

Seven Philosophers in Love
Ymkje de Boer

zeven duetten voor sopraan en bariton
met pianobegeleiding

2006-2007

1. There are so many sorts of love

(Voltaire)

(c) Ymkje de Boer, 2006

♩ = 90

Piano introduction, measures 1-4. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). Measure 1 features a treble clef with a series of eighth notes and a bass clef with a whole note chord. Measure 2 has a treble clef with a whole note chord and a bass clef with a half note. Measure 3 has a treble clef with a whole note chord and a bass clef with a half note. Measure 4 has a treble clef with a series of eighth notes and a bass clef with a whole note chord.

Piano introduction, measures 5-8. Measure 5 has a treble clef with a whole note chord and a bass clef with a half note. Measure 6 has a treble clef with a whole note chord and a bass clef with a half note. Measure 7 has a treble clef with a series of eighth notes and a bass clef with a whole note chord. Measure 8 has a treble clef with a whole note chord and a bass clef with a half note.

Soprano vocal line, measures 9-10. Measure 9: There are so ma-ny sorts of love that one does not know where to -
Measure 10: (continuation of the previous line)

Bass vocal line, measures 9-10. Measure 9: There are so ma-ny sorts of love that one does not
Measure 10: (continuation of the previous line)

Piano accompaniment, measures 9-10. Measure 9: Treble clef has a whole note chord, bass clef has a whole note chord. Measure 10: Treble clef has a whole note chord, bass clef has a whole note chord.

Soprano vocal line, measures 11-14. Measure 11: seek a de-fi-ni-tion of it. The name of 'love' is
Measure 12: (continuation of the previous line)
Measure 13: (continuation of the previous line)
Measure 14: (continuation of the previous line)

Bass vocal line, measures 11-14. Measure 11: know where to seek a de-fi-ni-tion of it. The
Measure 12: (continuation of the previous line)
Measure 13: (continuation of the previous line)
Measure 14: (continuation of the previous line)

Piano accompaniment, measures 11-14. Measure 11: Treble clef has a whole note chord, bass clef has a whole note chord. Measure 12: Treble clef has a whole note chord, bass clef has a whole note chord. Measure 13: Treble clef has a whole note chord, bass clef has a whole note chord. Measure 14: Treble clef has a whole note chord, bass clef has a whole note chord.

16

S gi-ven bold-ly to a ca- price, to a ca- price, to a

B name of 'love' is bold- ly gi- ven to a ca- price, to a

18 20

S ca- price of a few days' du- ra- tion; to a sen- ti- ment de-

B ca- price of a few days' du- ra- tion;

22

S void of es- teem;

B a ca- sual li- ai- son; to the af- fec- ta- tions of a 'ci- cis- beo';

24 26

S to a fri-gid ha-bit;

B a ro-man-tic fan-ta-sy;

28

S to re-lish fol-lowed by prompt dis-re-lish; yes, peo-ple

B to re-lish fol-lowed by prompt

30 32

S give this name to a thou-sand chi-me-ras.

B dis-re-lish; yes, peo-ple give this name to a thou-sand chi-me-ras.

2. She is called Eros

(Plato)

(c) Ymkje de Boer, 2006

♩ = 70

2

S
When the ir- ra- tional

B
When the ir- ra- tio- nal

4

S
lust - which is at- trac- ted to the re- - lish of

B
lust, which is at- trac- ted to

6

S
beau- ty, first has sub- dued the con-

B
beau- ty, first has sub- dued the con-

8

S
vic- tion that aims at the

B
vic- tion that aims at the

10

S
good and when she

B
good and when she by a- gen- cy of o- ther de-

12

S has gained new force to - strive for phy- si- cal

B sires, has gained new force to strive for phy- si- cal

14

S beau- ty, she a- - quires from this

B beau- ty, she a- - quires from this

16

S force it- self her name, 1.

B force it- self her name, 1.

18 20

S

When she once has tri-umphed

B

When she once has tri-umphed in an

22

S

in an ir-re-sis-ta-ble ad-vance

B

ir-re-sis-ta-ble ad-vance

24 26

rit.

S

She is called E-ros.

rit.

B

She is called E-ros.

rit.

3. Chase away the misleading seducers

(De Pisan)

♩ = 100

(c) Ymkje de Boer, 2006

2

Measures 1-3 of the piano introduction. The right hand plays a series of chords, and the left hand has rests.

4 6

Measures 4-6 of the piano introduction. The right hand has a long note in measure 4, followed by chords. The left hand plays a descending eighth-note line.

8

Measures 7-9 of the piano introduction. The right hand plays chords, and the left hand plays a descending eighth-note line.

10

S Chase a-way the mis-lea-ding se-

B Chase a-way the mis-lea-ding se-

Measures 10-12 of the piece. It includes vocal staves for Soprano (S) and Bass (B) with lyrics, and piano accompaniment for the right and left hands.

12 14

S du- cers, who with all kinds of temp-

B du- cers, who with all kinds of temp-

16

S ta- tions and in ma- ny tri- cky ways, try to de-

B ta- tions and in ma- ny tri- cky ways, try to de-

18 20

S prive you of what you should keep most of

B prive you of what you should keep most of

22

S all, your ho- nour, the beau- ty of

B all, your ho- nour and beau- ty of

24

S glor- ry, that one will

B glo- ry, that one will give

26

28

S give to you. Oh, la- dies, a- void their fe-

B to you. Oh, la- dies a- void their fe-

30

32 34

S ro- ci- ous love! A- void her, for God's sake, e-

B ro- ci- ous love! A- void her, for God's sake,

36 38

S vade her. For no good can come out of this for

B e- vade her. For no good can come out of this for

40 42

S you. Be con- vinced in the end that it's you who'll be

B you. Be con- vinced in the end that it's you who'll be

44 46

S harmed. Think of it, dear la- dies how these men have said of

B harmed. Think of it, dear la- dies how these men have said of

48 50

S you you're high- ly ca- pri- cious, they in-

B you that you're weak and you're fick- le and how they with great

52 54

S vent all kind of ways to o- ver- power you as one cat-ches

B ef- fort in-vent all kinds of de-cep-tive ways as one cat-ches

56 58

S a- ni- mals in nets. Flee, la- dies, flee

B a- ni- mals in nets. Flee, la- dies, flee

60 62 64

S and a- void these kind of men for un- der their smile is con-

B and a- void these kind of men for un- der their smile is con-

66 68

S cealed a strong poi- son of le- thal na- ture.

B cealed a strong poi- son of le- thal na- ture.

S
22 24
sound or smell - from out- side - can re- main in a noc- tur- nal

S
26 28
dream and in-voke all kinds of worlds #.

B
Love chan- ges the lo-

B
30 32
ver and - al- so the world a- round - him. As - if the lo-

B
34 36
ver is not just him- self, but al- so the leaf -

38 40

B

that still qui- vers on the tree -, the sun- beam that still glows on the

The first system of the musical score consists of three staves. The top staff is a bass line with lyrics: "that still qui- vers on the tree -, the sun- beam that still glows on the". Above the staff, the numbers "38" and "40" are placed over the first and fourth measures respectively. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The music is in a minor key, indicated by two flats in the key signature.

42

S

Trans- formed in all

B

waves and the wild- ness of the sea. Trans- formed in all

The second system of the musical score consists of three staves. The top staff is a soprano line with lyrics: "Trans- formed in all". Above the staff, the number "42" is placed over the first measure. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The music continues in the same minor key.

44 46

S

things and trans- for- mer of all things: an i- mage sprin- keled in- to the in-

B

things and trans- for- mer of all things: an i- mage sprin- keled in- to the in-

The third system of the musical score consists of three staves. The top staff is a soprano line with lyrics: "things and trans- for- mer of all things: an i- mage sprin- keled in- to the in-". Above the staff, the numbers "44" and "46" are placed over the first and third measures respectively. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The music continues in the same minor key.

48

S
fi- ni- ty - of the u- - ni- - verse - ,

B
fi- ni- ty - of the u- - ni- - verse - ,

50

S
so, where- e- ver we may roam, we'll al- ways be at home. rit.

B
so, where- e- ver we may roam - - , we'll al- ways be at home. rit.

a tempo

54

56

58

60

rit.

5. Attraction, lust and attachment

(Dawkins & Vingerhoets)

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♩ = 130

2

S There are three in- de- pen- dent- ly func- tio- ning

B There are three in- de- pen- dent- ly func- tio- ning

6 8 *

S sys- tems in love: at- trac- tion, lust and at-

B sys- tems in love: at- trac- tion, lust and at-

10 12

S tach- ment. We force- ful- ly hope that these

B tach- - - ment. We force- ful- ly hope that these

14 16

S three- - will co- in- cide. That's what we

B three- - will co- - in- cide. That's what we

18 20

S call 'i- deal love'. But prac- ti- c'ly some- one may a-

B call 'i- deal love'. But prac- ti- c'ly some- one may a-

22 24

S rouse our lust with- out our be- ing at- trac- ted.

B rouse our lust with- out our be- ing at- trac- ted.

26 28

S Or we can get- - at- tached- - to some- one who

B Or we can get- - at- tached- - to some- one who

30 32

S does- n't ex- cite us. There are three in- de-

B does- n't ex- cite us. There are three in- de-

34 36

S pen- dent- ly func- tio- ning sys- tems in love: at-

B pen- dent- ly func- tio- ning sys- tems in love: at-

38 40

S
trac- tion, lust and at- tach- ment.

B
trac- tion, lust and at- tach- - - ment.

42 44

S
Love is not a- bout love, let a- lone a- bout the

46 48

S
loved one.

B
Love is a- bout sel- fish

50 52

B
genes and has no in- trin- sic va- lue.

54 56

S Re-pro-duc-tion of one-self, that is what love is

B Re-pro-duc-tion of one-self that is what love is

58 60

S all a-bout. At-trac-tion, lust

B all - a - bout. At-trac-tion, lust

62

S and at-tach-ment.

B and at-tach - - ment.

6. Love is the engine

(Irigaray)

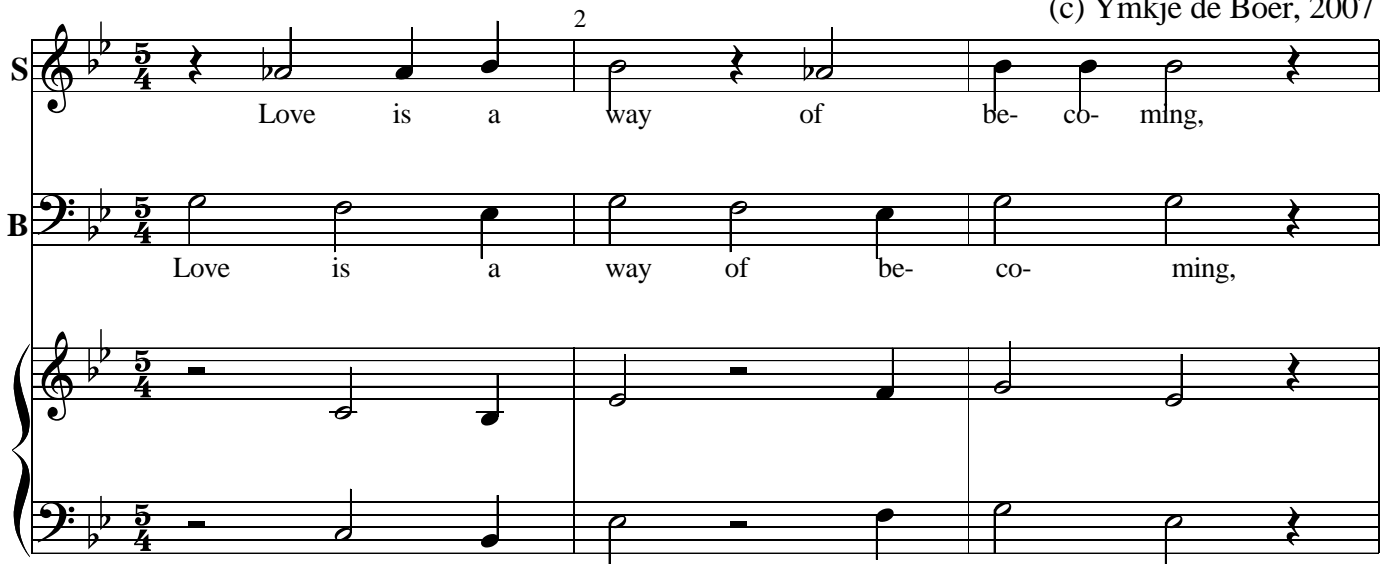
(c) Ymkje de Boer, 2007

♩ = 120

2

S Love is a way of be-coming,

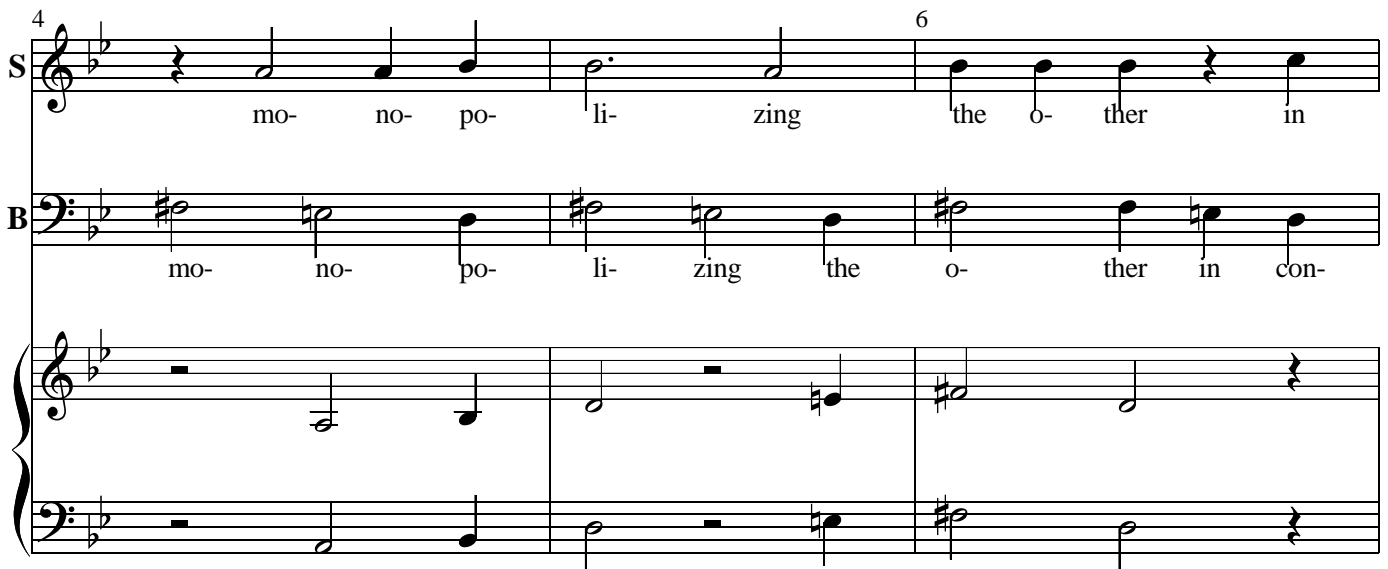
B Love is a way of be-coming,



4 6

S mo- no- po- li- zing the o- ther in

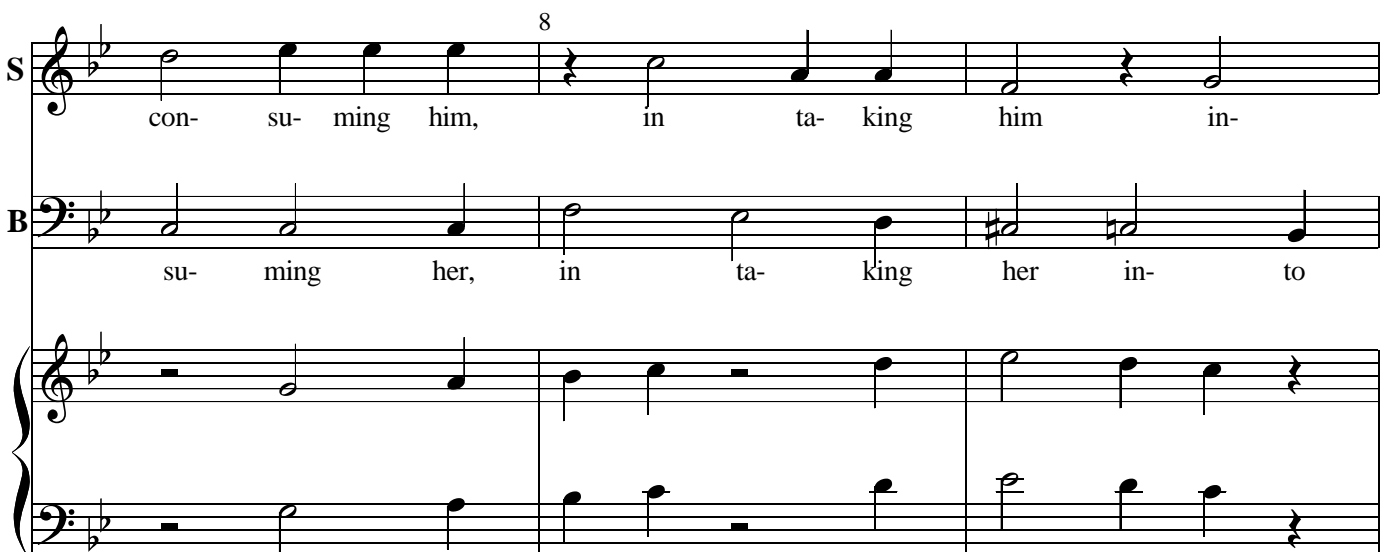
B mo- no- po- li- zing the o- ther in con-



8

S con- su- ming him, in ta- king him in-

B su- ming her, in ta- king her in- to



10 12

S to you, un- til he dis- ap- pears.

B you, un- til she dis- ap- pears.

14

S Or love is the en- gine of a way of

B Or love is the en- gine of a way of be-

16 18

S be- co- ming which al- lows one an- o- ther to grow.

B co- ming which al- lows one an- o- ther to grow. For such

20 22

S For such a love you have to keep your

B a love you have to keep your au- to- no- mous

24

S au- to- no- mous bo- dy, au- to- no- mous bo- dy.

B bo- dy, your au- to- no- mous bo- dy.

26 28

S So the one will not be the source of

B So the one will not be the source of the

30 32

S the o-ther, nor will the o-ther be the source of the

B o-ther, nor will the o-ther be the source of the

34 36

S one. May two lives em-brace and fer-ti-lize each-o-ther, with-

B one. May two lives em-brace and fer-ti-lize each-o-ther, with-

38

S out a de-fi-nite en-ding in the one or o-ther.

B out a de-fi-nite en-ding in the one or the o-ther.

7. We create all kinds of myths

(Nussbaum versus Proust)

(c) Ymkje de Boer, 2007

♩ = 90

Measures 1-4 of the piano introduction. Measure 1 is a whole rest. Measure 2 has a treble clef with a quarter rest and a bass clef with a half note chord. Measure 3 has a treble clef with a quarter rest and a bass clef with a half note chord. Measure 4 has a treble clef with a quarter rest and a bass clef with a half note chord.

Measures 5-8 of the piano introduction. Measure 5 has a treble clef with a quarter rest and a bass clef with a half note chord. Measure 6 has a treble clef with a quarter rest and a bass clef with a half note chord. Measure 7 has a treble clef with a quarter rest and a bass clef with a half note chord. Measure 8 has a treble clef with a quarter rest and a bass clef with a half note chord.

Measures 9-12 of the piano introduction. Measure 9 has a treble clef with a quarter rest and a bass clef with a half note chord. Measure 10 has a treble clef with a quarter rest and a bass clef with a half note chord. Measure 11 has a treble clef with a quarter rest and a bass clef with a half note chord. Measure 12 has a treble clef with a quarter rest and a bass clef with a half note chord.

Measures 13-16 of the piano introduction. Measure 13 has a treble clef with a quarter rest and a bass clef with a half note chord. Measure 14 has a treble clef with a quarter rest and a bass clef with a half note chord. Measure 15 has a treble clef with a quarter rest and a bass clef with a half note chord. Measure 16 has a treble clef with a quarter rest and a bass clef with a half note chord.

Soprano vocal line (S) for measures 17-20. Measure 17: We cre-
Measure 18: ate all kinds of
Measure 19: myths on love,
Measure 20: (rest)

Bass vocal line (B) for measures 17-20. Measure 17: (rest)
Measure 18: (rest)
Measure 19: on
Measure 20: who and how and

Piano accompaniment for the vocal section, measures 17-20. Measure 17: Treble clef with a quarter rest, bass clef with a half note chord. Measure 18: Treble clef with a quarter rest, bass clef with a half note chord. Measure 19: Treble clef with a quarter rest, bass clef with a half note chord. Measure 20: Treble clef with a quarter rest, bass clef with a half note chord.

22 24

S And on the ac- tu- al pre- sence of love. The pro- blem is: how -

B when we love. And on the ac- tu- al pre- sence of love. The pro- blem is:

26 28

S do we know a- midst all this which

B con- fu- sion (and de- light and pain) which

30

S view on our- selves and which part of our- selves we can re- ly on? May- be

B view on our- selves and which part of our- selves we can re- ly on?

33 35

S the at- tempt to com- pre- hend is a

B love - in- tel- lec- tual- ly is a

37

S way not to suf- fer, not to love, a planned es- cape.

B way not the suf- fer, not to love, a planned es- cape.

40

S No, kno- wing of love is a way to be with

B No, kno- wing of love is a way to be with

43

S some- one. To know your own love

B some- one. To know your own love is to re- ly on it,

Detailed description: This block contains the musical notation for measures 43, 44, and 45. The Soprano part (S) begins with a whole rest, followed by a half note 'one.', a quarter rest, and then the lyrics 'To know your own love'. The Bass part (B) begins with a whole note 'one.', followed by a quarter note 'To', a quarter note 'know', a quarter note 'your', a quarter note 'own', a quarter note 'love', a quarter note 'is', a quarter note 'to', a quarter note 're-', a quarter note 'ly', a quarter note 'on', and a quarter note 'it,'. The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

46

S is to ex- pose your- self. Kno- wing of

B to ex- pose your- self. Kno- wing of

Detailed description: This block contains the musical notation for measures 46, 47, and 48. The Soprano part (S) has a whole rest in measure 46, followed by a half note 'is', a quarter note 'to', a quarter note 'ex-', a quarter note 'pose', a quarter note 'your-', a quarter note 'self.', a whole rest in measure 47, and then a half note 'Kno-', a quarter note 'wing', and a quarter note 'of' in measure 48. The Bass part (B) has a whole rest in measure 46, followed by a half note 'to', a quarter note 'ex-', a quarter note 'pose', a quarter note 'your-', a quarter note 'self.', a whole rest in measure 47, and then a half note 'Kno-', a quarter note 'wing', and a quarter note 'of' in measure 48. The piano accompaniment continues with chords and a bass line.

49

S love is not a- bout phi- lo- so- phy,

B love is - not a- bout phi- lo- so- phy,

Detailed description: This block contains the musical notation for measures 49, 50, and 51. The Soprano part (S) begins with a half note 'love', a quarter note 'is', a quarter note 'not', a quarter note 'a-', a quarter note 'bout', a quarter note 'phi-', a quarter note 'lo-', a quarter note 'so-', and a quarter note 'phy,'. The Bass part (B) begins with a half note 'love', a quarter note 'is', a quarter rest, a quarter note 'not', a quarter note 'a-', a quarter note 'bout', a quarter note 'phi-', a quarter note 'lo-', a quarter note 'so-', and a quarter note 'phy,'. The piano accompaniment features a bass line and chords.

S 52 54
but a- bout a love sto- ry.

B
but a- bout a love sto- ry.

56 58

60 62

64

68 rit. 70

1. There are so many sorts of love

(After Voltaire)

There are so many sorts of love
that one does not know where to seek a definition of it.
The name of 'love' is given boldly to a caprice of a few
days' duration;
to a sentiment devoid of esteem;
a casual liaison;
to the affectations of a 'cicisbeo';
to a frigid habit;
a romantic fantasy;
to relish followed by prompt disrelish;
yes, people give this name to a thousand chimeras.

2. She is called Eros

(After Plato)

When the irrational lust,
which is attracted to the relish of beauty,
first has subdued the conviction that aims at the good
and when she,
by agency of other desires,
has gained new force to strive for physical beauty,
she acquires from this force itself her name,
when she once has triumphed in an irresistible advance.
She is called Eros.

3. Chase away the misleading seducers

(After De Pisan)

Chase away the misleading seducers,
who with all kinds of temptations
and in many tricky ways,
try to deprive you
of what you should keep most of all,
your honour, the beauty of glory,
that one will give you.
Oh, ladies, avoid their ferocious love!
Avoid her, for God's sake, evade her.
For no good can come out of this for you.
Be convinced in the end that it's you who'll be harmed.

Think of it, dear ladies,
How these men have said of you
that you're weak and you're fickle and highly capricious
and how they all with great effort
invent all kinds of deceptive ways
to overpower you,
as one catches animals in nets.

Flee, ladies, flee
and avoid these kind of men,
For under their smile is concealed
a strong poison, of lethal nature.

4. Love is a condition

(After Salomé)

Love is a condition that completely fulfils
the one who loves.
Just a sharp inducement the cherished object is:
only in the way a sound or smell from outside
can remain in a nocturnal dream
and invoke all kinds of worlds.

1. Er zijn zoveel verschillende soorten liefde

(Vrij naar Voltaire)

Er zijn zoveel verschillende soorten liefde
dat men niet weet waar men een definitie zou moeten zoeken.
De naam 'liefde' wordt botweg gegeven aan een impulsieve actie
van een paar dagen;
aan een gevoel gespeend van elke waardering;
een alledaagse verhouding;
aan de pose van een verliefde;
aan een koude gewoonte;
een romantische fantasie;
aan smaakvol genot gevolgd door prompte afkeer;
ja, mensen geven deze naam aan duizend illusies.

2. Zij heet Minne

(Vrij naar Plato)

Wanneer de redeloze begeerte, die zich aangetrokken voelt tot
het genot der schoonheid,
eerst de naar-het-goede-strevende overtuiging heeft doen
zwichten en wanneer zij,
door toedoen van weer ander verwante begeerten,
nieuwe krachten heeft opgedaan om te streven naar lichamelijke
schoonheid, dan krijgt zij, wanneer ze eenmaal in een
onweerstaanbare opmars de overwinning heeft behaald,
van die kracht zelf haar toenaam. Zij heet Minne.

4. Verjaagt de bedrieglijke verleiders

(Vrij naar De Pisan)

Verjaagt de bedrieglijke verleiders,
die met allerlei verlokkingen
en op velerlei slimme manieren
u proberen te ontnemen,
wat u juist buitengewoon goed moet bewaren,
dat is de eer en de schoonheid van de lofprijzingen,
die men u zal geven.
Oh, dames, ontwijk hun dolle liefde!
Vermijdt haar, om Gods wil, vermijdt haar.
Want daaruit kan voor u geen goeds voortkomen.
Weest ervan overtuigd, dat het eind altijd in uw nadeel uitvalt.

Bedenkt u zich, lieve dames,
hoe deze mannen van u gezegd hebben,
dat u zwak bent en lichtzinnig en snel van gedachten verandert
en hoe ze met grote inspanning
allerlei bedrieglijke manieren verzinnen
om u te overmeesteren,
zoals men dieren vangt met netten.

Vlucht weg, dames, vlucht weg
en vermijdt deze mannen,
want onder hun lach gaat een sterk vergif schuil,
dat dodelijk is.

4. Liefde is een toestand

(Vrij naar Salomé)

Liefde is een toestand die degene
die liefheeft volkomen vervult.
Slechts prikkelende aanleiding is het geliefde object daarbij:
alleen zoals een klank of een geur van buitenaf
in een nachtelijke droom kan blijven hangen
en hele werelden oproepen.

Love changes the lover,
but also the world around him.
As if the lover is not just himself, but also the leaf that still
quivers on the tree,
the sunbeam that still glows on the waves
and the wildness of the sea.
Transformed in all things
and transformer of all things:
an image, sprinkled into the infinity of the universe,
so, wherever we will roam,
we'll always be at home.

5. Attraction, lust and attachment

(After Dawkins & Vingerhoets)

There are three independently functioning systems
in love: attraction, lust and attachment.
We forcefully hope that these three will coincide.
That is what we then call 'ideal love'.
But practically someone may arouse our lust,
without our being attracted.
Or we can get attached to someone
who doesn't excite us.
There are three independently functioning systems
in love: attraction, lust and attachment.

Love is not about love,
let alone about the loved one.
Love is about selfish genes,
and has no intrinsic value.
Reproduction of one-self,
that's what love is all about.
Attraction, lust and attachment.

6. Love is the engine

(After Irigaray)

Love is a way of becoming,
monopolizing the other in consuming him/her,
in taking him into you, until he disappears.
Or love is the engine of a way of becoming
which allows one another to grow. For such a love,
you have to keep your autonomous body.
(your autonomous body)
So the one will not be the source of the other,
nor the other the source of the one.
May two lives embrace and fertilize each other,
without a definite ending in the one or the other.

7. We create all kinds of myths

(After Nussbaum)

We create all kinds of myths on love,
on who and how and when we love.
And on the actual presence of love.
The problem is: how do we know amidst all this
confusion (and delight and pain)
which view on ourselves
and which part of ourselves we can rely on?
Maybe the attempt to comprehend
love intellectually
is a way not to suffer, not to love, a planned escape

No, knowing of love is a way to be with someone.
To know your own love is to rely on it, to expose yourself.
Knowing of love is not about philosophy
but about a love story.

Liefde verandert de liefhebbende,
maar ook de wereld om hem heen.
Alsof de geliefde niet alleen zichzelf is,
maar ook het blad dat nog aan de boom trilt,
de zonnestraal die nog op de golven glanst
en de wildheid van de zee.
Veranderd in alle dingen
en veranderaar van alle dingen:
een beeld, verstoven in de oneindigheid van het heelal,
opdat, waar wij ook heen zwerven,
wij altijd thuis zijn.

5. Aantrekking, lust en gehechtheid

(Vrij naar Dawkins & Vingerhoets)

Er bestaan drie onafhankelijk functionerende systemen
in de liefde: de aantrekking, de lust en de gehechtheid.
Wij hopen heel sterk dat die drie systemen samenvallen.
Dat noemen we dan 'ideale liefde'.
Maar in de praktijk kan iemand onze lust opwekken
zonder dat we ons tot diegene voelen aangetrokken.
Of we kunnen ons aan iemand hechten
zonder dat hij of zij onze lustgevoelens prikkelt.
Er bestaan drie onafhankelijk functionerende systemen
in de liefde: de aantrekking, de lust en de gehechtheid.

In de liefde gaat het helemaal niet om de liefde,
laat staan om de geliefde.
Liefde draait om egoïstische genen
en heeft geen intrinsieke waarde.
Jezelf voortplanten,
dat is waar liefde uiteindelijk over gaat.
Aantrekking, lust en gehechtheid.

6. Liefde is de motor

(Vrij naar Irigaray)

Liefde is een manier van worden,
die zich de ander toeigent door hem/haar te consumeren,
in zich op te nemen tot hij/zij verdwijnt.
Of liefde is de motor achter een manier van worden,
waarin de een de ander laat groeien. Voor zo'n liefde,
moet je je autonome lichaam behouden.
(je autonome lichaam)
Zodat de een niet de bron van de ander is,
noch de ander de bron van de een.
Laat twee levens elkaar omhelzen en bevruchten,
zonder onherroepelijk einde in de een of de ander.

7. We maken onszelf van alles wijs

(Vrij naar Nussbaum)

We maken onszelf van alles wijs over de liefde,
over wie en hoe en wanneer we liefhebben.
En of er wel echt sprake van is van liefde.
De moeilijkheid wordt dan: hoe weten we te midden van al
deze verwarring (en verrukking en pijn)
welke kijk op onszelf
en welk deel van onszelf we kunnen vertrouwen?
Misschien is de poging om de liefde intellectueel te vatten
een manier om niet te lijden, niet lief te hebben,
een vluchtmanoeuvre.

Nee, weten van liefde is een manier om met iemand samen te
zijn. Je eigen liefde kennen is erop vertrouwen, jezelf blootgeven.
Weten van liefde is geen kwestie van filosofie
maar van een liefdesverhaal.