

Zarathustra.htm

Friedrich Nietzsche

Thus Spoke Zarathustra Friedrich Wilhelm Nietzsche, 2005 A landmark work of philosophy and of literature, *Thus Spoke Zarathustra* is the fullest expression of Nietzsche's belief that the object of mankind should lie in its highest individuals. In his thirtieth year Zarathustra - the archetypal Übermensch representative of supreme passion and creativity - abandons his home for the mountains, where he lives, literally and figuratively, on a level of experience far above the conventional standards of good and evil. The exuberant, poetic testimony of Nietzsche's great messianic hero (and alter ego) is a vivid demonstration of the philosopher's genius.

Thus Spoke Zarathustra Friedrich Nietzsche, 1974-02-28 'Enigmatic, vatic, emphatic, passionate . . . Nietzsche's works together make a unique statement in the literature of European ideas' A. C. Grayling Nietzsche was one of the most revolutionary thinkers in Western philosophy, and *Thus Spoke Zarathustra* remains his most influential work. It describes how the ancient Persian prophet Zarathustra descends from his solitude in the mountains to tell the world that God is dead and that the Superman, the human embodiment of divinity, is his successor. With blazing intensity, Nietzsche argues that the meaning of existence is not to be found in religious pieties or meek submission, but in an all-powerful life force: passionate, chaotic and free. Translated with an introduction by R. J. HOLLINGDALE

Thus Spoke Zarathustra Friedrich Nietzsche, 2008-08-14 Presents the author's ideas about the problem of living a fulfilling life in a meaningless world.

Thus Spoke Zarathustra Friedrich Wilhelm Nietzsche, 2003 Nietzsche's classic on the Superman, in a

new, more accurate and more acute translation, recaptures his wordplay, emotional color and mock-Biblical tone, his boyish malice, cracked aphorisms, academic irreverence and gutter rhymes.

Cyber Worship in Multifaith Perspectives Mohamed Taher, 2006 Cyber Worship in Multifaith Perspectives, as is implied by its name, explores worship (i.e., Prayer, Praise, Scripture, Sacrament, Rituals, Confessions, Eucharist, Rites, Pilgrimages, Reflection, Contemplation, etc.) on the Internet. It is not an 'everything you need to know' guide about the subjects of faith and belief, religions-online, religions on the Net, or religions in cyberspace. Rather, it is a book about religious and spiritual experience under the rubric, cyber worship, which is the variety of ways religious devotion is performed and carried out on the Internet. The term 'Cyber Worship' is a catchall phrase, which includes variants such as online worship, virtual worship, electronic prayer, cyber puja, cyber synagogue, and so on. Dr. Mohamed Taher has thus assembled a quick reference for two groups: those communities that are involved in Cyber Worship and business Webs that collaborate in sustaining wired environments. As such, this book provides an interesting and current perspective on a practice that will continue to grow in the future.

Thus Spake Zarathustra Friedrich Wilhelm Nietzsche, 1896

Thus Spake Zarathustra A Book for All and None Friedrich Nietzsche, 2023-08-20 "Zarathustra" is my brother's most personal work; it is the history of his most individual experiences, of his friendships, ideals, raptures, bitterest disappointments and sorrows. Above it all, however, there soars, transfiguring it, the image of his greatest hopes and remotest aims. My brother had the figure of Zarathustra in his mind from his very earliest youth: he once told me that even as a child he had dreamt of him. At different periods in

his life, he would call this haunter of his dreams by different names; “but in the end,” he declares in a note on the subject, “I had to do a PERSIAN the honour of identifying him with this creature of my fancy. Persians were the first to take a broad and comprehensive view of history. Every series of evolutions, according to them, was presided over by a prophet; and every prophet had his ‘Hazar,’—his dynasty of a thousand years.” All Zarathustra’s views, as also his personality, were early conceptions of my brother’s mind. Whoever reads his posthumously published writings for the years 1869-82 with care, will constantly meet with passages suggestive of Zarathustra’s thoughts and doctrines. For instance, the ideal of the Superman is put forth quite clearly in all his writings during the years 1873-75; and in “We Philologists”, the following remarkable observations occur:— “How can one praise and glorify a nation as a whole?—Even among the Greeks, it was the INDIVIDUALS that counted.” “The Greeks are interesting and extremely important because they reared such a vast number of great individuals. How was this possible? The question is one which ought to be studied. “I am interested only in the relations of a people to the rearing of the individual man, and among the Greeks the conditions were unusually favourable for the development of the individual; not by any means owing to the goodness of the people, but because of the struggles of their evil instincts. “WITH THE HELP OF FAVOURABLE MEASURES GREAT INDIVIDUALS MIGHT BE REARED WHO WOULD BE BOTH DIFFERENT FROM AND HIGHER THAN THOSE WHO HERETOFORE HAVE OWED THEIR EXISTENCE TO MERE CHANCE. Here we may still be hopeful: in the rearing of exceptional men.” The notion of rearing the Superman is only a new form of an ideal Nietzsche already had in his youth, that “THE OBJECT OF MANKIND SHOULD LIE IN ITS

HIGHEST INDIVIDUALS” (or, as he writes in “Schopenhauer as Educator”: “Mankind ought constantly to be striving to produce great men—this and nothing else is its duty.”) But the ideals he most revered in those days are no longer held to be the highest types of men. No, around this future ideal of a coming humanity—the Superman—the poet spread the veil of becoming. Who can tell to what glorious heights man can still ascend? That is why, after having tested the worth of our noblest ideal—that of the Saviour, in the light of the new valuations, the poet cries with passionate emphasis in “Zarathustra”: “Never yet hath there been a Superman. Naked have I seen both of them, the greatest and the smallest man:— All-too-similar are they still to each other. Verily even the greatest found I—all-too-human!”— The phrase “the rearing of the Superman,” has very often been misunderstood. By the word “rearing,” in this case, is meant the act of modifying by means of new and higher values—values which, as laws and guides of conduct and opinion, are now to rule over mankind. In general the doctrine of the Superman can only be understood correctly in conjunction with other ideas of the author’s, such as:—the Order of Rank, the Will to Power, and the Transvaluation of all Values. He assumes that Christianity, as a product of the resentment of the botched and the weak, has put in ban all that is beautiful, strong, proud, and powerful, in fact all the qualities resulting from strength, and that, in consequence, all forces which tend to promote or elevate life have been seriously undermined. Now, however, a new table of valuations must be placed over mankind—namely, that of the strong, mighty, and magnificent man, overflowing with life and elevated to his zenith—the Superman, who is now put before us with overpowering passion as the aim of our life, hope, and will. And just as the old system of valuing, which only extolled the qualities favourable to the

weak, the suffering, and the oppressed, has succeeded in producing a weak, suffering, and “modern” race, so this new and reversed system of valuing ought to rear a healthy, strong, lively, and courageous type, which would be a glory to life itself. Stated briefly, the leading principle of this new system of valuing would be: “All that proceeds from power is good, all that springs from weakness is bad.” This type must not be regarded as a fanciful figure: it is not a nebulous hope which is to be realised at some indefinitely remote period, thousands of years hence; nor is it a new species (in the Darwinian sense) of which we can know nothing, and which it would therefore be somewhat absurd to strive after. But it is meant to be a possibility which men of the present could realise with all their spiritual and physical energies, provided they adopted the new values. The author of “Zarathustra” never lost sight of that egregious example of a transvaluation of all values through Christianity, whereby the whole of the deified mode of life and thought of the Greeks, as well as strong Rome, was almost annihilated or transvalued in a comparatively short time. Could not a rejuvenated Graeco-Roman system of valuing (once it had been refined and made more profound by the schooling which two thousand years of Christianity had provided) effect another such revolution within a calculable period of time, until that glorious type of manhood shall finally appear which is to be our new faith and hope, and in the creation of which Zarathustra exhorts us to participate? In his private notes on the subject the author uses the expression “Superman” (always in the singular, by-the-bye), as signifying “the most thoroughly well-constituted type,” as opposed to “modern man”; above all, however, he designates Zarathustra himself as an example of the Superman. In “Ecco Homo” he is careful to enlighten us concerning the precursors and prerequisites to the advent of this

highest type, in referring to a certain passage in the “Gay Science”:— “In order to understand this type, we must first be quite clear in regard to the leading physiological condition on which it depends: this condition is what I call GREAT HEALTHINESS. I know not how to express my meaning more plainly or more personally than I have done already in one of the last chapters (Aphorism 382) of the fifth book of the ‘Gaya Scienza’.” “We, the new, the nameless, the hard-to-understand,”—it says there,—“we firstlings of a yet untried future—we require for a new end also a new means, namely, a new healthiness, stronger, sharper, tougher, bolder and merrier than all healthiness hitherto. He whose soul longeth to experience the whole range of hitherto recognised values and desirabilities, and to circumnavigate all the coasts of this ideal ‘Mediterranean Sea’, who, from the adventures of his most personal experience, wants to know how it feels to be a conqueror, and discoverer of the ideal—as likewise how it is with the artist, the saint, the legislator, the sage, the scholar, the devotee, the prophet, and the godly non-conformist of the old style:—requires one thing above all for that purpose, GREAT HEALTHINESS—such healthiness as one not only possesses, but also constantly acquires and must acquire, because one unceasingly sacrifices it again, and must sacrifice it!—And now, after having been long on the way in this fashion, we Argonauts of the ideal, more courageous perhaps than prudent, and often enough shipwrecked and brought to grief, nevertheless dangerously healthy, always healthy again,—it would seem as if, in recompense for it all, that we have a still undiscovered country before us, the boundaries of which no one has yet seen, a beyond to all countries and corners of the ideal known hitherto, a world so over-rich in the beautiful, the strange, the questionable, the frightful, and the divine, that our curiosity as well as our thirst for possession thereof, have got out of

hand—alas! that nothing will now any longer satisfy us!— “How could we still be content with THE MAN OF THE PRESENT DAY after such outlooks, and with such a craving in our conscience and consciousness? Sad enough; but it is unavoidable that we should look on the worthiest aims and hopes of the man of the present-day with ill-concealed amusement, and perhaps should no longer look at them. Another ideal runs on before us, a strange, tempting ideal full of danger, to which we should not like to persuade any one, because we do not so readily acknowledge any one’s RIGHT THERETO: the ideal of a spirit who plays naively (that is to say involuntarily and from overflowing abundance and power) with everything that has hitherto been called holy, good, intangible, or divine; to whom the loftiest conception which the people have reasonably made their measure of value, would already practically imply danger, ruin, abasement, or at least relaxation, blindness, or temporary self-forgetfulness; the ideal of a humanly superhuman welfare and benevolence, which will often enough appear INHUMAN, for example, when put alongside of all past seriousness on earth, and alongside of all past solemnities in bearing, word, tone, look, morality, and pursuit, as their truest involuntary parody—and WITH which, nevertheless, perhaps THE GREAT SERIOUSNESS only commences, when the proper interrogative mark is set up, the fate of the soul changes, the hour-hand moves, and tragedy begins...” Although the figure of Zarathustra and a large number of the leading thoughts in this work had appeared much earlier in the dreams and writings of the author, “Thus Spake Zarathustra” did not actually come into being until the month of August 1881 in Sils Maria; and it was the idea of the Eternal Recurrence of all things which finally induced my brother to set forth his new views in poetic language. In regard to his first conception of this idea, his autobiographical sketch, “Ecce Homo”,

written in the autumn of 1888, contains the following passage:— “The fundamental idea of my work—namely, the Eternal Recurrence of all things—this highest of all possible formulae of a Yea-saying philosophy, first occurred to me in August 1881. I made a note of the thought on a sheet of paper, with the postscript: 6,000 feet beyond men and time! That day I happened to be wandering through the woods alongside of the lake of Silvaplana, and I halted beside a huge, pyramidal and towering rock not far from Surlei. It was then that the thought struck me. Looking back now, I find that exactly two months previous to this inspiration, I had had an omen of its coming in the form of a sudden and decisive alteration in my tastes—more particularly in music. It would even be possible to consider all ‘Zarathustra’ as a musical composition. At all events, a very necessary condition in its production was a renaissance in myself of the art of hearing. In a small mountain resort (Recoaro) near Vicenza, where I spent the spring of 1881, I and my friend and Maestro, Peter Gast—also one who had been born again—discovered that the phoenix music that hovered over us, wore lighter and brighter plumes than it had done theretofore.” During the month of August 1881 my brother resolved to reveal the teaching of the Eternal Recurrence, in dithyrambic and psalmodic form, through the mouth of Zarathustra. Among the notes of this period, we found a page on which is written the first definite plan of “Thus Spake Zarathustra”:— “MIDDAY AND ETERNITY.” “GUIDE-POSTS TO A NEW WAY OF LIVING.” Beneath this is written:— “Zarathustra born on lake Urmi; left his home in his thirtieth year, went into the province of Aria, and, during ten years of solitude in the mountains, composed the Zend-Avesta.” “The sun of knowledge stands once more at midday; and the serpent of eternity lies coiled in its light—: It is YOUR time, ye midday brethren.” In that summer of

1881, my brother, after many years of steadily declining health, began at last to rally, and it is to this first gush of the recovery of his once splendid bodily condition that we owe not only “The Gay Science”, which in its mood may be regarded as a prelude to “Zarathustra”, but also “Zarathustra” itself. Just as he was beginning to recuperate his health, however, an unkind destiny brought him a number of most painful personal experiences. His friends caused him many disappointments, which were the more bitter to him, inasmuch as he regarded friendship as such a sacred institution; and for the first time in his life he realised the whole horror of that loneliness to which, perhaps, all greatness is condemned. But to be forsaken is something very different from deliberately choosing blessed loneliness. How he longed, in those days, for the ideal friend who would thoroughly understand him, to whom he would be able to say all, and whom he imagined he had found at various periods in his life from his earliest youth onwards. Now, however, that the way he had chosen grew ever more perilous and steep, he found nobody who could follow him: he therefore created a perfect friend for himself in the ideal form of a majestic philosopher, and made this creation the preacher of his gospel to the world. Whether my brother would ever have written “Thus Spake Zarathustra” according to the first plan sketched in the summer of 1881, if he had not had the disappointments already referred to, is now an idle question; but perhaps where “Zarathustra” is concerned, we may also say with Master Eckhardt: “The fleetest beast to bear you to perfection is suffering.” My brother writes as follows about the origin of the first part of “Zarathustra”:—“In the winter of 1882-83, I was living on the charming little Gulf of Rapallo, not far from Genoa, and between Chiavari and Cape Porto Fino. My health was not very good; the winter was cold and exceptionally rainy; and the small inn in

which I lived was so close to the water that at night my sleep would be disturbed if the sea were high. These circumstances were surely the very reverse of favourable; and yet in spite of it all, and as if in demonstration of my belief that everything decisive comes to life in spite of every obstacle, it was precisely during this winter and in the midst of these unfavourable circumstances that my ‘Zarathustra’ originated. In the morning I used to start out in a southerly direction up the glorious road to Zoagli, which rises aloft through a forest of pines and gives one a view far out into the sea. In the afternoon, as often as my health permitted, I walked round the whole bay from Santa Margherita to beyond Porto Fino. This spot was all the more interesting to me, inasmuch as it was so dearly loved by the Emperor Frederick III. In the autumn of 1886 I chanced to be there again when he was revisiting this small, forgotten world of happiness for the last time. It was on these two roads that all ‘Zarathustra’ came to me, above all Zarathustra himself as a type;—I ought rather to say that it was on these walks that these ideas waylaid me.” The first part of “Zarathustra” was written in about ten days—that is to say, from the beginning to about the middle of February 1883. “The last lines were written precisely in the hallowed hour when Richard Wagner gave up the ghost in Venice.” With the exception of the ten days occupied in composing the first part of this book, my brother often referred to this winter as the hardest and sickliest he had ever experienced. He did not, however, mean thereby that his former disorders were troubling him, but that he was suffering from a severe attack of influenza which he had caught in Santa Margherita, and which tormented him for several weeks after his arrival in Genoa. As a matter of fact, however, what he complained of most was his spiritual condition—that indescribable forsakenness—to which he gives such heartrending expression in

“Zarathustra”. Even the reception which the first part met with at the hands of friends and acquaintances was extremely disheartening: for almost all those to whom he presented copies of the work misunderstood it. “I found no one ripe for many of my thoughts; the case of ‘Zarathustra’ proves that one can speak with the utmost clearness, and yet not be heard by any one.” My brother was very much discouraged by the feebleness of the response he was given, and as he was striving just then to give up the practice of taking hydrate of chloral—a drug he had begun to take while ill with influenza,—the following spring, spent in Rome, was a somewhat gloomy one for him. He writes about it as follows:—“I spent a melancholy spring in Rome, where I only just managed to live,—and this was no easy matter. This city, which is absolutely unsuited to the poet-author of ‘Zarathustra’, and for the choice of which I was not responsible, made me inordinately miserable. I tried to leave it. I wanted to go to Aquila—the opposite of Rome in every respect, and actually founded in a spirit of enmity towards that city (just as I also shall found a city some day), as a memento of an atheist and genuine enemy of the Church—a person very closely related to me,—the great Hohenstaufen, the Emperor Frederick II. But Fate lay behind it all: I had to return again to Rome. In the end I was obliged to be satisfied with the Piazza Barberini, after I had exerted myself in vain to find an anti-Christian quarter. I fear that on one occasion, to avoid bad smells as much as possible, I actually inquired at the Palazzo del Quirinale whether they could not provide a quiet room for a philosopher. In a chamber high above the Piazza just mentioned, from which one obtained a general view of Rome and could hear the fountains plashing far below, the loneliest of all songs was composed—‘The Night-Song’. About this time I was obsessed by an unspeakably sad melody, the refrain of which I recognised in the words, ‘dead

through immortality.” We remained somewhat too long in Rome that spring, and what with the effect of the increasing heat and the discouraging circumstances already described, my brother resolved not to write any more, or in any case, not to proceed with “Zarathustra”, although I offered to relieve him of all trouble in connection with the proofs and the publisher. When, however, we returned to Switzerland towards the end of June, and he found himself once more in the familiar and exhilarating air of the mountains, all his joyous creative powers revived, and in a note to me announcing the dispatch of some manuscript, he wrote as follows: “I have engaged a place here for three months: forsooth, I am the greatest fool to allow my courage to be sapped from me by the climate of Italy. Now and again I am troubled by the thought: WHAT NEXT? My ‘future’ is the darkest thing in the world to me, but as there still remains a great deal for me to do, I suppose I ought rather to think of doing this than of my future, and leave the rest to THEE and the gods.” The second part of “Zarathustra” was written between the 26th of June and the 6th July. “This summer, finding myself once more in the sacred place where the first thought of ‘Zarathustra’ flashed across my mind, I conceived the second part. Ten days sufficed. Neither for the second, the first, nor the third part, have I required a day longer.” He often used to speak of the ecstatic mood in which he wrote “Zarathustra”; how in his walks over hill and dale the ideas would crowd into his mind, and how he would note them down hastily in a note-book from which he would transcribe them on his return, sometimes working till midnight. He says in a letter to me: “You can have no idea of the vehemence of such composition,” and in “Ecce Homo” (autumn 1888) he describes as follows with passionate enthusiasm the incomparable mood in which he created Zarathustra:— “—Has any one at the end of the nineteenth

century any distinct notion of what poets of a stronger age understood by the word inspiration? If not, I will describe it. If one had the smallest vestige of superstition in one, it would hardly be possible to set aside completely the idea that one is the mere incarnation, mouthpiece or medium of an almighty power. The idea of revelation in the sense that something becomes suddenly visible and audible with indescribable certainty and accuracy, which profoundly convulses and upsets one—describes simply the matter of fact. One hears—one does not seek; one takes—one does not ask who gives: a thought suddenly flashes up like lightning, it comes with necessity, unhesitatingly—I have never had any choice in the matter. There is an ecstasy such that the immense strain of it is sometimes relaxed by a flood of tears, along with which one's steps either rush or involuntarily lag, alternately. There is the feeling that one is completely out of hand, with the very distinct consciousness of an endless number of fine thrills and quiverings to the very toes;—there is a depth of happiness in which the painfulest and gloomiest do not operate as antitheses, but as conditioned, as demanded in the sense of necessary shades of colour in such an overflow of light. There is an instinct for rhythmic relations which embraces wide areas of forms (length, the need of a wide-embracing rhythm, is almost the measure of the force of an inspiration, a sort of counterpart to its pressure and tension). Everything happens quite involuntarily, as if in a tempestuous outburst of freedom, of absoluteness, of power and divinity. The involuntariness of the figures and similes is the most remarkable thing; one loses all perception of what constitutes the figure and what constitutes the simile; everything seems to present itself as the readiest, the correctest and the simplest means of expression. It actually seems, to use one of Zarathustra's own phrases, as if all things came unto one, and would fain be similes: 'Here do

all things come caressingly to thy talk and flatter thee, for they want to ride upon thy back. On every simile dost thou here ride to every truth. Here fly open unto thee all being's words and word-cabinets; here all being wanteth to become words, here all becoming wanteth to learn of thee how to talk.' This is MY experience of inspiration. I do not doubt but that one would have to go back thousands of years in order to find some one who could say to me: It is mine also!" In the autumn of 1883 my brother left the Engadine for Germany and stayed there a few weeks. In the following winter, after wandering somewhat erratically through Stresa, Genoa, and Spezia, he landed in Nice, where the climate so happily promoted his creative powers that he wrote the third part of "Zarathustra". "In the winter, beneath the halcyon sky of Nice, which then looked down upon me for the first time in my life, I found the third 'Zarathustra'—and came to the end of my task; the whole having occupied me scarcely a year. Many hidden corners and heights in the landscapes round about Nice are hallowed to me by unforgettable moments. That decisive chapter entitled 'Old and New Tables' was composed in the very difficult ascent from the station to Eza—that wonderful Moorish village in the rocks. My most creative moments were always accompanied by unusual muscular activity. The body is inspired: let us waive the question of the 'soul.' I might often have been seen dancing in those days. Without a suggestion of fatigue I could then walk for seven or eight hours on end among the hills. I slept well and laughed well—I was perfectly robust and patient." As we have seen, each of the three parts of "Zarathustra" was written, after a more or less short period of preparation, in about ten days. The composition of the fourth part alone was broken by occasional interruptions. The first notes relating to this part were written while he and I were staying together in

Zurich in September 1884. In the following November, while staying at Mentone, he began to elaborate these notes, and after a long pause, finished the manuscript at Nice between the end of January and the middle of February 1885. My brother then called this part the fourth and last; but even before, and shortly after it had been privately printed, he wrote to me saying that he still intended writing a fifth and sixth part, and notes relating to these parts are now in my possession. This fourth part (the original MS. of which contains this note: "Only for my friends, not for the public") is written in a particularly personal spirit, and those few to whom he presented a copy of it, he pledged to the strictest secrecy concerning its contents. He often thought of making this fourth part public also, but doubted whether he would ever be able to do so without considerably altering certain portions of it. At all events he resolved to distribute this manuscript production, of which only forty copies were printed, only among those who had proved themselves worthy of it, and it speaks eloquently of his utter loneliness and need of sympathy in those days, that he had occasion to present only seven copies of his book according to this resolution. Already at the beginning of this history I hinted at the reasons which led my brother to select a Persian as the incarnation of his ideal of the majestic philosopher. His reasons, however, for choosing Zarathustra of all others to be his mouthpiece, he gives us in the following words:—"People have never asked me, as they should have done, what the name Zarathustra precisely means in my mouth, in the mouth of the first Immoralist; for what distinguishes that philosopher from all others in the past is the very fact that he was exactly the reverse of an immoralist. Zarathustra was the first to see in the struggle between good and evil the essential wheel in the working of things. The translation of morality into the metaphysical, as force, cause, end in itself, was

HIS work. But the very question suggests its own answer. Zarathustra CREATED the most portentous error, MORALITY, consequently he should also be the first to PERCEIVE that error, not only because he has had longer and greater experience of the subject than any other thinker—all history is the experimental refutation of the theory of the so-called moral order of things:—the more important point is that Zarathustra was more truthful than any other thinker. In his teaching alone do we meet with truthfulness upheld as the highest virtue—i.e.: the reverse of the COWARDICE of the ‘idealist’ who flees from reality. Zarathustra had more courage in his body than any other thinker before or after him. To tell the truth and TO AIM STRAIGHT: that is the first Persian virtue. Am I understood?... The overcoming of morality through itself—through truthfulness, the overcoming of the moralist through his opposite—THROUGH ME—: that is what the name Zarathustra means in my mouth...FROM THE BOOKS.

Thus Spake Zarathustra Friedrich Nietzsche,1997 This series of aphorisms, put into the mouth of Zarathustra, contains the kernel of Nietzsche's original thought. In it he states that God is dead and that Christianity is decadent and leads mankind into a slave morality concerned with the next life rather than this.

Thus Spake Zarathustra Friedrich Wilhelm Nietzsche,2021-08-30 Thus Spake Zarathustra Friedrich Wilhelm Nietzsche - Thus Spoke Zarathustra: A Book for All and None (German: Also sprach Zarathustra: Ein Buch für Alle und Keinen, also translated as Thus Spake Zarathustra) is a philosophical novel by German philosopher Friedrich Nietzsche, composed in four parts between 1883 and 1885 and published between 1883 and 1891. Much of the work deals with ideas such as the eternal recurrence of the same, the

parable on the death of God, and the prophecy of the Übermensch, which were first introduced in *The Gay Science*. Thus Spoke Zarathustra was conceived while Nietzsche was writing *The Gay Science*; he made a small note, reading 6,000 feet beyond man and time, as evidence of this. More specifically, this note related to the concept of the eternal recurrence, which is, by Nietzsche's admission, the central idea of Zarathustra; this idea occurred to him by a pyramidal block of stone on the shores of Lake Silvaplana in the Upper Engadine, a high alpine region whose valley floor is at 6,000 feet (1,800 m). Nietzsche planned to write the book in three parts over several years. He wrote that the ideas for Zarathustra first came to him while walking on two roads surrounding Rapallo, according to Elisabeth Förster-Nietzsche in the introduction of Thomas Common's early translation of the book. Although Part Three was originally planned to be the end of the book, and ends with a strong climax, Nietzsche subsequently decided to write an additional three parts; ultimately, however, he composed only the fourth part, which is viewed to constitute an intermezzo. Nietzsche commented in *Ecce Homo* that for the completion of each part: Ten days sufficed; in no case, neither for the first nor for the third and last, did I require more (trans. Kaufmann). The first three parts were first published separately, and were subsequently published in a single volume in 1887. The fourth part remained private after Nietzsche wrote it in 1885; a scant forty copies were all that were printed, apart from seven others that were distributed to Nietzsche's close friends. In March 1892, the four parts were finally reprinted as a single volume. Since then, the version most commonly produced has included all four parts. The original text contains a great deal of word-play. An example of this is the use of words beginning über (over or above) and unter (down or below), often paired to emphasise the contrast,

which is not always possible to bring out in translation, except by coinages. An example is *Untergang*, literally down-going but used in German to mean setting (as of the sun), which Nietzsche pairs with its opposite *Übergang* (going over or across). Another example is *Übermensch* (overman or superman), discussed later in this article.

Thus Spoke Zarathustra Friedrich Nietzsche, 2005 *Thus Spoke Zarathustra*, by Friedrich Nietzsche, is part of the Barnes & Noble Classics series, which offers quality editions at affordable prices to the student and the general reader, including new scholarship, thoughtful design, and pages of carefully crafted extras. Here are some of the remarkable features of Barnes & Noble Classics: New introductions commissioned from today's top writers and scholars Biographies of the authors Chronologies of contemporary historical, biographical, and cultural events Footnotes and endnotes Selective discussions of imitations, parodies, poems, books, plays, paintings, operas, statuary, and films inspired by the work Comments by other famous authors Study questions to challenge the reader's viewpoints and expectations Bibliographies for further reading Indices & Glossaries, when appropriate All editions are beautifully designed and are printed to superior specifications; some include illustrations of historical interest. Barnes & Noble Classics pulls together a constellation of influences--biographical, historical, and literary--to enrich each reader's understanding of these enduring works. Considered by many to be the most important philosopher of modern times, Friedrich Nietzsche influenced twentieth-century ideas and culture more than almost any other thinker. His best-known book, *Thus Spoke Zarathustra*--published in four parts in the last two decades of the nineteenth century--is also his masterpiece, and represents the fullest expression of his ideas up to that

time. A unique combination of biblical oratory and playfulness, *Thus Spoke Zarathustra* chronicles the wanderings and teachings of the prophet Zarathustra, who descends from his mountain retreat to awaken the world to its new salvation. Do not accept, he counsels, what almost two thousand years of history have taught you to call evil. The Greeks knew better: Goodness for them was nobility, pride, and victory, not the Christian virtues of humility, meekness, poverty, and altruism. The existence of the human race is justified only by the exceptional among us--the superman, whose self-mastery and strong will to power frees him from the common prejudices and assumptions of the day. These and other concepts in *Zarathustra* were later perverted by Nazi propagandists, but Nietzsche, a despiser of mass movements both political and religious, did not ask his readers for faith and obedience, but rather for critical reflection, courage, and independence. Kathleen M. Higgins and Robert C. Solomon are both professors of philosophy at the University Texas at Austin. Together, they have written *What Nietzsche Really Said* and *A Short History of Philosophy* and co-edited *Reading Nietzsche*.

Thus Spake Zarathustra Friedrich Nietzsche, 2021-07-10T18:44:38Z *Thus Spake Zarathustra* was Friedrich Nietzsche's favorite of the books he wrote, and has been his most popular amongst general readers. Yet some scholars dislike it because of its unphilosophical nature: it eschews jargon and the scaffolding of arguments, which engage only the intellect, in favor of an artistic approach that engages the whole mind. After ten years of solitude in a cave high in the mountains, Zarathustra wishes to share with humanity the wisdom he has accumulated during this time. He reaches the nearest town and addresses the crowd on the marketplace. He tells them of the Overman: the next step in human evolution, a being who

creates their own values, freed from the weight of tradition and morality, and who takes responsibility for their own successes and failures. But the crowd doesn't understand him; his discourse is met only with rude ignorance. Zarathustra then decides to gather a small group of disciples and share his wisdom with them. The bulk of the book is Zarathustra's speeches on topics such as morality, society, individualism, religion, and how suffering and its overcoming are what give meaning to our existence. While already wiser than most, Zarathustra still learns from those he talks to, re-evaluating his thoughts as he deals with disappointment (such as when his disciples prove to be mere followers), and confronting his own doubts. His greatest challenge, though, comes when he faces the existential test of the eternal recurrence of the same: the thought that our lives could repeat indefinitely without the minutest of change. The inspiration for Zarathustra came to Nietzsche during one of the long hikes he often indulged in despite his failing health. It was a decade of solitude: his physical condition had worsened to the point of forcing him to retire from his position at the University of Basel, and each change of season prompted him to relocate to kinder climes in Switzerland, France, or Italy. The book took two years to write. Each of its four parts was written in a ten-day period of creative effervescence followed by months of gloom, plagued by terrible, debilitating migraines. Zarathustra was initially received with indifference at best and frustration at worst. It's a work of philosophy as much as aesthetics: the language is modeled after the Luther Bible and contains numerous references to Homer, Heraclitus, Plato, Goethe, Emerson, and Wagner, to name a few. Later Nietzsche attempted to address the book's lack of popularity by framing the same concepts in a more traditional, approachable manner in his following book, *Beyond Good and Evil*, but that book also struggled to find an

audience. With his health steadily deteriorating, Nietzsche's mind broke down in 1889 and never recovered. His body would live on for 11 more years, and he ended up in the care of his sister, Elisabeth. A stalwart nationalist and anti-Semite, she saw in her brother's illness the opportunity to turn him into a German hero. Despite her brother's firm opposition to nationalism, anti-Semitism, and power politics, she perverted his work by promoting it for her own ends. Scores of commentators partook in her lie and enthusiastically used Nietzsche's work to buttress their own contrary views. Doing so requires one to selectively ignore half the content of the book: Zarathustra's discourses regularly touch on a priori dark and violent themes, but they also clearly state that these are to be directed towards oneself. Reaching the Overman requires us to know ourselves, and such introspection, given the darker side of human nature, leads to contempt. This contempt for ourselves, says Nietzsche, should be embraced as the first step towards awareness of what we could be. Cruelty, likewise, stems from that knowledge as a necessity to hammer ourselves into the proper shape. Such commentators also conveniently ignored Zarathustra's many remarks about love: love for ourselves, he says, is what can prevent us from spreading resentment around us during this difficult process of change. The first English translation of Zarathustra was by Alexander Tille, a German scholar who had emigrated to Scotland. English wasn't his first language and his work suffered from it. Thomas Common, a Scottish scholar, used Tille's work as the base for his own translation. Bringing Zarathustra to the English-speaking world was no easy task given Nietzsche's stylistic idiosyncrasies. Just like Nietzsche, Common took risks: because the book is written in the style of the Luther Bible, Common decided to emulate the style of the King James Bible; he also tried to reproduce the musicality of the

language and the new words coined by Nietzsche, some of which have been updated over time—e.g. Common’s “Superman” is nowadays known as “Overman.” While his choices have been controversial, he produced a landmark translation that faithfully tried to convert the unique flavor of Zarathustra into English. Published in 1909, it would take four decades until the next translation by Walter Kaufman in 1954. But Zarathustra didn’t find its scholarly fame limited to Europe: soon after its publication, it reached Asia, where it was received with enthusiasm, particularly in China and Japan where it influenced the famous Kyoto School. Zarathustra has also received special attention from the music world. Nietzsche loved music and poetry, and it was his wish that this book be taken as music. No fewer than 87 pieces have been inspired by the book, in part or as a whole. The best known are Richard Strauss’ *Also Sprach Zarathustra*, the fourth movement of Gustav Mahler’s *Symphony No. 3*, and Frederick Delius’ *A Mass of Life*. This book is part of the Standard Ebooks project, which produces free public domain ebooks.

Coercion as Cure Frank Villafana, 2017-07-12 Understanding the history of psychiatry requires an accurate view of its function and purpose. In this provocative new study, Szasz challenges conventional beliefs about psychiatry. He asserts that, in fact, psychiatrists are not concerned with the diagnosis and treatment of bona fide illnesses. Psychiatric tradition, social expectation, and the law make it clear that coercion is the profession’s determining characteristic. Psychiatrists may diagnose or treat people without their consent or even against their clearly expressed wishes, and these involuntary psychiatric interventions are as different as are sexual relations between consenting adults and the sexual violence we call rape. But the point is not merely the difference between coerced and consensual psychiatry, but to

contrast them. The term psychiatry ought to be applied to one or the other, but not both. As long as psychiatrists and society refuse to recognize this, there can be no real psychiatric historiography. The coercive character of psychiatry was more apparent in the past than it is now. Then, insanity was synonymous with unfitness for liberty. Toward the end of the nineteenth century, a new type of psychiatric relationship developed, when people experiencing so-called nervous symptoms, sought help. This led to a distinction between two kinds of mental diseases: neuroses and psychoses. Persons who complained about their own behavior were classified as neurotic, whereas persons about whose behavior others complained were classified as psychotic. The legal, medical, psychiatric, and social denial of this simple distinction and its far-reaching implications undergirds the house of cards that is modern psychiatry. Coercion as Cure is the most important book by Szasz since his landmark *The Myth of Mental Illness*.

Thus Spoke Zarathustra Friedrich Wilhelm Nietzsche, Thomas Common, 2012-01-01 Presented in hardcover, this title has been carefully edited and reset in a modern design for greater readability. It includes an introduction, informative notes and a chronology of the writer's life and times to enable the reader to gain a deeper understanding of these enduring works.

Nietzsche: Thus Spoke Zarathustra Robert Pippin, 2006-06-25 Nietzsche regarded 'Thus Spoke Zarathustra' as his most important work, and his story of the wandering Zarathustra has had enormous influence on subsequent culture. Nietzsche uses a mixture of homilies, parables, epigrams and dreams to introduce some of his most striking doctrines, including the Overman, nihilism, and the eternal return of the same. This edition offers a new translation by Adrian Del Caro which restores the original versification

of Nietzsche's text and captures its poetic brilliance. Robert Pippin's introduction discusses many of the most important interpretative issues raised by the work, including who is Zarathustra and what kind of 'hero' is he and what is the philosophical significance of the work's literary form? The volume will appeal to all readers interested in one of the most original and inventive works of modern philosophy.

Thus Spoke Zarathustra Friedrich Nietzsche, 2017-10-06 *Thus Spoke Zarathustra* (subtitled as *A Book for All and None*) chronicles the fictitious travels and speeches of Zarathustra, the founder of Zoroastrianism. While Nietzsche injects myriad ideas into the book, a few recurring themes stand out. The overman (*Übermensch*), a self-mastered individual who has achieved his full power, is an almost omnipresent idea in *Thus Spoke Zarathustra*. Man as a race is merely a bridge between animals and the overman. Nietzsche also makes a point that the overman is not an end result for a person, but more the journey toward self-mastery. Friedrich Nietzsche (1844–1900) was a German philosopher, poet, and Latin and Greek scholar whose work has exerted a profound influence on Western philosophy and modern intellectual history. Because of Nietzsche's evocative style and provocative ideas, his philosophy generates passionate reactions. His works remain controversial, due to varying interpretations and misinterpretations of his work. In the Western philosophy tradition, Nietzsche's writings have been described as the unique case of free revolutionary thought, that is, revolutionary in its structure and problems, although not tied to any revolutionary project.

Zarathustra Contra Zarathustra Francesca Cauchi, 2017-08-03 This study, first published in 1998, makes a lively and welcome contribution to the critical analysis of Nietzsche's seminal classic *This Spoke*

Zarathustra. Through a close textual reading of the neglected and ill-understood part four of the text, the author seeks to show that Nietzsche's project of self-overcoming is a failure. Offering herself as a philosopher-priestess of the wisdom of pessimism, Francesca Cauchi invokes a complex of responses in the reader, providing a necessary challenge to any and all advocates of life.

Thus Spoke Zarathustra Friedrich Wilhelm Nietzsche, 1973

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Thus Spake Zarathustra Illustrated Friedrich Nietzsche, 2021-04-03 *Thus Spoke Zarathustra: A Book for All and None* (German: *Also sprach Zarathustra: Ein Buch für Alle und Keinen*, also translated as *Thus*

Spake Zarathustra) is a philosophical novel by German philosopher Friedrich Nietzsche, composed in four parts written and published between 1883 and 1885. As one of the most influential works in modern nihilism, the book follows the life, speeches, and travels of Zarathustra, the originator of Zoroastrianism. Much of the work deals with ideas such as the eternal recurrence of the same, the parable on the death of God, and the prophecy of the Übermensch, which were first introduced in *The Gay Science*. Nietzsche himself considered *Zarathustra* to be his magnum opus. Thus *Spoke Zarathustra* argues man should seek to perfect himself during his life on earth, surpassing societal standards of morality and goodness. The ideal is - man transforming himself into the Übermensch, a more evolved, superhuman-like state of being.

Description in Literature and Other Media ,2007-01-01 In contrast to narrative, description is a much less researched phenomenon, and where it so far has found attention at all, scholars have almost always discussed it with fiction in mind. The all but exclusive concentration on literature has hitherto obscured the fact that description transcends literature and indeed the verbal media in general and is not only a transgeneric but also a transmedial phenomenon that can be found in many other media and arts. This book is a pioneering interdisciplinary study of description since it for the first time undertakes to close this research lacuna by highlighting description and its relevance with reference to a wide spectrum of arts and media. The volume opens with a detailed introductory essay, which aims at clarifying the descriptive as a basic semiotic form of organizing signs from a theoretical perspective but also provides a first overview of the uses of description as well as its problematics in fiction, painting and instrumental music. In the main part of the book, nine contributions by scholars from various disciplines explore description in individual

media and different cultural epochs. The first section of the book is dedicated to literature and related (partly) verbal media and includes a typological and historical survey of description in fiction as well as discussions of its occurrence in poetry, nature writing, radioliterature and film. The second part deals with the (purely) visual media and ranges from a presentation of the descriptive techniques used in Dürer's graphic reproductions to general reflections on 'the descriptive' in the visual arts as well as in photography. A third section on description in music provides a perspective on yet another medium. The volume, which is the second one in the series 'Studies in Intermediality', is of relevance to students and scholars from various fields: intermedial studies, literary and film studies, history of art, and musicology.

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Table of Contents

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1. Understanding the eBook Zarathustra.htm

- The Rise of Digital Reading
Zarathustra.htm
- Advantages of eBooks Over Traditional Books

2. Identifying Zarathustra.htm

- Exploring Different Genres

- Considering Fiction vs. Non-Fiction
- Determining Your Reading Goals

3. Choosing the Right eBook Platform

- Popular eBook Platforms
- Features to Look for in an Zarathustra.htm
- User-Friendly Interface

4. Exploring eBook Recommendations from

Zarathustra.htm

- Personalized Recommendations
- Zarathustra.htm User Reviews and Ratings
- Zarathustra.htm and Bestseller Lists

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









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






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

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







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