

This article presents the early Nietzsche's work from 1856-73, which is placed here into context of its plentiful reception in the eighties and nineties and from which it offers Czech translations of some important texts. The first chapter shows how in the connection with autobiographical notes from 1856-65 the theme of language enters into Nietzsche's thinking, namely as a milieu able to let some moments of past endure. In the second chapter it is in particular in confrontation with Schopenhauer, but also on the background of Lange's and Hartmann's works, demonstrated how the concept of music articulates itself in Nietzsche's notes from 1869-71. It becomes clear that Nietzsche's music, which unhides the process of becoming, the mode of succession (*Aufeinander*), through which everything passes without regard on its quality and which is specified in opposition to language displaying everything in the mode of coexistence (*Nebeneinander*), thus as ideas, representations, symbols, that this music represents together with its counterpart in language a pair of concepts much more general than are the usual concepts of language and music. Language and music are two respects of symbolic system, into which we have always already entered. In the third chapter breakdown of Nietzsche's conception of culture is firstly translated as a consequence of the first confrontation of the both regards of language and then with help of Nietzsche's fragments from 1871-73 the grounds of such a way of thinking are laid, which would create a flowline between both perspectives, as a base for understanding of Nietzsche's later philosophy.