

THE NIETZSCHEAN DIAGRAMS

Contribution by
Diagram refresh with

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Standing once again on the brink of meaning, facing the cul-de-sac of one final act, it seems the only choice would be to embrace The Eternal Return once again. Standing here, I absorb all that is and all that will be, as that which will always-already pass, and in that vision the required love of faith that all is precisely as it should be in this inescapable moment. Instead of being propelled out as an active Being of Becoming, I could remain. I could feel the full potential of every possible manifestation as already having occurred, not through pessimistic fatigue, but in an experience of absolute fulfillment where I feel every possible expression all at once. When the will itself is willed, we fall in love with love. How is this not God?

—Jimmy Raskin, now



“Poetry blushes, but it never runs away.” Elsewhere, in the hundreds of pages of notes that Jimmy Raskin has been gathering for this book over the past decade, he wrote: “A breeze without a source.” Both of these statements seem to describe best the dilemma of his project. The Poet might be in danger, yes, but he keeps showing his nose when he seems most forgotten. The division between “blushing” and “remaining present,” between “a breeze” and its missing “source,” affirms something akin to a deep kernel of identity, a redoubling of the figure of the Poet onto itself. A real strength, a hidden force is expressed—some indivisible remainder.

—Miguel Abreu, 2005



Left: 'GOD CAR', 3D Model 01, 2023, Jimmy Raskin, Sharif Laffrey.
Right: 'Mandala 86', ILLUMINATION PAGE 86, 1917.

RESURRECTING GOD IS DEAD (OMG)

God is nothing.
God is everything.
And somewhere in there God died.
—The Poet

I wrote a book on Nietzsche's 'Thus Spoke Zarathustra,' published in a bright red hardcover with silver inlays, featuring diagrams and renderings exploring “where the poet lives in a world without God.” Carl Jung's Red Book is also red—the ultimate outsider artist. Is that enough to “connect?”

Two red books and Zarathustra walk into a bar...

“God is dead!” left a spiritual void—one that Carl Jung filled with archetypes and the collective unconscious, while Friedrich Nietzsche saw it as a call for radical self-creation. For both, harnessing the poetic—the sensation of transformation—became essential in the aftermath.

“Becoming Poet(ic)” serves as a key for those emerging from The Eternal Return, where the depths of personal transformation in a world without truth requires an inverted, positive force to cheat gravity—to shift from nihilistic paralysis and embrace and ride with the openness of all things. The final act of The Eternal Return is the liberation of seeing the present as “always already passing.” By breaking free from the grip of the past (guilt) and releasing the pull of the future (expectation), one fully enters a perpetually renewing present. Let us praise the eternal “now” that is neither here nor there. In Zarathustra, his animal friends say, “The center is everywhere. Bent is the path of eternity.” In this liminal kind of place, “spirit” is freed-up, igniting a poetic charge that recalls the mysteries of existence.

Friedrich Nietzsche and Carl Jung, both attuned to the power of the poetic charge, represent two distinct paths of transformation. Nietzsche's vision of a New Being rejected traditional values, advocating for self-overcoming and the creation of personal meaning through radical, outward transformation. In contrast, Jung viewed self-realization as an inward journey—an integration of the conscious and unconscious mind, aiming for a harmonious and balanced whole rather than radical external change.

To review:

Jung's Red Book is a marvel of creative exploration, blending artistry with psychological healing. It captures his harmonic transformation, using “poetry”

as a tool to navigate the unconscious and engage with inner visions. Whether through text or image, Jung poeticizes the process of individuation—a creative dive into self-understanding through blended renderings of portals and vectors and prose-like musings. He posited that creativity facilitates this process by enabling individuals to confront and then harmonize inner conflicts for themselves, fostering personal growth. He observed, “The creation of something new is not accomplished by the intellect but by the play instinct acting from inner necessity. The creative mind plays with the objects it loves.” (Psychological Types). I remind us of Jung's hesitance to publish *The Red Book* while alive. This reflects the vulnerability inherent in “divine creativity,” pointing to a profound innocence and otherworldly intelligence at work in something sacred.

On the other hand, Thus Spoke Zarathustra was a blunt-force manifesto—a red-alert declaration where “God is dead!” is uttered in the opening moments of the prologue. For Nietzsche, the mark is his word, a power that permeates. On lighter days, Zarathustra also says, “I love him who has a free spirit and a free heart: thus his head is only the entrails of his heart; his heart drives him to go under.” The path to self-realization is fueled by a desire for UNDERSTANDING while submitting to the forces of indeterminism itself—the cycles simultaneously within us and without, requiring a new dexterity of Being. Where is the new meaning? Nietzsche calls on individuals to create their own values and live with renewed raw-authenticity. The “poetic act” becomes a “spirited force,” replacing the religiosity of God with the play of change and chance.

Becoming POET. Embodying POET. The charge of the POETIC IMPULSE. As POET myself—or steward of the poetic impulse—I bring us here. “Poet” is the figure of paradox: simultaneously praised and sought, while critiqued and distanced from. The art of knowing when and how to be “Poet” is part of the riddle of the new world of expression (after God).

For both Jung and Nietzsche, THE POET was essential as an idea, practice, and embodiment. While Jung fully embraced the poet-figure in *The Red Book*, Nietzsche's Zarathustra more boldly critiqued the naïve poets who preceded him—a prerequisite. Zarathustra had to do this to embody the new Philosopher-Poet, so that critical thinking leads the way in the new playground of meaning and language.

The two diagrams displayed here are taken from The Prologue, The Poltergeist & The Hollow Tree by Jimmy Raskin (2005, Foundation 2021). They were chosen to help tell the story of the "philosopher+poet" as a necessary manifestation of The New Being, one that emerges from The Eternal Return.

In the diagram "HOLDING THE POET AT BAY", the poet is overtaken by the philosopher's critique, a simultaneous act balancing critique with the necessary

skill set. This illustrates the constant creation and deconstruction of meaning. "RECALLING THE ETERNAL RETURN" reflects Nietzsche's concept of The Return, showing that embracing the present moment, in its most violent and resurrected form, leads to liberation. It marks the threshold of The New Being, while THE WILL TO POWER serves as a reminder that the only true return is of the will itself.

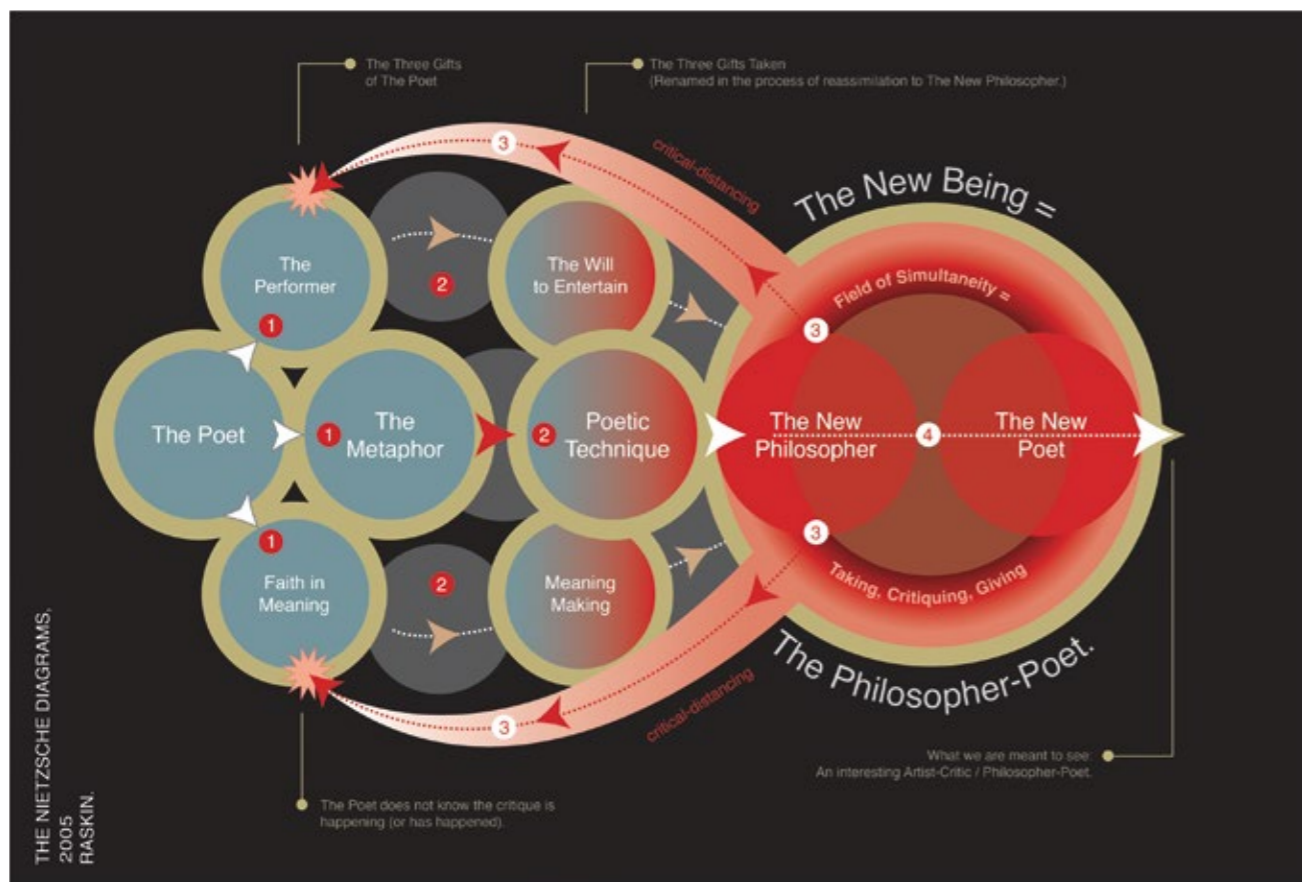


Diagram refresh with Borui Jiang.

HOLDING THE POET AT BAY

1. The Three Gifts of The Poet.

Poetry must now be in service of Philosophy, and not driven by selfish desires to entertain, nor having too much faith in expression. Thus, there is a crucial difference established between a Philosopher who uses Poetry and The Poet who precedes him: The New Philosopher projects a critique back onto the original Gifts of The Poet.

2. The New Philosopher renames The Gifts.

The Poet's Will To Perform (The Performer) and his Faith in Meaning is what drives him to produce The Metaphor. The strongest of these three gifts is evidently The Metaphor: The Poet's ability to manifest his Poetic Self through Metaphor. This is also the most attractive tool for a Philosopher who wishes to become Poet, in part.

3. An Essential Critique.

For this New Philosopher ("New" in the sense that a Philosopher would wish to renew himself, as a Philosopher-Poet) The Metaphor is appropriated, but not without traces of the other two gifts: The Will to Entertain others (care for mankind) and the practice of Meaning Making will inevitably be associated with him when using Poetic Techniques.

4. Maintaining The New Being.

By keeping The Poet at bay with these two valuable critiques, while at the same time holding on to certain aspects of The Poet, The New Philosopher becomes a Critical Being and a Poetic Being at the same time. As noted in the diagram, the Philosopher-Poet combination is what now defines The New Being.

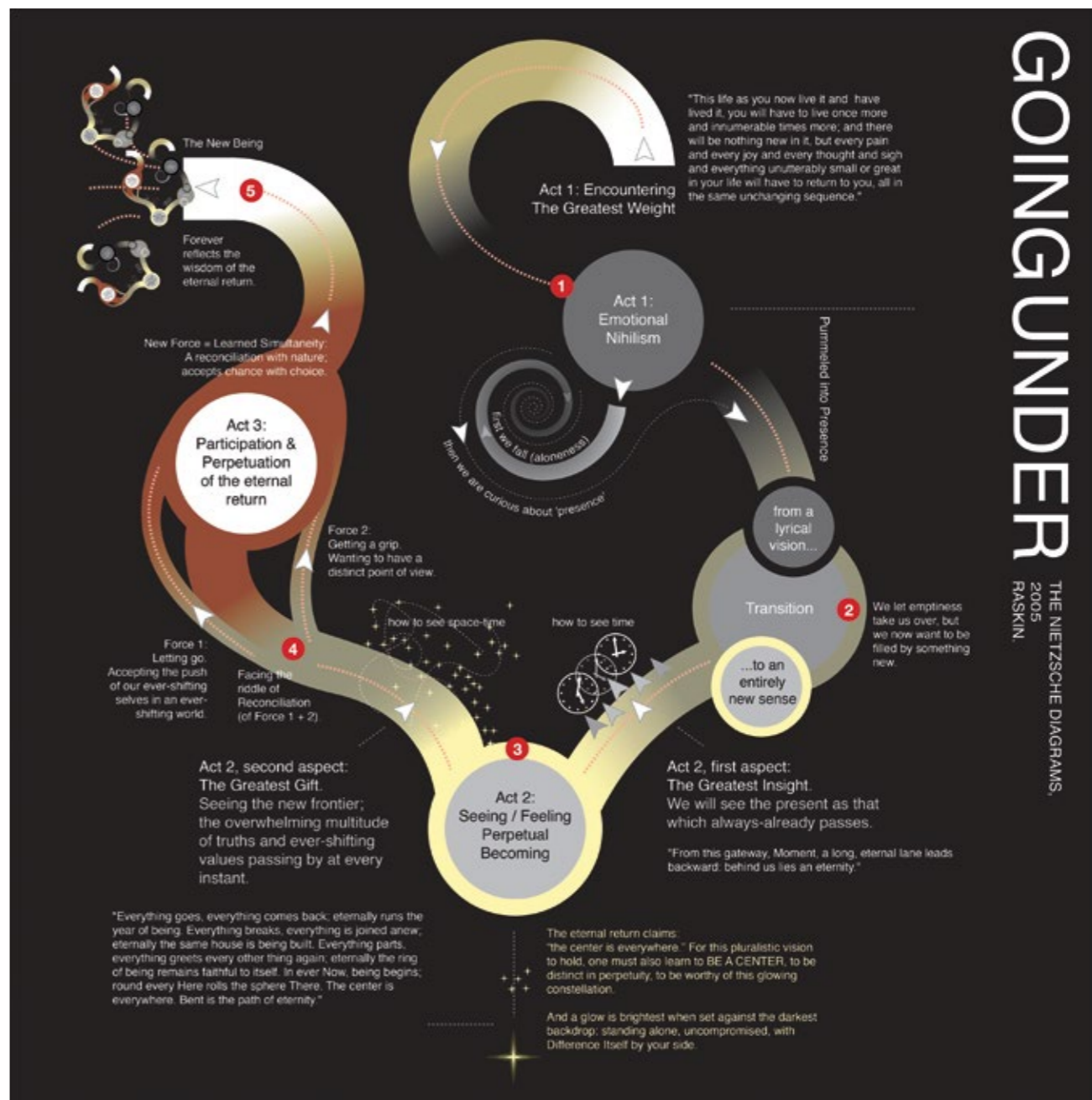


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RECALLING THE ETERNAL RETURN

1. Act 1: A dramatic visualization: entering the eternal return.

Faced to imagine one's life, just as it is, eternally repeating through each and every instant, with nothing beyond it.

Challenge= One must learn how this life can be affirmed as such, while not succumbing to nausea.

2. The Transition.

We move from seeing the eternal return as a dramatic visualization of Self (centered), to an insightful realization of space and time (the center is everywhere).

Challenge= Do not get stuck in existential debate, see what the rest of eternal return has to offer.

3. Act 2: An insightful realization.

Seeing perpetual becoming (first aspect) and understanding WE are also perpetually becoming in the world (second aspect).

Challenge= Train your mind and body to match the new frontier, become a dizzy-vision too.

4. Beginning of Act 3.

The paradox: We are flung out with "the push" of our ever-shifting selves+ the ever-changing world, AND we want to return to having a distinct point of view.

Challenge= Learn that to eternally return is not to return to the same but to return to change and chance.

5. Ending of Act 3: a necessary articulation.

The way in which he expresses himself from this point onward will have to carry the wisdom of the eternal return with it.

Challenge= The New Being is now obliged to inspire to the point of emulating inspiration itself.