

On Tranquility:

The Essential Word of Nietzsche's *Thus Spoke*

***Zarathustra*¹**

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Nietzsche views tranquility as the root of all cultures. In 1876, during the Bayreuth music festival, Nietzsche felt intensely that modern art had become all-too-noisy and over-excited, and he became enchanted by “tranquility on which all cultural existences depend.”² He hoped to “give all of these back to all mankind, tranquility, purification, and nobility.”³ If, for Nietzsche, tranquility is the basis of all cultures, and at the same time, intoxication is the root of ancient Greek spirit, do these characterizations conflict with each other? This essay attempts to indicate that tranquility is the transfiguration of intoxication, and Zarathustra is the Spirit of Dionysus.

Since Nietzsche confesses that Zarathustra is Dionysus, certainly tranquility can mean intoxication in some senses. But, the former does not completely equal to the latter. They are the same in difference. If Nietzsche's thinking could be regarded as a ternary form of musical structure, it is obviously impossible for a later section to repeat thoroughly the previous one.

¹ This essay was the second section in the first chapter of my doctorate dissertation entitled *Pan-musicalization of Intoxication: on Nietzsche on Art and the Will to Power* in 2003, then I translated and edited and read it at the international academic conference on Nietzsche's *Thus Spoke Zarathustra* in the Department of Philosophy at University of Wales (Lampeter) in Autumn 2008. Currently, I did some modifications again with the help of Prof. And Dr. James Luchte. As Schopenhauer said in his preface to the third edition of *The World As Will and Representation* in 1859, “I find consolation for this in the words of Petrarch: Si quis tota die currens, pervenit ad vesperam, satis est (De Vera Sapientia, p. 140)” .

² Daniel Halevy, *Nietzsche*. Trans. By Tan Beifang. Nanchang: Baihuazhou Literature and Art Press. 1996. China. P. 148.

³ Ibid.

For, why would we produce three sections? Although the dominant motif is one, variations are many. Various tones, rhythms, harmonies create together to compose the musical movements of intoxication. Along this line, both music and plastic arts 'may' all be the movements of intoxication. The former is the temporal flux of life, while the latter is spatial blooming of life. Rachmaninov's 'Piano Concerto No. 2' and Van Gogh's 'Starry Night' strike our bodies with the same bolt of lightning that we feel a chill down the spine, fluttering in our stomach, and once we feel them, they will still send the same feelings surging through our bodies to the future during our lives.

In a word, in the transition from Dionysus' musical frisson to Zarathustra's tranquil beauty of life, there is not merely a transformation in the meaning of art, but also of Nietzsche's perspectives, namely, art shifts from music as a specific category to tones of life. Therefore, the horizons of Nietzsche's thinking become wider. If the essence or character of Dionysus is ecstasy, then the essence of Zarathustra is tranquility, light, and purification.

1. TRANQUILITY AS BEAUTY

When the noisy and colorful world gradually fades away behind the climbers, life starts to open itself to the most beautiful musical tones in the sound of silence. A summer in the highest spheres with cold wells and blissful silence in *Thus Spoke Zarathustra* is not the transition of physical time and space. Rather, loftiness and aloneness in the height above 6000 feet is not sublimity and loneliness, but the strong power of Heraclitus of Ephesus, separated from the scale of the public.

Because power replaces beauty, the latter does not occur frequently in Nietzsche's

Thus Spoke Zarathustra. Yet, this does not prevent his text from being an aesthetic one, although aesthetics has traditionally focused upon mainly such issues as beauty in itself, absolute beauty and so on, as the origin and developments of this subject has suggested. While, the point is, even if beauty is not a key word of his aesthetic thought, Nietzsche's writings do show us where the most beautiful thing lies. That is the beauty of the Overhuman (Übermensch), 'the stillest and lightest of all things once came to me. The beauty of the Overhuman came to me as a shadow. O my brothers, what are the gods to me now?' (TSZ, 199).

Generally, people argue that the Overhuman is a symbol of strength, and should be characterized as the strongest, even including the Nazi's interpretations and distortions. Yet, Nietzsche describes it with such words as the stillest and lightest beauty. Reading Nietzsche, this is the crucial point which deserves to be considered carefully. Why, in Nietzsche, does *tranquility* become the characteristic of the Overhuman? And, why "the bright, the bold, the transparent who are cleverest among those who are silent..."? (TSZ, 286)

Reading *Thus Spoke Zarathustra*, it is not difficult for us to sense and conclude that the whole text is an ode dedicated to tranquility, such as sea, mountains, sky, wells, green, cool breezes, glorious light, soul, and utter tranquility, so on and so forth.⁴

⁴ Here are some distinct examples in *Thus Spoke Zarathustra*, *The Portable Nietzsche*, Selected and Translated by Walter Kaufmann, New York: Viking Press, 1962, pp. 135, 272, 276, 296, 343, 349, 352, 388, 408, 432:

'Amazed, Zarathustra looked into the woods and the silence.' (TSZ, 135)

'When all light grows quieter. For whatever of happiness is still on its way between heaven and earth now seeks a shelter in a bright soul; it is from happiness that all light has grown quieter.' (TSZ, 272)

'Gods are shrouded by their beauty; thus you conceal your stars. You do not speak; thus you proclaim your wisdom to me. Today you rose for me silently over the roaring sea; your love and your shyness are a revelation

Obviously, for Nietzsche, tranquility makes the measure of beauty. Zarathustra values everything by means of it. As the measure of all, such a scale of beauty is utterly different from the traditional one. In the latter, beauty is basically related with two aspects: on the one hand are colors and proportion, both of which are dealing with the appearance of objects. On the other hand is the highest reason. These two scales come from the division of the dual world, where they can be shown in different aesthetic stairs, for example, Plato's stairs of beauties, from individual beauty of form ascending along common beauty of form, beauty of laws and institutions, beauty of knowledge, to beauty in itself eventually. If metaphysics was the mainstream of Western tradition, then traditional beauty also belonged to the categories of highest rationality. Hence, such a traditional beauty is evacuated from their vivid lives and at last becomes an ultimate cessation, end.

to my roaring soul. That you came to me, beautiful, shrouded in your beauty, that you speak to me silently, revealing your wisdom.' (TSZ, 276)

'O happy silence around me! O clean smells around me! Oh, how this silence draws deep breaths of clean air! Oh, how it listens, this happy silence!' (TSZ, 296)

'If ever I spread tranquil skies over myself and soared on my own wings into my own skies; if I swam playfully in the deep light-distances, and the bird-wisdom of my freedom came-but bird-wisdom speaks thus: behold, there is no above, no below! Throw yourself around, out, back, you who are light! Sing! Speak no more! Are not all words made for the grave and heavy? Are not all words lies to those who are light? Sing! Speak no more!' (TSZ, 343)

'It is the honey in my veins that makes my blood thicker and my soul calmer.' (SZ, 349)

'What rose-red stillness! What unclouded silence!' (TSZ, 352)

'He lay on the ground in the stillness and secrecy of the many-hued grass.' (TSZ, 388)

'O pure smells about me !.....O happy silence about me.' (TSZ, 408)

'The moon is cool, the wind is silent.' (TSZ,432)

However, the ultimate end would better be regarded as death rather than tranquility. After all, life loses its whole flavor, sound, light, color, taste, etc. Only inner spirits, or invisible eyes exist. In both the Eastern and Western worlds, there are such kinds of thought. The renunciation of life is regarded as the precondition of the highest state. They said “Life is suffering”, (TSZ, 157) and, “Lust is sin, let’s step aside and beget no children.” (ibid.) As for Nietzsche, they are preachers of death. Nietzsche said, “Let them preach renunciation of life and pass away themselves!” (ibid.). In other words, the beauty of rationality lies in a dual world and makes use of an ultimate rationality to dissolve the process of life. On the contrary, the tranquil beauty of life is the becoming of life. Through traditional metaphysics where it was named, aesthetics does not achieve its independence because it was subjected to theoretical science or practical science. With the tranquil beauty of Zarathustra, Nietzsche pronounces the Declaration of Independence for aesthetics.

Additionally, the tranquility of Zarathustra differs from its kinship in late Hellenistic period. No matter whether it is Stoic, Epicurian or Pyrrhonian, tranquility is their highest life goal. For the Stoics “... to be a lasting peace of mind”⁵ is the most important because it is the only real ‘good’, rather than the surface of ‘good.’ This ‘good’ is consistent, pure, in the depths of a hidden value. Epicurus argues that so-called happiness is “the body without pain and soul without turmoil,”⁶ This is the beginning of the happy life and it becomes the purpose of life, and thus becomes the highest good. All in all, the scale or the measure, is

⁵ Seneca, *On the Happy Life, Selected Readings of Western Philosophy*. Vol.1, edited by Section of Foreign Philosophy History in Department of Philosophy at Peking University, Shangwu Publishing House: Beijing, 1981, p. 189.

⁶ *Ancient Greek and Roman Philosophy*, edited by Section of Foreign Philosophy History in Department of Philosophy at Peking University, Sanlian Publishing House, Beijing, 1957, p. 368.

happiness, and every kind of happiness is good, but not every kind of happiness deserves to be pursued. As for Pyrrho, “the highest good is to judge nothing, and along with this attitude is the peace of soul.”⁷ Since things are consistent, without contrast, feeling or opinion cannot account for the true and false.

It shows us that under the swords and horses of Alexander the Great, ancient Greek philosophers encountered the destruction of the four traditional virtues, and attempted to construct new ethics, sought the highest good and happiness. That is peace of mind or soul. We can figure out there is a distinct point that makes Hellenistic peace far from Zarathustra's tranquility. As for the former, because the pursuit is of the same kind of pure ‘good’, it cannot avoid crashing into the shackles of rationality, even though it tries to be free from the bind of the body. Or, in rejecting suffering, it cannot gain happiness as well, for happiness is always accompanied with suffering. Or, with the cancellation of any judgment, it destructs tranquility ultimately as well.

For example, in Stoicism, good as pure identity is actually a variation of Parmenides' well-rounded sphere. Such a peace can only be contemplated and spoken by reason, the supreme one of the dual world, while the tranquility of Zarathustra is non-rational. In the eyes of Epicurus, as every happiness is good and every suffering is bad, what makes life happy is sober contemplation. Suffering is nonsense, unless it can bring happiness. Zarathustra, on the contrary, affirms that life comes along with suffering. As for Pyrrho, the world is neither the self-identity of being of Parmenides, nor the existence and non-existence of Heraclitus. The world is neither non-existence or existence. That is the absolute negative,

⁷ Ibid, p. 342.

definitely opposed to the *song of yes and amen* of Zarathustra.

In a word, these thoughts on peace in the Hellenistic period are essentially a reconstruction of ethics. It comes from negation and withdrawal, in the final analysis, and belongs to Nietzsche's opposite, the decadence of life. As he writes, "Pyrrho, like Epicurus, two forms of Greek decadence." (WP, 241)

2. TRANQUILITY AS INTOXICATION

When Zarathustra says, "Still is the bottom of my sea; who would guess that it harbors sportive monsters? Imperturbable is my depth, but it sparkles with swimming riddles and laughter" (TSZ, 228), he utters the oracle of tranquility. Yet, why does the spirit of Dionysus, Zarathustra,⁸ preach tranquility to us? Why is it imperturbable when the sea sparkles with swimming riddles and laughter?

First of all, intoxication is not sick madness and noise. It is imperturbable. "When the Greek body and Greek soul 'bloomed,' and not in conditions of morbid exaltation and madness, there arose that mysterious symbol of the highest world-affirmation and transfiguration of existence that has yet been attained on earth." (WP, 541). Along this line, on the one hand, intoxication as affirmation is far from negation. On the other hand, what it affirms is the world. Here the world is life because what it affirms is the body and soul. And, the path of affirmation is not morbid exaltation, because morbid exaltation will speed up time.

⁸ *The Birth of Tragedy* (BT), 'Attempt at a Self-criticism', p. 26, *Basic Writings of Nietzsche*, Translated and Edited, with Commentary, by Walter Kaufmann, Random House, 1968: "The spirit of Dionysus who owned the name of Zarathustra."

The extreme calm in certain sensations of intoxication (more strictly: the impedance of the feelings of time and space) likes to be reflected in a vision of the calmest gestures and types of soul. The classical style is essentially a representation of this calm, simplification, abbreviation, concentration—the highest feeling of power is concentrated in the classical type. To react slowly, a great consciousness; no feeling of struggle. (WP, 420)⁹

Not to hurry up, rather, slow down; no turmoil, rather, calm; no complexity, rather, simplification; that is Zarathustra's essential personality or character.

So intoxication is tranquility. That is the reason Zarathustra utters the oracle of tranquility as the spirit of Dionysus. If intoxication is spherical music of the original life of universe, tranquility as intoxication is the most amazing cadenza. That is, the most amazing movement is transparent tranquility. What kind of ears does it need to be heard? Nietzsche is insisting upon his strict border, as he said, “My whole Zarathustra is a dithyramb on solitude or, if I have been understood, on cleanliness - fortunately not on pure foolishness” (EH, 690), because Wagner himself had characterized his Parsifal as the pure fool.

As mentioned above, if intoxication is performed as the visible music of the universe, tranquility is its invisible musical piece. Like the *eternal recurrence of the same* as the highest affirmation of existence (the will to power), tranquility as the highest tone of intoxication leaves itself to the most powerful ears, because “superior, noble spirits, proved at every moment, proved by words and silence.” (TI, 510)

As a result, the ‘Night Song’ is not the song of the beloved, it is the song of the lover.

“Night has come; now all fountains speak more loudly. And my soul too is a fountain. Night

⁹ It has long been shown, since at least Kaufmann’s *Nietzsche: Philosopher, Psychologist, Anti-Christ* (1950) that the Nazi’s sense of ‘power’ has nothing to do with Nietzsche’s indication of the ‘will to power’.

has come; now all the songs of lovers awaken. And my soul too is the song of a lover.” (TSZ, 219) A lover lives in his own light. Hence, when Zarathustra sees lions and doves (his children), he is calm. In a word, as intoxication, tranquility is not dead silence in the meaning of traditional metaphysics. It contains storm. “It is the stillest words that bring on the storm. Thoughts that come on dove’s feet guide the world.” (EH, 675)

But, tranquility is the higher appearance of intoxication rather than keeping entirely in correspondence with it, just as the eternal recurrence of the same is the highest tone of the will to power. To listen to the will to power does not require too much power, yet, the ears which can listen to eternal recurrence are not common, “the tempo of these speeches is a tender adagio. Such things reach only the most select. It is a privilege without equal to be a listener here. Nobody is free to have ears for Zarathustra.” (EH, 676)

Such a kind of privilege is not political, economic or military superiority, but of ears who can listen to Zarathustra. The reason it is special lies here, what Zarathustra utters is not manic allegretto, but gentle adagio, as the good and sweet figs falling from the trees and the north wind ripping figs under pure sky of afternoon in autumn. It is gently from the Blessed Isles, from the will to creation. If intoxication as the power of life is experienced in everyone's life, then the experience of tranquility is not so common. Basically, when we understand tranquility and the eternal recurrence of the same, we start to walk toward Nietzsche. “In my books, *Thus Spoke Zarathustra* occupies a special position.” (EH, 675)¹⁰

In his early text, intoxication is origin of music, or the nature of music. In his late

¹⁰ *Basic Writings of Nietzsche*, Translated and Edited, with Commentaries, by Walter Kaufmann, Random House, 1968.

writing, *The Will to Power*, intoxication is the basic essence of all existence. The thinking road goes through such a tunnel, the tranquility of life in *Thus Spoke Zarathustra*. This reveals the shift in Nietzsche's perspectives from a specific category of art (specifically music) to the great art of life, from intoxication to tranquility. Here, life is human *being*, that is, becoming from human being to Overhuman, which is the stillest and lightest of all things. That is the beauty of the Overhuman. In this way, from intoxication to tranquility, it means from specific music to a pan-musicalization.

At the same time, how is it possible that the world is intoxication? It must be by means of listening to the sound of tranquility. In other words, only when tranquility is understood as intoxication, the world could be intoxicating or pan-musicalizing. Because it is obvious that world is the becoming of intoxication only when it sees becoming. But the world does not always look like becoming. If a volcanic eruption means intoxication, a quiet volcano might be considered as 'dead.' In this light, tranquility is a more secret status of intoxication.

From this perspective, we can ascertain that if intoxication is the explicit becoming of existence, then the becoming of tranquility remains implicit. If the former impacts on sense, then the latter pertains to spirituality. It is not sensuality, but 'the spiritualization of sensuality.' Nietzsche writes, "The spiritualization of sensuality is called love: it represents a great triumph over Christianity." (TI, 488) Spontaneous sensuality occurs from any emotional life, but spirituality is not the same. That is why the will to power is quite often mis-interpreted as the physical impulse of life, distorted further as the desire for military and political power, because it fits more closely to the emotional life. If Nietzsche's ten-year wandering and

writing are only preaching physiology and military and political power, it is completely and unnecessarily time-wasting, because any emotional life could therefore be Overhuman. While, Nietzsche said he never has yet found an Overhuman, for even Zarathustra is only the prelude of the Overhuman.

Such a meditation shows that, through tranquility, intoxication gains spiritual significance. At the same time, the characteristics of Zarathustra's *flute* are also light and purification. As Nietzsche writes, "from an infinite abundance of light and depth of happiness falls drop upon drop, word upon word; the tempo of these speeches is a tender adagio." (EH, 675) Zarathustra is "fond of all that is clean", for as Nietzsche writes in 'On the Rabble', he does not "wish to see the grinning snouts and the thirst of the unclean." (TSZ, 208)

3. TRANQUILITY AND LIGHT, PURIFICATION

Within the context of ancient Greek music, the characteristic nature of the Dithyramb is light, purification and tranquility. And, with the flute of Dionysus, the preaching of Zarathustra is light, purification and tranquility too. There are no variegated colors, no wild sounds.

We have mentioned earlier that the preaching of Zarathustra is tranquility. At the same time, its companions are purification and light. Let us look at light firstly. The beauty of the Overhuman is the stillest and brightest. If tranquility is the implicit intoxication, which means the development of the music motif, from Dionysus to Zarathustra, where is Apollo now, who first arose in *The Birth of Tragedy*?

Occurring in the earlier text, Apollo as dream is opposed to the intoxication of Dionysus and forms the dual world. But such an opposition quickly *compromises* into the

Dithyramb. In the late text, both Apollo and Dionysus belong to intoxication. Only in middle period's text, as perhaps a slight against Wagner's *Opera and Drama*, it seems to us that Apollo disappears, though Dionysus also disappears. In *Ecce Homo*, Nietzsche said Zarathustra is Dionysus, so it is seemingly that only Apollo gets lost. But, that is not true. Apollo has a special status as the tranquility of Zarathustra: as one aspect of the beauty of the Overhuman.

Just as tranquility is a variation of intoxication, light is an aspect of the beauty of the Overhuman as symbol of life. Nevertheless, as we all put it, Apollo is the god of light. As the name suggests, Apollo is the symbol of light undoubtedly.

After ten years in the mountains, in the prelude of TSZ, Zarathustra first utters an ode dedicated to the sun, the overflowing cup of life as follows:

We waited for you every morning, took your overflow from you, and blessed you for it...For that I must descend to the depths, as you do in the evening when you go behind the sea and still bring light to the underworld, you over-rich star. (TSZ, 122)

And, in the last section 'The Sign', Zarathustra honors the sun again:

'Thou great star,' spake he, as he had spoken once before, 'thou deep eye of happiness, what would be all thy happiness if thou hadst not THOSE for whom thou shinest' (TSZ, 436)

From the first section to the last one, the praise to the Sun shows clearly the motif of *Thus Spoke Zarathustra* as an ode to Apollo as tranquility, the variation of Dionysus'

intoxication.

Not only that, the still and bright is the clean. If light comes from the dream of Apollo, the tranquility of intoxication, then purification comes from the heart of solitude. While the Dithyramb honors solitude and purification, *Thus Spoke Zarathustra* distinctly differs from the expressionist poets' laments, Zarathustra's Ape, which is lack of life. This kind of decadence of power is the cause of Late Romanticism to which Nietzsche is opposed.

At the same time, the solitary is the strong. The solitary is far away from the crowd, which means it gives up all admitted standards and establishes its own standards. It shows that, at midnight, it separates from 'the old sun' and stands by itself. Such a kind of human being is the strongest. In Nietzsche's moral scale, the first value in ancient Greece is courage, rather than wisdom. So the noble man is not a destroyer, a churl, a mocker, rather, a creator. (TSZ, 156) In section 8, Part One, Zarathustra speaks:

This tree stands lonely here in the mountains: it grew high above man and beast. And if it wanted to speak it would have nobody who could understand it, so high has it grown. Now it waits and waits -----for what is it waiting? It dwells too near the seat of the clouds: surely, it waits for the first lightning.

(TSZ, 155)

The tree is also the solitary. Its solitude comes from its powerful strength. Because it is strong enough to be solitary, therefore it is the noble one. But, the noble one is not a voluptuary. As Zarathustra counsels, "...and even the liberated spirit must still purify himself. Much prison and mustiness still remain in him: his eyes must still become pure." (TSZ, 156)

As the overflowing of original life of the universe, in the ancient world, music has its main function, purgation, that is, catharsis of disease and ghosts.¹¹ Even in ancient Greek religions, such as the archaic religions of Dionysus and Orpheus, more relevant theme is purification of spirituality, rather than a physical one. It is not strange that Nietzsche emphasizes purification so much. In *Ecce Homo*, he said his abhorrence to the unclean person is natural and instinctive. As he declares he is the first philosopher to highlight scent, rather than vision. While such a revaluation might be understood facetiously that as his eyesight was bad, he had perhaps to develop his sense of smell instead. Yet, Nietzsche clearly says that his genius is in his nose.

But actually, the true reason is that Nietzsche's despising vision comes from his distinction between the world that could be seen and the one that could be heard. The former is related to the surface of universe, which originates from Schopenhauer's division between will and representation as world. The world to which he can listen is obviously related to will. Certainly the will, according to Nietzsche, is the creation of the original life of universe. On one hand, Nietzsche despises vision,¹² on the other hand, he highlights the sense of smell and hearing. In addition to this, another possibility is the aristocratic inclination of Nietzsche. For

¹¹ It is similar in Chinese culture as in R.H. Van Gulik's *The Lore of the Chinese Lute*, Tokyo, Sophia University, 1969, pp. 46-47. 'Playing the lute purifies one's nature by banishing low passions, therefore it is a sort of meditation, a means for communicating directly with Tao. Its rarefied notes reproduce the 'sounds of emptiness', and so the music of the lute tunes the soul of the player in harmony with Tao', and 'Seen from the more materialistic angle, playing the *ch'in* was a means for purifying the body, thus bestowing upon the former freedom from sickness and longevity.' 'Samuel' records that David played music to drive away the ghost of Saul, Holy Bible (KJV), 1 Samuel 16, Hong Kong Bible Society, p. 450.

¹² Here Dr. & Prof. James Luchte offers quite challenging comments which I cannot answer temporarily, so I just leave it here for future to respond possibly, 'If he despises vision, where does that leave Apollo's light and the sun? I think this point is questionable. I think that vision, hearing, and smell must come into harmony, become attuned.'

this reason, Nietzsche and Plato are surprisingly similar. Thilly¹³ even described the latter as follows: “His character was noble; he was an aristocrat by birth and temperament, an uncompromising idealist, hostile to everything base and vulgar.”¹⁴ That is also the reason why Nietzsche admits Heraclitus. In his early notes, he once said such kind of people live in their own solar system.

In short, in *Thus Spoke Zarathustra*, tranquility functions as the essential word through the whole text. Such a topic or perspective in Nietzsche researches is not quite common, especially from Western perspectives as I have noticed. While, as an Eastern scholar, I do not certainly beget this perspective from the womb of Buddhism, rather, Daoism, although comparative studies on tranquilities between Nietzsche and Daoism¹⁵ is yet to be continued hopefully, in the forthcoming future as I suppose.

¹³ Here Prof. & Dr. James Luchte offers me a valuable reference as he comments, ‘A different reference could be Georges Brandes, the first reader and teacher of Nietzsche’s philosophy, who wrote an essay on Nietzsche “On Aristocratic Radicalism”.’

¹⁴ Frank Thilly. *A History of Philosophy*. Henry Holt and Company: New York, 1926, p. 59.

¹⁵ Fortunately, there have already been many quality comparative studies between Nietzsche and Asian thoughts, as we can see from this collection, *Nietzsche and Asian Thought*, edited by Graham Parkes, Chicago and London: the University of Chicago Press, 1996. And, Mr. Chen Guying did some original work in comparison between Nietzsche and Zhuangzi. In possibly relative field, I noticed he had held that, ‘While Nietzsche’s attitude toward life involves an active engagement with the world, Zhuang Zi tends to be more escapist and quietistic.’ please see Chen Guying, *Zhuang Zi and Nietzsche: Plays of Perspectives*, translated by James D. Sellmann (*Nietzsche and Asian Thought*, p. 121.)