historical and universal significance, since it mirrors as well the developing spirit of Nietzsche's era, an age of transition.  

Stylistically the progressive, universal quality of Zarathustra consists not only in its interrelationship with Nietzsche's other works (notably Geburt der Tragödie, Die fröhliche Wissenschaft, and Ecce homo), but also in its incorporation of various genre elements (parable, song, dialogue, etc.). Furthermore, the poetic form of
Zarathustra, the Dionysian dithyramb, is itself a fusion of poetry and prose, of "music" and literature.

In *Ecce homo* Nietzsche comments on the conception and composition of *Zarathustra* and describes his poetic inspiration as "revelation"—"in dem Sinn, dass plötzlich, mit unsaglicher Sicherheit und Feinheit, Etwas sichtbar, hörbar wird, Etwas, das Einen im Tiefsten erschüttert und umwirft . . ." (VI 3, p. 337). It is a passive, receptive state which Nietzsche describes: ". . . wie ein Blitz leuchtet ein Gedanke auf, mit Nothwendigkeit, in der Form ohne Zögern,—ich habe nie eine Wahl gehabt" (VI 3, p. 337). A rhythmic procession of imagery presents itself to the poetically inspired imagination:

Es scheint wirklich, um an ein Wort Zarathustra's zu erinnern, als ob die Dinge selber herankämen und sich zum Gleichnisse anböten (—"hier kommen alle Dinge liebkosend zu deiner Rede und schmeicheln dir: denn sie wollen auf deinem Rücken reiten. Auf jedem Gleichniss reitest du hier zu jeder Wahrheit. . . .").

(VI 3, p. 338)

One is reminded in this account of Julius's view of poetic inspiration in *Lucinde*: "Wie geschieht alles Denken und Dichten, als dass man sich der Einwirkung irgendeines Genius ganz überlässt und hingibt?" (KA, Vol. V, p. 27). Moreover, "divine symbols" constitute the very essence of Schlegel's "cheerful science." What cannot be comprehended in prosaic narrative must, in Schlegel's view, be rendered in poetic imagery and allegory. Thus Julius asserts: "Das Geheimnis einer augenblicklichen Entstehung oder Verwandlung kann man nur erraten und durch Allegorie erraten lassen"
The significance of imagery is emphasized as well in the chapter of Lucinde entitled "Charakteristik der Kleinen Wilhelmine" (Little Wilhelmine bears striking resemblance to Schlegel's own Lucinde):

... so nennt und reimt auch Wilhelmine Gegenden, Zeiten, Begebenheiten, Personen, Spielwerke und Speisen, alles durcheinander in romantischer Verwirrung, so viel Worte so viel Bilder ... . (KA, Vol. V, p. 14)

In Ecce homo Nietzsche proclaims that the focal concept of Zarathustra is the "Ewige-Wiederkunfts-Gedanke" (VI 3, p. 333). The interplay and recurrence of imagery in Zarathustra serves not only to underscore this thematic principle but is also integral to the "musical" style and structuring of Nietzsche's work and correlates accordingly with Schlegel's concept of aesthetic symmetry and musical form. Schlegel's Lyceum fragment 124, for example, reads: "Auch im Innern und Ganzen der grössten modernen Gedichte ist Reim, symmetrische Wiederkehr des Gleichen" (KA, Vol. II, p. 163). This "Reim" consists, as Schlegel indicates, in the aesthetically strategic repetition of images. Schlegel terms this stylistic device, which can also be used for tragic effect, "Shakespearean rhyme" and then in fragment 253 of the Athenäum praises the musical symmetry and skillful interplay of imagery which characterize Shakespeare's literary forms:

So ist auch er systematisch wie kein andrer: bald durch jene Antithesen, die Individuen, Massen, ja Welten in malerischen Gruppen kontrastieren lassen; bald durch musikalische Symmetrie desselben grossen Massstabes, durch gigantische Wiederholungen und Refrains ... . (KA, Vol. II, p. 208)
If on the one hand Zarathustra reflects the same emphasis on imagistic, symbolic expression and musical form as Schlegel's Lucinde, it manifests on the other a similar propensity for "aesthetic malice," a distinct predilection for paradox and irony. This aesthetic malice is focused in the character of Zarathustra himself:

Er widerspricht mit jedem Wort, dieser jasagendste aller Geister; in ihm sind alle Gegensätze zu einer neuen Einheit gebunden. Die höchsten und die untersten Kräfte der menschlichen Natur, das Süßeste, Leichtfertigste und Furchtbarste strömt aus Einem Born mit unsterblicher Sicherheit hervor.42 (VI 3, p. 341)

Typical for the Dionysian type which Zarathustra represents is, Nietzsche observes, "das Halkyonische, die leichten Füsse, die Allgegenwart von Bosheit und Übermuth" (VI 3, p. 342). Zarathustra is "die weiseste Seele, welcher die Narrheit am süßesten zuredet" (VI 3, p. 342). In the figure of Zarathustra one finds incorporated and amalgamated the tragic insight and defiant cheerfulness of the Dionysian satyr and the Dionysian god: "... Zarathustra ist ein Tänzer--; wie der, welcher die härteste, die furchtbarste Einsicht in die Realität hat, ... trotzdem darin keinen Einwand gegen das Dasein ... findet,—vielmehr einen Grund noch hinzu, das ewige Ja zu allen Dingen selbst zu sein ..." (VI 3, p. 343). Nietzsche speaks of the "Sonnen-Natur" (VI 3, p. 343), of the overflowing light and energy, which invests the Dionysian spirit. Appropriately, therefore, the organic symmetry of Zarathustra, of the work infused with this spirit, is first intimated by analogy with the cyclical rising and setting of the sun. Zarathustra
went into the mountains at age thirty; at age forty he will descend from his mountain heights to share the light of his wisdom with those who live below.

If the focal concept of Zarathustra is, according to Nietzsche, the idea of "eternal recurrence," it is also true that this idea is intimately associated with two other primary themes in the work, those of "transformation" and "overcoming." Together these three related themes constitute the "spiritual center" of Zarathustra, and the flow of images and symbols in the work is integrally related to this spiritual core. At the very outset of Zarathustra the reader is introduced to the recurrent terms untergehen and verwandeln as the old hermit makes the observation with regard to Zarathustra's descent: "Zarathustra hiess er; aber er hat sich verwandelt. Damals trugst du deine Asche zu Berge: willst du heute dein Feuer in die Thäler tragen?" (VI 1, p. 6). Thus Zarathustra's repeated descending and ascending of the mountain, the structurally significant interplay of depth and height in Zarathustra, reflects not only the cyclical flow of all life, but also the psychological ebbing and flowing, the process of "overcoming" within Zarathustra himself.

Zarathustra's expressed purpose in descending to the city is to instruct the people concerning the "Übermensch": "Ich lehre euch den Übermenschen. Der Mensch ist Etwas, das überwunden werden soll. Was habt ihr gethan, ihn zu überwinden?" (VI 1, p. 8). In addressing the people at the
marketplace, Zarathustra uses the rope and bridge metaphors to reinforce this concept, to convey that man is not and should not be a static form of "being," but should rather manifest himself as Werden, as progressive: "Was gross ist am Menschen, das ist, dass er eine Brücke und kein Zweck ist: was geliebt werden kann am Menschen, das ist, dass er ein Übergang und ein Untergang ist" (VI 1, pp. 10-11).

Continuing his theme concerning the transitional or "becoming" quality of man, Zarathustra asserts: "Ich sage euch: man muss noch Chaos in sich haben, um einen tanzenden Stern gebären zu können" (VI 1, p. 13). Zarathustra then tries to convey to the crowd the self-contented stagnation of "der letzte Mensch," the most despicable form of human being because he can no longer despise himself and hence wants out of life only to perpetuate himself—to be static and unchanging. The goal of "the last man" is a leveling mediocrity which avoids conflict and extremes. The essence of the Dionysian, on the other hand, is flux. And this flux, moreover, is the effusion of interacting antitheses: creation and destruction, the masculine and the feminine, excessive joy and intense pain. The Dionysian, as unreserved affirmation of life and the senses, reflects necessarily an approbation and celebration of extremes. In a very similar vein, it is worth noting, Julius in Schlegel's Lucinde expresses his approbatory anticipation of a life in which the extremes are greater and sharper:

Ist es nicht auch dir auffallend, wie alles auf dieser Erde nach der Mitte strebt, wie so ordentlich
alles ist, wie so unbedeutend und kleinlich? So schien es mir stets; daher vermuth ich . . ., dass unser nächstes Dasein grösser, im Guten wie im Schlechten kräftiger, wilder, kühner, ungeheuerer sein wird.

(KA, Vol. V, pp. 69-70)

It follows that if a work of art is to reflect the idea of the Dionysian, it too must contain "Chaos"; it must mirror in its style and form the antithetical quality and flow of organic nature. The aesthetically paced flow of images and symbols as well as the use of irony and parody instill this progressive quality into a work of art. Thus, for example, in Schlegel's Lucinde the effusive imagery created by the poetic imagination is compared to an "inner saturnalia," a "spiritual Bacchanal," and this parade of illusory forms reflects the principle of change in life: "'Vernichten und Schaffen, Eins und Alles; und so schwebt der ewige Geist ewig auf dem ewigen Weltstrome der Zeit und des Lebens und nehme jede kühnere Welle wahr, ehe sie zerfließt'" (KA, Vol. V, pp. 19-20).

The antithetical quality investing irony and the significance of irony in relation to the Dionysian has already been established. Appropriately, therefore, the spirit of irony and self-parody hovers throughout Zarathustra's speeches to the people in the marketplace and peaks as Zarathustra culminates his address regarding the most despicable man and the people cry out in unanimous response: "Gieb uns diesen letzten Menschen, oh Zarathustra . . . mache uns zu diesen letzten Menschen!" (VI 1, p. 14).

Earlier in Zarathustra's address to the crowd Nietzsche's
"aesthetic malice" had expressed itself in his parody of the Biblical beatitudes. There the structure and rhythm of the beatitudes was mimicked, but the import was a celebration of this life, of earth and of man as a transition toward the Übermensch. This Biblical parody becomes self-parody, however, when following the masses misinterpretation of Zarathustra's words, the Dionysian prophet observes: "Sie verstehen mich nicht: ich bin nicht der Mund für diese Ohren. Zu lange wohl lebte ich im Gebirge, zu viel horchte ich auf Bäche und Bäume: nun rede ich ihnen gleich den Ziegenhirten" (VI 1, p. 14). The parodic parallel with the Christian "shepherd" continues. Following the episode depicting the fall and death of the "Seiltänzer" in the market square, Zarathustra remarks: "Wahrlich, einen schönen Fischfang that heute Zarathustra! Keinen Menschen fieng er, wohl aber einen Leichnam" (VI 1, p. 17).

The result of Zarathustra's first encounter with the folk in the city is his decision no longer to address the general populace—the herd—but to seek out true "companions":


Siehe die Guten und Gerechten! Wen hassen sie am meisten? Den, der zerbricht ihre Tafeln der Werthe, den Brecher, den Verbrecher: —das aber ist der Schaffende. (VI 1, p. 20)

In accordance with Nietzsche's remark in Ecce homo concerning the paradoxical, contradictory nature of Zarathustra's words, the above passage manifests meaningful and
ironic antitheses. Thus, for example, the question—"Wen haben sie am meisten?"—is in reference to the so-called "good" and "just," and Zarathustra, who will be branded the "Verbrecher," is the creator of new values.

The section following Zarathustra's decision to seek out the "higher" men is entitled "Die Reden Zarathustra's" and basically sets forth the tenets of his Dionysian philosophy. Significantly, the first of these addresses, "Von den drei Verwandlungen," is an allegorical depiction of the metamorphoses of the spirit toward the Dionysian. The first stage in this process is the camel. This self-denying beast of burden bears the values of others into its own wasteland. In this most desolate wasteland the second transformation occurs. The spirit desires its own freedom, wants to be ruler in its own desert land, and transforms itself into a lion, who has the power to deny and conquer the dragon of duty. In the final metamorphosis the lion becomes a child, signifying a new beginning, a "holy" affirmation of self and life. Ironically then, one must also become a little child to enter into the diesseits kingdom of the "Anti-Christ."

The most significant of the addresses in part 1 for a consideration of Nietzsche's "Dionysian aesthetics" is "Vom Lesen und Schreiben." Here Nietzsche speaks metaphorically of the esoteric nature of his aphoristic style and of his "cheerful malice."

Im Gebirge ist der nächste Weg von Gipfel zu Gipfel: aber dazu musst du lange Beine haben. Sprüche sollen
Gipfel sein: und Die, zu denen gesprochen wird, Grosse
und Hochwüchsige.

Die Luft dünn und rein, die Gefahr nahe und der
Geist voll einer fröhlichen Bosheit: so passt es gut zu
einander. (VI 1, p. 44)

One is here once again reminded of the theatrical
allegory in Schlegel's *Lucinde*, in which one of the little
amoretti or satyrs functions as the spokesman for Schlegel's
aesthetic views and advocates "eine gewisse ästhetische
Bosheit." The mythic imps of this scene all bear, the
reader is told, a resemblance to the devil as depicted by
Christian poets and painters and might therefore be called
"Satanisken" (KA, Vol. V, p. 28). Just as little "devils"
are introduced in conjunction with Schlegel's aesthetics, so
also Zarathustra, the poet, conjures mischievous sprites as
his aesthetic companions. Immediately following the above
quoted passage of "Vom Lesen und Schreiben" Zarathustra
asserts: "Ich will Kobolde um mich haben, denn ich bin
mutig. Mut, der die Gespenster verscheucht, schafft sich
selber Kobolde,—der Mut will lachen" (VI 1, p. 44).

This speech by Zarathustra concerning "reading and
writing" culminates with Zarathustra's aesthetic fancy
carrying him to "divine" heights: "Jetzt bin ich leicht,
jetzt fliege ich, jetzt sehe ich mich unter mir, jetzt tanzt
ein Gott durch mich" (VI 1, p. 46). It is interesting to
note that in the passage of *Lucinde* just discussed the
aesthetically relevant observation is made: "'Nichts ist
toller . . . als wenn die Moralisten euch Vorwürfe über den
Egoismus machen. Sie haben vollkommen unrecht: denn
welcher Gott kann dem Menschen ehrwürdig sein, der nicht sein eigner Gott ist?" (KA, Vol. V, p. 28).

The very last lines of part 1 anticipate the end of Zarathustra and will ultimately assume self-parodic significance in light of the events of "Das Eselsfest" and the first segment of "Das Nachtwandler-Lied" in part 4. At the end of part 1 Zarathustra speaks glowingly of the "great midday" when he will for the third time meet with his "disciples" and will bless himself for the knowledge he has bestowed and for the progress of his disciples toward the realization of the Übermensch. On this great midday the last will of Zarathustra and his disciples will be: "Todt sind alle Götter; nun wollen wir, dass der Übermensch lebe" (VI 1, p. 98). The "disciples" which in part 4 present themselves to Zarathustra will be of the "decadent" rather than the Dionysian type, and Zarathustra's greatest task will be his "overcoming" of Ekel and Mitleid for these "higher" men. Such ironic foreshadowings of the "great midday" will recur periodically throughout Zarathustra. 4  6

In part 2 Zarathustra returns to the mountains, but when he learns that his teachings are being distorted by his enemies and that his disciples are turning away from him, he once again descends. He seeks out his disciples on the "blissful isles," and the series of discourses which follows parallels the series of discourses in part 1 subsequent to the "Vorrede." Just as the series of addresses in part 1 began with the presentation of the three metamorphoses
(camel, lion, child), part 2 begins with the inner revelation and transformation of Zarathustra, prompting him to seek out his followers. Zarathustra here compares his wisdom to a lioness, and his first discourse to these disciples focuses on the affirmation of transience and transformation. Zarathustra extols the imagery of Werden and speaks to his followers of creating—of giving birth to one's self through suffering: "Dass der Schaffende selber das Kind sei, das neu geboren werde, dazu muss er auch die Gebärerin sein wollen und der Schmerz der Gebärerin" (VI 1, p. 107). When Zarathustra subsequently tells of his own numerous "births," his inner transformations, one is reminded of the "inner revolutions" of the universal spirit as described by Friedrich Schlegel in Athenäum fragment 451: "Das Leben des universellen Geistes ist eine ununterbrochene Kette innerer Revolutionen: alle Individuen, die ursprünglichen, ewigen nämlich leben in ihm. Er ist echter Polytheist und trägt den ganzen Olymp in sich" (KA, Vol. II, p. 255).

For Nietzsche life too is a series of "inner revolutions"; it needs antitheses in conflict in order to "overcome" itself and to progress ever higher: "Gut und Böse, und Reich und Arm, und Hoch und Gering, und alle Namen der Werthe: Waffen sollen es sein und klirrende Merkmale davon, dass das Leben sich immer wieder selber Überwinden muss!" (VI 1, p. 126). This same principle, according to Nietzsche, applies in art. Zarathustra cites as example the
architectural ruins of an old temple and observes: "Wie
sich göttlich hier Gewölbe und Bogen brechen, im Ringkampfe:
wie mit Licht und Schatten sie wider einander streben, die
göttlich-Strebenden—" (VI 1, p. 127).

The aesthetic interplay of light and darkness is
significant to the chapters of Zarathustra which follow:
"Von den berühmten Weisen," "Das Nachtlied," and "Das
Tanzlied." Although these discourses might appear dispa-
rate, they constitute in fact poetic variations on the same
theme, which concerns the nature of the genuine seeker and
bestower of wisdom. The interplay of light and darkness in
these chapters reflects the dualistic, conflicting nature of
Zarathustra's own being: "Licht bin ich: ach, dass ich
Nacht wäre! Aber diess ist meine Einsamkeit, dass ich von
Licht umgürtet bin" (VI 1, p. 132). The bestower of wisdom
is like the sun, always bestowing, and cannot, therefore,
absorb warmth and comfort from outside himself: "Aber ich
lebe in meinem eignen Lichte, ich trinke die Flammen in mich
zurück, die aus mir brechen" (VI 1, p. 132). At the
conclusion of part 2 Zarathustra, doubting his "lion's voice
for commanding," once again—to use the old hermit's
metaphor—carries his "ashes" to the mountains (VI 1,
p. 185).

In part 3 the interplay of summit and abyss paral-
lels that of light versus darkness in part 2. To "overcome"
himself Zarathustra must illuminate his own dark recesses,
must fathom the abyss of his own being: "Aus dem Tiefsten
muss das Höchste zu seiner Höhe kommen" (VI 1, p. 191).

Zarathustra must transcend the spirit of gravity which pulls him down. This grave spirit is his devil and arch enemy. The vicissitudes of Zarathustra’s self-overcoming are conveyed through the repeated climbing and descending within the work itself. Thus, for example, as the "spirit of gravity" observes: "Verurtheilt zu dir selber und zur eignen Steinigung: oh Zarathustra, weit warfst du ja den Stein,—aber auf dich wird er zurückfallen!" (VI 1, p. 194).

At the abyss of Zarathustra’s being is his feeling of pity and disgust for the "higher" men of his day.

As previously mentioned, the most arduous task confronting Zarathustra will be to master these feelings of pity and repulsion, and three of the most thematically significant segments of Zarathustra are concerned with this focal aspect of his "overcoming": "Vom Gesicht und Rätsel" (part 3), "Der Genesende" (part 3), and "Das Nachtwandler-Lied" (following "Das Eselsfest" in part 4). There are two short sections comprising "Vom Gesicht und Rätsel." In the second of these are presented allegorically the concept of "eternal recurrence" and the theme of Mitleid. Nietzsche presents these two themes intimately associated in this manner because of their interrelationship in his concept of self-overcoming. In order for Zarathustra to affirm in true Dionysian fashion the cyclical flow and eternal recurrence of all things, he must first overcome his "last sin" (VI 1, p. 404)—his pity for the higher men. Eternal recurrence,
after all, signifies the recurrence of all things, including these higher men. Nietzsche's idea of eternal recurrence is symbolized in "Vom Gesicht und Rätsel" in the image of the gateway between past and future. Explaining this concept, Zarathustra relates: "Denn, was laufen kann von allen Dingen: auch in dieser langen Gasse hinaus---muss es einmal noch laufen!---Und diese langsame Spinne, die im Mondscheine kriecht, und dieser Mondschein selber ..." (VI 1, p. 196).

The image presented here fades or transforms itself into another vision as the allegoric riddle of the young shepherd is presented. This second vision is heralded by the midnight sound of a dog howling in the moonlight and Zarathustra's mixed emotions of fear and pity. In a desolate and hostile landscape Zarathustra now observes a young shepherd writhing and choking because a heavy black snake has lodged itself in his throat (the German word "Schlund" means both "throat" and "abyss"). Zarathustra cries out to the young shepherd to bite through the snake. This advice is heeded and as the shepherd spews out the black snake's head, he springs upwards transformed: "Nicht mehr Hirt, nicht mehr Mensch,—ein Verwandelter, ein Umleuchteter, welcher lachte!" (VI 1, p. 198). The image of the black snake of pity in this allegorical vision also relates to the recurrent image of Zarathustra's two noble animals—his eagle (pride) and the snake which rests curled about the eagle's neck in flight. This snake symbolizes Zarathustra's wisdom, but all deep wisdom entails tragic
insight and hence the danger of pity: "... so tief der Mensch in das Leben sieht, so tief sieht er auch in das Leiden" (VI 1, p. 195). This dualism implied in the symbols of the two snakes is also consistent with Nietzsche's concept of "die grosse Gesundheit," which is not a static, unchanging sense of well-being and bliss, but rather a health, a sense of wellness and power, which constantly sacrifices itself and so must be repeatedly regained. The antitheses in Nietzsche's style—the interacting elements of summit and abyss, light and darkness, midday and midnight—reflect this psychological interplay, this perpetual "overcoming."

Toward the end of part 3 Nietzsche returns to the primary themes of Zarathustra presented in "Vom Gesicht und Rätsel." In "Der Genesende" Zarathustra is seen grappling with "der Geist der Schwere," his own sense of revulsion for the "all too small" higher men: "Allzu klein der Grösste!—Das war mein Überdruss am Menschen! Und ewige Wiederkunft auch des Kleinsten!—Das war mein Überdruss an allem Dasein!" (VI 1, p. 270). The following chapter, "Von der grossen Sehnsucht," evokes a mood of longing for release and death. Zarathustra's soul is compared to the matured vine stalk whose grapes are ripe for harvesting, an image which recalls the dualistic role of Dionysus. As God of the Vine, Dionysus represents both joy and suffering and their eternal recurrence. Appropriately, therefore, the interaction of pain and joy, of midnight and day in the following "Das
andere Tanzlied" depicts the transformation of Zarathustra's mood of melancholy into one of affirmation. The affirmation of eternal recurrence is then the "refrain" of the next and final chapter of part 3, entitled "Die sieben Siegel." This chapter illustrates the importance of dance and laughter in the continuing process of overcoming.49 Here too Zarathustra extols in song his own Dionysian antithetical nature as he sings in praise of "der Ring der Wiederkunft."50

Part 4 of Zarathustra is permeated with irony and self-parody. The parodic parallel with Christ—already mentioned in relation to the "Vorrede"—is reiterated in the first chapter of part 4, "Das Honig—Opfer." Here Zarathustra repeatedly refers to himself as "der boshäftigste aller Menschen-Fischfänger." Zarathustra has remained on the mountain for some time now and speaks of luring men to his heights rather than descending from the mountain. Nietzsche's "aesthetic malice" asserts itself as self-parody, however, as the astute observation is made: "Fieng wohl je ein Mensch auf hohen Bergen Fische?" (VI 1, p. 293). Zarathustra nevertheless bids his bright, sound wickedness to ring down to the human "seas" and to entice up to his heights all that belongs to him: "Und was in allen Meeren mir zugehört, mein An-und-für-mich in allen Dingen—Das fische mir heraus, Das führe zu mir herauf: dess warte ich, der boshaftigste aller Fischfänger" (VI 1, p. 294). In the various visitations (beginning with "Der Nothschrei") that follow this summoning, Zarathustra is confronted with the
figures of his "higher" men, with recapitulations and distortions of his teachings through them, and with reflections in their images of his own psyche, including elements contradictory to his teachings. The elements of contradiction here provide fertile ground for Nietzsche's irony and self-parody. The apex of this self-parody is attained in the second section of "Die Erweckung" as Zarathustra overhears a litany chanted by "der hässlichste Mensch" and beholds the entire assembly of his "higher" men kneeling and worshipping before "der Esel," whose response to each solemn chant is a resounding "I—A." In this litany performed by the most hideous man one finds Zarathustra's teachings amalgamated with Christian religious elements. Thus, for example, one "hears": "Er trägt unsre Last, er nahm Knechtsgestalt an, er ist geduldsam von Herzen und redet niemals Nein; und wer seinen Gott liebt, der züchtigt ihn" (VI 1, pp. 384-385). The last line of this chant is a recollection of Zarathustra's words to the crowd in the marketplace (in number 4 of the "Vorrede"): "Ich liebe Den, welcher seinen Gott züchtet, weil er seinen Gott liebt: denn er muss am Zorne seines Gottes zu Grunde gehen" (VI 1, p. 12). Zarathustra's words are as little understood by these "higher" men as they were by the masses in the marketplace.

Thematically and structurally the last sections of Zarathustra parallel the closing sections of part 3. The chapter entitled "Der Genesende," for example, is an
adumbration of Zarathustra's confrontation with the inadequacy of his "higher" men in part 4. The theme of Ekel is reiterated in "Das Nachtwandler-Lied," and the images of the howling dog, the moon, and the spider presented in "Vom Gesicht und Rätsel" are once more conjured up. Just as the pain and melancholy engendered by Zarathustra's thoughts of the eternal recurrence of the "all too small" higher men in part 3 is followed by "Das andere Tanzlied" and "Die sieben Siegel," in the course of which Zarathustra regains and reasserts the spirit of "great health," so also in "Das Nachtwandler-Lied" Zarathustra's Ekel at the worshipping posture of his so-called "higher" men—first toward the "Esel" and then toward Zarathustra himself—is followed by short fragmented segments in which Zarathustra once again comes to terms with the inextricable interrelationship of joy and pain in this existence: "... was will nicht Lust! sie ist durstiger, herzlicher, hungriger, schrecklicher, heimlicher als alles Weh, sie will sich, sie beisst in sich, des Ringes Wille ringt in ihr,---..." (VI 1, p. 399). The section ends with Zarathustra's renewed affirmation of eternal recurrence: "... Lust will aller Dinge Ewigkeit, will tiefe, tiefe Ewigkeit!" (VI 1, p. 399).

The final chapter of Zarathustra depicts in tableau fashion Zarathustra once more transformed; he has transcended his pity for the higher men. With the "laughing lion" (VI 1, p. 242) at his feet, his mood is one of defiant cheerfulness and affirmative anticipation.
In *Ecce homo* Nietzsche discusses his reason for choosing the figure of Zarathustra as the spokesman for his Dionysian philosophy and proclaims:

"... die Übersetzung der Moral in's Metaphysische, als Kraft, Ursache, Zweck an sich, ist sein Werk. ... Zarathustra schuf diesen verhängnisvollsten Irrthum, die Moral: folglich muss er auch der Erste sein, der ihn erkennt. ... Die Selbstüberwindung der Moral aus Wahrhaftigkeit, die Selbstüberwindung des Moralisten in seinen Gegensatz—in mich—das bedeutet in meinem Munde der Name Zarathustra" (VI 3, p. 365).

Not only in terms of the antithetical character of Zarathustra, however, is Nietzsche's work a study in "overcoming." This principle is mirrored as well in the "romantic" style of Zarathustra, which by virtue of its Dionysian chaos and symmetry, its dance of symbols and images, its irony and self-parody also constitutes a "self-overcoming." In this regard one recalls Nietzsche's assertion that it is ultimately a matter of power, and "diese ganze romantische Kunst könnte von einem Überreichen und willensmächtigen Künstler ganz ins Antiromantische oder ... ins Dionysische umgebogen werden ..." (VIII 1, p. 109).
CHAPTER 7
Conclusion

Nietzsche's expressed affinity for Heinrich Heine's style of writing rests on parallels which transcend style, reflecting cultural and philosophical similarities. Nietzsche observed in Heine an "overcoming" spirit like his own. Heine's personality and literary style were deeply rooted in Romanticism; at the same time, however, Heine represented an "overcoming" of Romanticism through his rejection of Roman Catholic metaphysics and atavistic German nationalism. Heine was an admirer of cosmopolitanism and Hellenism, and he mythologized these ideals in the image of Napoleon. Nietzsche too admired Napoleon and saw in him, as in Goethe, a reflection of the "overcoming" of an era. Both figures represented for Nietzsche "ein Stück 'Rückkehr zur Natur'": "Goethe war, inmitten eines unreal gesinnten Zeitalters, ein überzeugter Realist: er sagte Ja zu Allem, was ihm hierin verwandt war,--er hatte kein grösseres Erlebniss als jenes ens realissimum, genannt Napoleon" (VI 3, pp. 144-145). In conjunction with his concept of a new and unified Europe, Nietzsche ranked Heine along with

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Napoleon and Goethe in his list of individuals anticipating the "European of the future":

Beim tieferen und umfänglicheren Menschen dieses Jahrhunderts war es die eigentliche Gesammt-Richtung in der geheimnissvollen Arbeit ihrer Seele, den Weg zu jener neuen Synthesis vorzubereiten und versuchsweise den Europäer der Zukunft vorwegzunehmen . . . . Ich denke an Menschen wie Napoleon, Goethe, Beethoven, Stendhal, Heinrich Heine . . . . (VI 2, pp. 209-210)

Stylistically, both Heine and Nietzsche reflect a literary style that is simultaneously romantic and an "overcoming" of specific aspects of Romanticism, a style that might most appropriately be termed Dionysian by virtue of its Diesseitigkeit focus and its vitality, expressed through the "dance" of imagery, through irony and self-parody. For Nietzsche Dionysian style was the aesthetic correlative of the philosophic observation that one can best overcome "decadence" through dance and laughter. Thus the use of a style in Zarathustra which in many respects reflects the "romantic" theories of Friedrich Schlegel relates significantly to Nietzsche's concept of "overcoming" and is analogous to his choice of the Persian prophet as spokesman for his Dionysian philosophy.

As this study has endeavored to illustrate, however, there are various reasons and affinities underlying the aesthetic parallels between Schlegel and Nietzsche. With Schlegel's mystical pantheism set aside, "progressive universal poetry," as a synthesis of "chaos" and symmetry, is a most suitable form of expression for Dionysian abundance and "becoming." Schlegel's emphasis in his literary
theories on Greek vitality and mythology, on imagery and irony, on philosophy and philology—both Schlegel and Nietzsche were scholars in the field of classical philology—constitutes a particularly fertile aesthetic matrix for the development of Dionysian form. Furthermore, both Nietzsche and Schlegel looked toward Greek literature and culture (with specific reference to the Dionysian element) for a revitalization of culture in their own times. Both juxtaposed the Zerrissenheit and heterogeneous complexity of their own eras with the "wholeness" of Greek culture, and sought to bring a new view of life and nature to modernity through aesthetic, philosophic concepts devised in relation to Greek mythology.\textsuperscript{1} The focus for Schlegel, however, was more on aesthetics; for Nietzsche it was more on philosophy. Moreover, whereas metaphysical concerns—whether pantheistic or Roman Catholic (Schlegel converted to Catholicism in 1808)—still imbued Schlegel's writings, Nietzsche's "new mythology" in art and philosophy constitutes a "transvaluation of values" which disavows metaphysics. Thus despite the striking formal and stylistic similarities reflected in their works, there remains this essential difference between the two "philosopher" poets, and one is reminded of Zarathustra's words in part 2 of "Der Genesende":

\begin{quote}
... sind nicht Worte und Töne Regenbogen und Schein-Brücken zwischen Ewig-Geschiedenem?
Zu jeder Seele gehört eine andre Welt; für jede Seele ist jede andre Seele eine Hinterwelt.
Zwischen dem Ähnlichsten gerade lügt der Schein am schönsten; denn die kleinste Kluft ist am schwersten zu überbrücken.
\end{quote}
Für mich--wie gäbe es ein Ausser-mir? Es giebt kein Aussen!

(VI 1, p. 268)
Notes

Chapter 1


3 Adrian Del Caro, Dionysian Aesthetics. The Role of Destruction in Creation as Reflected in the Life and Works of Friedrich Nietzsche, European University Studies, Vol. 69 (Frankfurt am Main: Peter D. Lang, 1981), pp. 23–24, p. 30. Del Caro discusses the development of Nietzsche's Dionysian formulations into a philosophy of "active nihilism."


Chapter 2


2 Baeumer, p. 189.

3 Del Caro, Dionysian Aesthetics, p. 24. See also p. 23.

4 See Ernst Behler's discussion of these differences in his article, "Friedrich Schlegels 'Rede über die Mythologie' im Hinblick auf Nietzsche," Nietzsche-Studien, Vol. VIII (1979), pp. 207-209.

5 See the discussion in Baeumer, especially pp. 166, 186.

6 Ernst Behler, "Nietzsche und die frühromantische Schule," Nietzsche-Studien, Vol. VII (1978), p. 64. The various parallels in Nietzsche's and Heine's positions with regard to Romanticism will be considered in greater detail in the following chapter of this dissertation.

7 Behler, "Nietzsche und die frühromantische Schule," pp. 70-72, 76, 93.

8 Behler, "Friedrich Schlegels 'Rede über die Mythologie' im Hinblick auf Nietzsche," p. 185.

9 Ernst Behler (ed.), Friedrich Schlegel. Studien des Klassischen Altertums, Vol. I of the Kritische Friedrich-Schlegel-Ausgabe, eds. Ernst Behler, Jean-Jacques Anstett and Hans Eichner (München: Verlag Ferdinand Schöningh, 1979), p. 351. The initial reference to each volume of the Kritische Ausgabe will be noted and fully documented. Subsequent references will be abbreviated KA and will be cited parenthetically. See also Behler's discussion in "Friedrich Schlegels 'Rede über die Mythologie' im Hinblick auf Nietzsche," pp. 189-190.


Behler and Struc, p. 28.

Behler and Struc, p. 46.


Behler, "Nietzsche und die frühromantische Schule," p. 77. Compare also the following lines from Schlegel's Gespräch über die Poesie: "Wie Äschylos ein ewiges Urbild der harten Grösse und des nicht ausgebildeten Enthusiasmus, Sophokles aber der harmonischen Vollendung ist: so zeigt schon Euripides jene unergründliche Weichlichkeit, die nur dem versunkenen Künstler möglich ist, und seine Poesie ist oft nur die sinnreichste Deklamation" (KA, Vol. II, p. 293).


Behler, "Nietzsche und die frühromantische Schule," p. 78.

Behler, "Nietzsche und die frühromantische Schule," p. 79.

Behler and Struc, p. 29. See also the discussion in Behler, "Nietzsche und die frühromantische Schule," p. 79.


On the interrelatedness of Nietzsche's works, both thematically-philosophically and stylistically, see: Sylvain De Bleeckere, "'Also sprach Zarathustra': Die Neugestaltung der 'Geburt der Tragödie,'" Nietzsche-Studien, Vol. VIII (1979), pp. 270-290; Wolfram Groddeck, "'Die


24 See also Behler, "Friedrich Schlegels 'Rede über die Mythologie' im Hinblick auf Nietzsche," p. 205.


26 See also Del Caro, Dionysian Aesthetics, p. 15.


28 Behler, "Friedrich Schlegels 'Rede über die Mythologie' im Hinblick auf Nietzsche," p. 201.

29 See Behler, "Friedrich Schlegels 'Rede über die Mythologie' im Hinblick auf Nietzsche," p. 201.


35 On the significance of the Dionysian satyr, see the article by James C. O'Flaherty cited in note 5, chapter 1.
Chapter 3


3 Oskar Walzel and others (eds.), Heinrich Heines Sämtliche Werke (Leipzig: Insel-Verlag, 1911-1915), Vol. VIII, p. 383. Future references to this edition of Heine's works will be abbreviated HH and cited parenthetically by volume and page number.


6 Heine's argument here is strategically biased. He does not acknowledge the Greek and Roman studies carried out by A. W. and Friedrich Schlegel, nor does he consider the Schlegels' possible influence on his own development. For a discussion of the more positive relationship between Heine's aesthetics and the theoretical projections of the Jena School, see Dmitrejew, esp. pp. 174-177. With regard to possible literary ties between Heine and Friedrich Schlegel, see Ulrich Pongs, "Zu einigen Quellen der Schriften Heines über Deutschland," Études Germaniques, Vol. XXXVIII, No. 2
Pongs contends that Heine's ideas were influenced by Friedrich Schlegel in the very essay—Die romantische Schule—which has been regarded as synonymous with Heine's "break" from Romanticism (p. 216).

7 The Mademoiselle Sophia of this passage is a reference to Novalis's young fiancée, Sohie von Kühn, who died of pulmonary tuberculosis just a few years after their betrothal.


9 Concerning the interrelationship of philosophy and aesthetics in Nietzsche's Dionysian concept, see Del Caro, Dionysian Aesthetics.


11 For a more general discussion of the parallels in Heine's and Nietzsche's views of Romanticism, see Floyd, pp. 106-125. The present study concentrates on specific works and focuses on the aesthetic import of the views expressed in these works in an effort to derive a more cohesive concept of Heine's and Nietzsche's aesthetic goals.

12 See the comments on Heine's style in Becker, pp. 273-274.

In this regard see also the observations in Carlsson, p. 396.

Chapter 4

1 See Baeumer, pp. 165-189.


The present study intends to investigate these parallels in 'greater detail—specifically in relation to Nietzsche's Götzén-Dämmerung—and to emphasize their relevance from an aesthetic standpoint.

In an interesting and informative article, Reinhold Grimm considers the question—"... what happened to Dionysus in the reign of Christ, under the shadow of the Cross?"—both in terms of Heine's works (Die Götter im Exil and Elementargeister) and in terms of Nietzsche's concept of "Dionysos—Diabolus." See Reinhold Grimm, "Antiquity as Echo and Disguise: Nietzsche's 'Lied eines Theokritischen Ziegenhirten,' Heinrich Heine, and the Crucified Dionysus," Nietzsche-Studien, Vol. XIV (1985), pp. 246-249.

In an earlier work, Vom Nutzen und Nachtheil der Historie für das Leben (1874), Nietzsche applied similar ideas to the realm of history and historical perception: "... wenn der historische Sinn das Leben nicht mehr conservirt, sondern mumisirt: so stirbt der Baum . . ." (III 1, p. 264). In another passage he states: "... wie verzweifelt klinge der Satz: wir Deutschen empfinden mit Abstraction; wir sind Alle durch die Historie verdorben—ein Satz, der jede Hoffnung auf eine noch kommende nationale Cultur an ihren Wurzeln zerstören würde . . ." (III 1, p. 273). The primary focus of this early essay is directed toward the use of history in the service of life and becoming.

Chapter 5


3 Despite the imagery and the sensual quality of the language in Lucinde, Heine faults the novel for the abstractness of its heroine: "Ihr Gebrechen ist eben, dass sie kein Weib ist, sondern eine unerquickliche Zusammensetzung von zwei Abstractionen, Witz und Sinnlichkeit" (HH, Vol. VII, p. 66). On the other hand, Heine praises Schlegel's Vorlesung über die Geschichte der Literatur even though denouncing the religious bent of this work (HH, Vol. VII, pp. 67-68).
The influence of Aristophanes on Heine is the subject of a study by Robert C. Holub, Heinrich Heine's Reception of German Grecophilia (Heidelberg: Carl Winter Universitätsverlag, 1981), pp. 159-173.

See the comments in chapter 2, p. 32 f.


In regard to the interrelation of creation and destruction in Nietzsche's aesthetic concept of the Dionysian, see Del Caro, Dionysian Aesthetics. Compare also Karl Joël, "Nietzsche und die Romantik," Die Neue Rundschau, Vol. XIV (1903), pp. 496-497. Joël discusses this interrelationship and draws analogies between Nietzsche and the Romantics.


With regard to the relationship of Ecce homo and its chapter headings to Nietzsche's anti-Christian transvaluation of values, see Adrian Del Caro, "Towards a Genealogy of an Image: Nietzsche's Achievement According to Nietzsche," University of Toronto Quarterly, Vol. LIV, No. 3 (Spring, 1985), p. 234.


Hirth, Vol. I, pp. 286-287. The intimate correlation between this statement and Heine's concept of Aristophanic comedy was observed by Hermann J. Weigand, "Heine's


15 Ernst Behler has indicated the significance of the Dionysian in regard to Schlegel's concept of literary irony. See Behler, "Die Auffassung des Dionysischen durch die Brüder Schlegel und Friedrich Nietzsche," p. 342. In this regard compare also Athenäum fragment 51: "Naiv ist, was bis zur Ironie, oder bis zum steten Wechsel von Selbst schöpfung und Selbstvernichtung natürlich, individuell oder klassisch ist, oder scheint" (KA, Vol. II, p. 172).


18 This idea of "die grosse Gesundheit" was actually formulated in *Die fröhliche Wissenschaft* and then quoted by Nietzsche in *Ecce homo*.


A parallel between Schlegel's term "ästhetische Bosheit" and Nietzsche's concept of "Bosheit" is noted by Joël, p. 493.

In consideration of the transcendent aspect of irony in Schlegel and Nietzsche, compare Joël, pp. 493, 496.

Compare Schlegel's statement in "Über die Unverständlichkeit" concerning his anticipation of a new age and a new poetry: "Die neue Zeit kündigt sich an als eine schnellflüssige, sohlenbeflügelte; die Morgenröte hat Siebenmeilenstiefel angezogen" (KA, Vol. II, p. 370).

See Eichner, Friedrich Schlegel, p. 74.


Behler and Struc, pp. 10–11.

See the discussion in Eichner, Friedrich Schlegel, pp. 62–64.

Compare Eichner, Friedrich Schlegel, pp. 68–69. See also Behler and Struc, p. 11.

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Behler and Struc, p. 11.

Behler and Struc, pp. 10–11.

Behler and Struc, p. 12.

Behler and Struc, p. 11.


Eichner, Friedrich Schlegel, pp. 88–89.

Eichner, Friedrich Schlegel, p. 89.

Firchow, p. 31.

Firchow, p. 32.
Eichner, Friedrich Schlegel, pp. 87-88.


Weigand, p. 132.

Polheim, Die Arabeske, p. 13.

Jacobs, pp. 3, 7.

See the discussion in Jacobs, pp. 4-5.

Hessel, p. 555.

See the discussion of this dichotomy in Weigand, pp. 105-130.

Compare the comment in Lucinde regarding the protean quality of the human spirit: "Der Geist des Menschen ist sein eigener Proteus, verwandelt sich und will nicht Rede stehn vor sich selbst, wenn er sich greifen möchte" (KA, Vol. V, p. 59).


Jacobs, p. 4.

Jacobs, p. 5. See also Weigand, p. 134.

Jacobs, p. 3.

Jacobs, p. 5.

Jacobs, p. 5.

See the comments in Ecce homo: VI 3, p. 334.

Weigand, p. 135.

Jacobs, p. 6.

Behler and Struc, p. 10.

Behler, "Nietzsche und die frühromantische Schule," p. 95.

Compare Nietzsche's criticism of Wagner's style in Der Fall Wagner (VI 3, p. 22).
See Weigand, p. 134.

Weigand, p. 130.

Compare Weigand, p. 135.

With regard to the concept of a "welthistorische Ironie" in relation to Heine and Nietzsche, see Behler, "Nietzsches Auffassung der Ironie," pp. 4, 29 ff.

See Polheim's discussion of caricature and Aristophanic comedy in Die Arabeske, pp. 29-32, 278-280.

It is interesting to note that the term "caricature" also appears in a passage of Geburt der Tragödie. There Nietzsche contrasts the Dionysian "wahre Mensch, der bärtige Satyr," with the "Culturmensch": "... hier war die Illusion der Cultur von dem Urbilde des Menschen weggewischt, hier enthielt sich der wahre Mensch, der bärtige Satyr, der zu seinem Gotte aufjubelt. Vor ihm schrumpfte der Culturmensch zur lügenhaften Caricatur zusammen" (III 1, p. 54).

Jacobs, p. 10.

In regard to the relationship, according to Schlegel, between one's personal, organic development and the aesthetic progression in a work of art, compare the comment on Julius's development in Lucinde: "Wie seine Kunst sich vollendete und ihm von selbst in ihr gelang, was er zuvor durch kein Streben und Arbeiten erringen konnte: so war ihm auch sein Leben zum Kunstwerk, ohne dass er eigentlich wahrnahm, wie es geschah" (KA, Vol. V, p. 57).

See Joël, p. 487. See also Carlsson, pp. 399-401.

Compare Schlegel's Athenäum fragment 412: "Wer Sinn fürs Unendliche hat, und weiss was er damit will, sieht in ihm das Produkt sich ewig scheidender und mischender Kräfte, denkt sich seine Ideale wenigstens chemisch, und sagt, wenn er sich entschieden ausdrückt, lauter Widersprüche" (KA, Vol. II, p. 243).

Karl Joël indicates the significance of the theme of "transformation" in Nietzsche and Schlegel. See Joël, p. 495.

In addition to the works cited in chapter 5 (note 17) on the subject of irony, see also Margot Paronis, "Also sprach Zarathustra": Die Ironie Nietzsches als Gestaltungsprinzip, Abhandlungen zur Kunst-, Musik- und Literaturwissenschaft, Vol. CCXX (Bonn: Bouvier Verlag Herbert Grundmann, 1976).

For an interesting discussion of the relationship between Christ and Dionysus in Nietzsche's philosophy, see the article by Reinhold Grimm (chapter 4, note 5).


Anticipations of the "great midday" recur in part 3, for example, in the last lines of the chapters entitled "Von der verkleinernden Tugend," "Vom Vorübergehen," and "Von den drei Bösen."


The idea of "eternal recurrence" also appears in Schlegel's writings. Compare the following line from Lucinde: "Ich begreife, wie das freie Gebildete sich in der Blüte aller Kräfte nach seiner Auflösung und Freiheit mit stiller Liebe sehen und den Gedanken der Rückkehr freudig anschauen kann wie eine Morgensonne der Hoffnung" (KA, Vol. V, p. 71).

Chapter 7

Bibliography

Primary Works


Colli, Giorgio, and Mazzino Montinari (eds.). Friedrich Nietzsche. Die Geburt der Tragödie. Unzeitgemässe


Secondary Works


Vita

Linda Fallon Duncan was born on August 5, 1947, in Valdosta, Georgia. In 1965 she graduated from John McDonough Senior High School in New Orleans, Louisiana, and in the following autumn entered Louisiana State University in Baton Rouge. She majored in German and received her Bachelor of Arts degree in May of 1969. As a D.A.A.D. stipend recipient she lived for one year, beginning in September of 1969, in Göttingen, West Germany. In May of 1973 she received the Master of Arts degree with a major in German from Louisiana State University, and she is currently a candidate for the degree of Doctor of Philosophy in the Department of Foreign Languages and Literatures at Louisiana State University.
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