

Zarathustra

Soon to become the definitive study of Nietzsche's Thus Spoke Zarathustra. In arguing that Nietzsche's Thus Spoke Zarathustra is a philosophical explanation of the possibility of modernism, the author shows that literary fiction can do the work of philosophy.

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Thus Spoke Zarathustra is a foundational work of Western literature and is widely considered to be Friedrich Nietzsche's masterpiece. It includes the German philosopher's famous discussion of the phrase 'God is dead' as well as his concept of the Superman. Nietzsche delineates his Will to Power theory and devotes pages to critiquing Christian thinking, in particular Christianity's definition of good and evil. Revised translation, 2017.

The author uses the ancient Persian religious leader, Zarathustra (or Zoroaster) to voice his own views, including the introduction of the controversial doctrine of the "Übermensch" or "superman."

"The publication of the revised edition of Kathleen Marie Higgins's Nietzsche's Zarathustra is a great boon to Nietzsche scholars and Zarathustra specialists alike, for Higgins's consistently subtle analysis of Nietzsche's bold experiment in philosophical writing---especially her groundbreaking interpretation of Zarathustra, part IV---is replete with invaluable insights More than twenty years after its initial appearance, Nietzsche's Zarathustra remains an indispensable point of reference for philosophers and critics who take seriously Nietzsche's judgment that Zarathustra is his most significant work."---Robert Gooding-Williams, University of Chicago "This Spoke Zarathustra is Nietzsche's most popular and yet least comprehensible book Many have left the matter there, deriding both the author and his public. Kathleen Marie Higgins refuses to take this easy path. She reveals the complexities underlying the work's apparent lack of organization and argues that these complexities, far from being gratuitous, are telling and significant. She argues that Zarathustra breaks the boundaries that separate a number of genres from one another. Her own interpretation, reflecting the features of its subject, breaks the boundaries that separate a number of

academic disciplines. Higgins has written an engaging book that will prove indispensable to Nietzsche's many readers."---Alexander Nehamas, University of Pennsylvania "Nietzsche thought that philosophy chairs would be offered for the best interpretations of This Spoke Zarathustra one hundred years after its publication. Professor Higgins's treatment of Nietzsche's thought, which most writers on Nietzsche ignore, neglect, deny, or don't even see." ---Joan Stambaugh. Hunter College With an interdisciplinary approach to Nietzsche's Thus Spoke Zarathustra, Kathleen Marie Higgins's Nietzsche's Zarathustra focuses on the philosophical function of its literary techniques and its fictional mode of presentation. Now appearing after twenty years as a revised edition, this valuable roadmap to Zarathustra argues that the fictional format is essential to Nietzsche's philosophical message in his work. There is always a discrepancy between the living philosophical insight and any attempt to articulate it, and Nietzsche portrays the philosopher's task as an on-going balancing act in which folly is a means to further insight.

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ZARATHUSTRA WAS ONE OF THE GREATEST historical personalities known to us, and he forever shifted the course of civilization. Nevertheless, publications about him are fragmented and written for specialized academics only, making them incomprehensible to the general public. This book, for the first time, presents an easy and reader-friendly view for the educated general public. It examines its subject from the scientific perspective and is interested in the historical beginnings of today's monotheistic religions. For the understanding of modern monotheism—the one God religions we know today as Judaism, Christianity, and Islam—knowledge of Zarathustra and his message in a larger historical context is absolutely essential. Zarathustra was the first Prophet; all other Prophets came after him. The Greek philosophers such as Plato and Aristoteles spoke with great respect for him, for he stands with his civility and ethics at the beginning of human civilization, and Friedrich Nietzsche said of him: "The invention of morality by Zarathustra was the greatest philosophical error in human history"

In Thus Spoke Zarathustra Nietzsche addresses the problem of how to live a fulfilling life in a world without meaning, in the aftermath of 'the death of God'. Nietzsche's solution lies in the idea of eternal recurrence. This translation of Zarathustra (the first new English version for over forty years) reflects the musicality of the original German, and for the first time annotates the abundance

of allusions to the Bible and other classic texts with which Nietzsche's masterpiece is in conversation.

As a young man growing up near Basel, Jung was fascinated and disturbed by tales of Nietzsche's brilliance, eccentricity, and eventual decline into permanent psychosis. These volumes, the transcript of a previously unpublished private seminar, reveal the fruits of his initial curiosity: Nietzsche's works, which he read as a student at the University of Basel, had moved him profoundly and had a life-long influence on his thought. During the sessions the mature Jung spoke informally to members of his inner circle about a thinker whose works had not only overwhelmed him with the depth of their understanding of human nature but also provided the philosophical sources of many of his own psychological and metapsychological ideas. Above all, he demonstrated how the remarkable book *Thus Spoke Zarathustra* illustrates both Nietzsche's genius and his neurotic and prepsychotic tendencies. Since there was at that time no thought of the seminar notes being published, Jung felt free to joke, to lash out at people and events that irritated or angered him, and to comment unreservedly on political, economic, and other public concerns of the time. This seminar and others, including the one recorded in *Dream Analysis*, were given in English in Zurich during the 1920s and 1930s.

The first comprehensive interpretation of Nietzsche's *Thus Spoke Zarathustra*--an important and difficult text and the only book Nietzsche ever wrote with characters, events, setting, and a plot. Laurence Lampert's chapter-by-chapter commentary on Nietzsche's magnum opus clarifies not only *Zarathustra*'s narrative structure but also the development of Nietzsche's thinking as a whole. "An impressive piece of scholarship. Insofar as it solves the riddle of *Zarathustra* in an unprecedented fashion, this study serves as an invaluable resource for all serious students of Nietzsche's philosophy. Lampert's persuasive and thorough interpretation is bound to spark a revival of interest in *Zarathustra* and raise the standards of Nietzsche scholarship in general."--Daniel W. Conway, *Review of Metaphysics* "A book of scholarship, filled with passion and concern for its text."--Tracy B. Strong, *Review of Politics* "This is the first genuine textual commentary on *Zarathustra* in English, and therewith a genuine reader's guide. It makes a significant and original contribution to its field."--Werner J. Dannhauser, Cornell University "This is a very valuable and carefully wrought study of a very complex and subtle poetic-philosophical work that provides access to Nietzsche's style of presenting his thought, as well as to his passionately affirmed values. Lampert's commentary and analysis of *Zarathustra* is so thorough and detailed. . . that it is the most useful English-language companion to Nietzsche's 'edifying' and intriguing work."--Choice Selected as one of Choice's outstanding academic books for 1988

Wayne (English, Edison College, Fort Myers) emphasizes the word play in German philosopher Nietzsche's (1844-1900) famous and famously difficult treatise. He also preserves the rough edges that many previous translators have

sought to file down. He does not provide notes or an index. Annotation (c)
In this groundbreaking biography, the author seeks to understand Nietzsche's philosophy through a reconstruction of his inner life. "Briskly written . . . almost a philosophical detective story."--"Volksblatt." 43 illustrations.

Nietzsche's masterpiece and one of the most controversial books in the history of European literature. A founding classic of modernism in philosophy and politics which promised to break 'the history of humanity in two'. Zarathustra, the sun worshipping prophet of the earliest strain of monotheism, returns to recant and condemn his own ideas in the name of a deity he calls the *Übermensch*. He wanders through a strangely familiar land whose customs, laws and values have been mortgaged to religion and commerce. The people believe they exist at the summit of life.

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This study, first published in 1998, makes a lively and welcome contribution to the critical analysis of Nietzsche's seminal classic *Thus 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.

A step-by-step guide to Nietzsche's *Thus Spoke Zarathustra*. *Thus Spoke Zarathustra* is one of Nietzsche's greatest books, a cross-over text that combines philosophical innovation with literary experimentation. With *Zarathustra* Nietzsche has attempted a redefinition of the form-content correlation in philosophical writing and as such the text is considered an experiment in philosophical style. It therefore represents a large hurdle for undergraduate students. This projected commentary works on the assumption that access to the philosophical core of the text can only be gained through taking its literary ambitions seriously and that, moreover, these literary ambitions can only be understood as an attempt to realise philosophical ideas. This is a book that is designed to be read alongside Nietzsche and will therefore make the reading and appreciation of the primary material achievable. This approach will be welcomed by students and lecturers alike.

Richard Strauss's tone poem *Also sprach Zarathustra* is one of his most controversial works. Its greatest popularity has been achieved when its connection with Nietzsche's book of the same name has seemed less relevant than its associations with Kubrick's film *2001 - A Space Odyssey*. Although its early critical reception was mixed, it is

nowadays one of the staples of the virtuoso orchestra, and a standard demonstration piece for innovations in recording technique. Its opening bars have become a kind of icon independent of the rest of the work. This guide examines the intellectual background of the work and considers ways in which it has been received by composers and writers, notably Romain Rolland and Bartok. It also discusses the musical background of Liszt and Wagner which gave rise to the genre, 'tone poem', and provides an analysis of several aspects of Strauss's musical language.

Although Leo Strauss published little on Nietzsche, his lectures and correspondence demonstrate a deep critical engagement with Nietzsche's thought. One of the richest contributions is a seminar on Nietzsche's *Thus Spoke Zarathustra*, taught in 1959 during Strauss's tenure at the University of Chicago. In the lectures, Strauss draws important parallels between Nietzsche's most important project and his own ongoing efforts to restore classical political philosophy. With Leo Strauss on Nietzsche's "*Thus Spoke Zarathustra*," eminent Strauss scholar Richard L. Velkley presents Strauss's lectures on *Zarathustra* with superb annotations that bring context and clarity to the critical role played by Nietzsche in shaping Strauss's thought. In addition to the broad relationship between Nietzsche and political philosophy, Strauss adeptly guides readers through Heidegger's confrontations with Nietzsche, laying out Heidegger's critique of Nietzsche's "will to power" while also showing how Heidegger can be read as a foil for his own reading of Nietzsche. The lectures also shed light on the relationship between Heidegger and Strauss, as both philosophers saw Nietzsche as a central figure for understanding the crisis of philosophy and Western civilization. Strauss's reading of Nietzsche is one of the important—yet little appreciated—philosophical inquiries of the past century, both an original interpretation of Nietzsche's thought and a deep engagement with the core problems that modernity posed for political philosophy. It will be welcomed by anyone interested in the work of either philosopher.

In this study of Nietzsche's *Thus Spoke Zarathustra*, Paul S. Loeb proposes a fresh account of the relation between the book's literary and philosophical aspects and argues that the book's narrative is designed to embody and exhibit the truth of eternal recurrence. Loeb shows how Nietzsche constructed a unified and complete plot in which the protagonist dies, experiences a deathbed revelation of his endlessly repeating life, and then returns to his identical life so as to recollect this revelation and gain a power over time that advances him beyond the human. Through close textual analysis and careful attention to Nietzsche's use of Platonic, biblical, and Wagnerian themes, Loeb explains how this novel design is the key to solving the many riddles of *Thus Spoke Zarathustra* - including its controversial fourth part, its obscure concept of the *Übermensch*, and its relation to Nietzsche's *Genealogy of Morals*.

Extemporaneous talks given by the author at the Osho International Meditation Resort, Pune, India.

Nietzsche's *Zarathustra* takes an interdisciplinary approach to Nietzsche's *Thus Spoke Zarathustra*, focusing on the philosophical function of its literary techniques and its fictional mode of presentation. It argues that the fictional format is essential to Nietzsche's philosophical message in his work. Part of that message is Nietzsche's alternative to the Western worldview as developed by Plato's dialogues and the Christian Gospel, which he presents through the teachings of his hero, *Zarathustra*. Another part of that message is that any

doctrine, including those of Zarathustra himself, has an ambivalent nature. Although doctrinal formulations are designed to preserve and communicate philosophical insights, they can become dead formulas, out of touch with the live philosophical discoveries that they aimed to capture. Thus *Thus Spoke Zarathustra* explores Zarathustra's own vulnerability to this risk, and his way of regaining real connection with living wisdom. The doctrine of eternal recurrence, which is particularly prominent in Zarathustra, is a case in point. The doctrine is offered in opposition to the worldview that Nietzsche associates with the Christian doctrine of sin, which in his view promotes a view of this life as devoid of intrinsic value. However, certain ways of adhering to this doctrine themselves rob life of its value. The book also defends the importance of Part IV of *Thus Spoke Zarathustra*, which many scholars have seen as unimportant by comparison with the first three parts. Nietzsche's Zarathustra argues that Part III would not have been a culmination for the work, and that Part IV is essential to Nietzsche's project. Part IV's allusions to Apuleius' *The Golden Ass*, an ancient Menippean satire, suggest that it should be read as a satire in which Zarathustra falls into and recovers from folly. It is thus the culminating statement of the point that there is always a discrepancy between the living philosophical insight and any attempt to articulate it,

Thus Spoke Zarathustra is Nietzsche's most problematic text. There appears to be no thematic connection between its four Parts and numerous sections. To make it even worse, the book contains a number of thematic contradictions. The standard approach has been a method of selective reading, that is, most critics select a few brilliant passages for edification and ignore the rest. This approach has turned Nietzsche's text into a collection of disjointed fragments. Going against this prevalent approach, T.K. Seung presents the first unified reading of the whole book. He reads it as the record of Zarathustra's epic journey to find spiritual values in the secular world. The alleged thematic contradictions of the text are shown to indicate the turns and twists that are dictated by the hero's epic battle against his formidable opponent. His heroic struggle is eventually resolved by the power of a pantheistic nature-religion. Thus Nietzsche's ostensibly atheistic work turns out to be a highly religious text. The author uncovers this epic plot by reading Nietzsche's text as a baffling series of riddles and puzzles. Hence his reading is not only edifying but also breathtaking. In this unprecedented enterprise, the author takes a complex interdisciplinary approach, engaging the five disciplines of philosophy, psychology, religious studies, literary analysis, and cultural history.

A study of the enormous influence of the writings of Friedrich Nietzsche on turn-of-the-century German literature.

Tracing the notion of 'the gift' in Nietzsche's *Thus Spoke Zarathustra*, Emilio Corriero provides a new interpretation of this essential text, alongside 'the gift's' evolution as a key concept in the history of western philosophy and Christianity. The last phase of Nietzsche's thought, including his writings on the death of God,

The Will to Power, the Overman, and eternal recurrence are analysed anew in Corriero's reading of Thus Spoke Zarathustra. From Nietzsche's Prologue, in which Zarathustra presents the idea of the Overman as a gift of love and wisdom, up to the fourth and final book, in which the theme of hospitality and sacrifice are inextricably linked to the concept of donation, highlighting the novelty and exceptionality of Zarathustra's gift. Building on these ideas, this book reveals how the gift of Zarathustra put forward by Nietzsche rethinks the relationships between individuals based on Christian doctrine, enabling new forms of coexistence and sociality to thrive.

Also sprach Zarathustra: Ein Buch für Alle und Keinen (Thus Spoke Zarathustra: A Book for All and None) is a philosophical novel by Friedrich Nietzsche, composed in four parts between 1883 and 1885. Hard to categorise, the work is a treatise on philosophy, a masterly work of literature, in parts a collection of poetry and in others a parody of and amendment to the Bible. Consisting largely of speeches by the book's hero, prophet Zarathustra, the work's content extends across a mass of styles and subject matter. Nietzsche himself described the work as "the deepest ever written." Due to the complexity of Nietzsche's prose it is at times impossible to translate his ideas accurately. By reading Nietzsche's original text along with Common's classic English translation it is hoped that the reader can better understand this dense work.

Presents the author's ideas about the problem of living a fulfilling life in a meaningless world.

The book chronicles the fictitious travels and speeches of Zarathustra. Zarathustra's namesake was the founder of Zoroastrianism, usually known in English as Zoroaster. Nietzsche is clearly portraying a "new" or "different" Zarathustra, one who turns traditional morality on its head. He goes on to characterize "what the name of Zarathustra means in my mouth, the mouth of the first immoralist: " Thus Spoke Zarathustra, Nietzsche's most popular work, is fundamentally different from his other publications and has been called a parable and a poetic fable. In form it imitates parts of the New Testament and the Platonic dialogues. The style is lighthearted, while the message is ironic, frequently ambiguous, and Dionysian. The book is full of metaphors and humorous allusions to specific philosophers and writers. Nietzsche later wrote that it summarized all the important ideas in his writings.

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.

This 19th-century literary and philosophical masterpiece introduces the controversial doctrine of the Übermensch, or "superman," a term later perverted by Nazi propagandists. A provocative work, designed to inspire readers.

Nietzsche's infamous work *Thus Spake Zarathustra* is filled with a strange sense of religiosity that seems to run counter to the philosopher's usual polemics against religious faith. For some scholars, this book marks little but a mental decline in the great philosopher; for C. G. Jung, *Zarathustra* was an invaluable demonstration of the unconscious at work, one that illuminated both Nietzsche's psychology and spirituality and that of the modern world in general. The original two-volume edition of Jung's lively seminar on Nietzsche's *Zarathustra* has been an important source for specialists in depth psychology. This new abridged paperback edition allows interested readers to participate with Jung as he probes the underlying meaning of Nietzsche's great work.

This dual-language edition features one third of Nietzsche's work, keeping the most famous concepts intact and encompassing a variety of moods and modes as well as the author's full linguistic scope.

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.

Thus Spake Zarathustra) is a philosophical novel by German philosopher Friedrich Nietzsche. The book chronicles the fictitious travels and speeches of Zarathustra. Zarathustra's namesake was the Persian founder of Zoroastrianism, usually known in English as Zoroaster. Nietzsche is clearly portraying a "new" or "different" Zarathustra, one who turns traditional morality on its head. He goes on to characterize "what the name of Zarathustra means in my mouth, the mouth of the first immoralist:" The book embodies a number of innovative poetical and rhetorical methods of expression. It serves as a parallel and supplement to the various philosophical ideas present in Nietzsche's body of work. He has, however, said that "among my writings my *Zarathustra* stands to my mind by itself." Emphasizing its centrality and its status as his magnum opus. Since many of the book's ideas are also present in his other works, *Zarathustra* is seen to have served as a precursor to his later philosophical thought. With the book, Nietzsche embraced a distinct aesthetic assiduity. He later reformulated many of his ideas, in *Beyond Good and Evil* and various other writings that he composed thereafter. He continued to emphasize his philosophical concerns; generally, his intention was to show an alternative to repressive moral codes and to avert "nihilism" in all of its varied forms. 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. The eternal recurrence, found elsewhere in Nietzsche's writing, is also mentioned. "Eternal recurrence" is the possibility that all events in one's life will happen again and again, infinitely. The embrace of all of life's horrors and pleasures alike shows a deference and acceptance of fate, or *Amor Fati*. The love and acceptance of one's path in life is a defining characteristic of the overman. Faced with the knowledge that he would repeat every action that he has taken, an overman would be elated as he has no regrets and loves life. Opting to change any decision or event in one's life would indicate the presence of resentment or fear; contradistinctly the overman is characterized by courage and a Dionysian spirit. The will to power is the fundamental component of human nature. Everything we do is an expression of the will to power. The will to power is a psychological analysis of all human action and is accentuated by self-overcoming and self-enhancement. Contrasted with living for procreation, pleasure, or happiness, the will to power

is the summary of all man's struggle against his surrounding environment as well as his reason for living in it.

'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

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