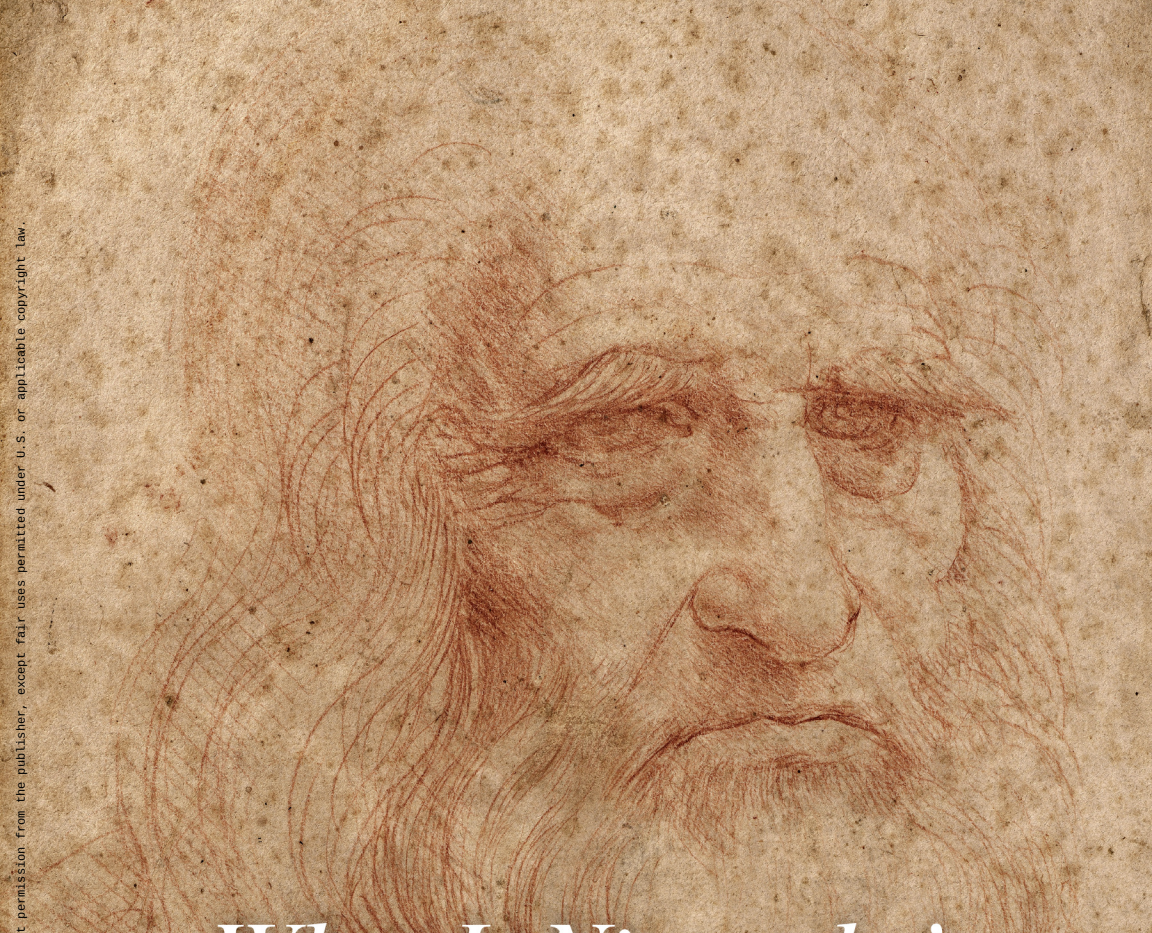

What Is Nietzsche's Zarathustra?

A Philosophical Confrontation

HEINRICH MEIER

Translated by Justin Gottschalk

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The University of Chicago Press
Chicago and London

The University of Chicago Press, Chicago 60637
The University of Chicago Press, Ltd., London

Published 2021
Printed in the United States of America

30 29 28 27 26 25 24 23 22 21 1 2 3 4 5

ISBN-13: 978-0-226-58156-9 (cloth)
ISBN-13: 978-0-226-58173-6 (e-book)
DOI: https://doi.org/10.7208/chicago/9780226581736.001.0001

Originally published as *Was ist Nietzsches Zarathustra? Eine philosophische Auseinandersetzung* by Heinrich Meier, © Verlag C.H.Beck oHG, München 2017

Library of Congress Cataloging-in-Publication Data

Names: Meier, Heinrich, 1953– author. | Gottschalk, Justin, translator.
Title: What is Nietzsche's Zarathustra? : a philosophical confrontation / Heinrich Meier ; translated by Justin Gottschalk.
Other titles: Was ist Nietzsches Zarathustra? English
Description: Chicago ; London : The University of Chicago Press, 2021. | Includes bibliographical references and index.
Identifiers: LCCN 2020027894 | ISBN 9780226581569 (cloth) | ISBN 9780226581736 (ebook)
Subjects: LCSH: Nietzsche, Friedrich Wilhelm, 1844–1900. Also sprach Zarathustra. | Philosophy, German—19th century.
Classification: LCC B3313.A44 M4513 2021 | DDC 193—dc23
LC record available at https://lccn.loc.gov/2020027894

♾ This paper meets the requirements of ANSI/NISO Z39.48-1992 (Permanence of Paper).

Contents

Preface

Friedrich Nietzsche claimed to have given mankind the deepest book with *Thus Spoke Zarathustra*. If we want to gain clarity over what this gift is all about, the first question has to be: What is Nietzsche's Zarathustra? We cannot leave it at the question posed by Martin Heidegger: Who is Nietzsche's Zarathustra? Still less can we content ourselves with Heidegger's answer, that Zarathustra is the teacher of the Eternal Return.* Heidegger and all those who have reiterated his answer seem to have been able to appeal to Nietzsche's authority. For in Nietzsche's poem Zarathustra is once called "the teacher of the eternal return." But it is Zarathustra's animals who call him by this name. To equate them with the poet would be as much a mistake as confusing Zarathustra with Nietzsche. In fact, we never see Zarathustra proclaim the teaching of the Eternal Return. And even if Zarathustra were to fulfill the mission with which his animals entrust him, the most important question would remain: What is the teacher of the Eternal Return? A knower or a legislator? A tempter or a religion-founder? A philosopher or a prophet?

The present book attempts to get to the core of the drama that the author unfolds in the work's four parts and pursues with the greatest interest by following the question of whether Zarathustra is a philosopher or a prophet, or, if he is supposed to be both, whether he is able to combine philosopher and prophet into One. It grasps Nietzsche's *Book for All and None* as an endeavor of clarification and of separation, of self-understanding and of self-ascertainment. In other words, it understands Zarathustra neither as the mere vessel of a teaching nor simply as his creator's mouthpiece. It expressly includes the course of action and the events in the philosophical confrontation and pays no less attention to the inner dialogue and the role of the addressees, the characterization of the figures and situations, than to the doctrines.

With *What Is Nietzsche's Zarathustra?* I present the first yield of an investigation that has preoccupied me for fifteen years. The book serves as preparation for and is the prelude to my confrontation with *Ecce Homo* and *The Antichrist*, the dyad with which Nietzsche's œuvre comes to a close. For the twin writing that I pointed to in the preface of *Über das Glück des philosophischen Lebens. Reflexionen zu Rousseaus «Rêveries»* [*On the Happiness of the Philosophic Life: Reflections on Rousseau's "Rêveries"*] in 2010, a new interpretation of *Zarathustra* proved to be necessary. In the same place where Nietzsche designated *Zarathustra* the deepest book, he announced in 1888 that he would shortly be giving mankind the most independent book. The present writing shows how *Thus Spoke Zarathustra* made the independence of *Antichrist* and *Ecce Homo* possible, and why *Thus Spoke Zarathustra* does not reach the same level of independence.

I worked out my interpretation of *Thus Spoke Zarathustra* in two seminars each on Parts I–II and III–IV, which I taught at Ludwig-Maximilians-Universität in Munich in Winter 2013–2014 and Summer 2014, as well as in the Committee on Social Thought at the University of Chicago in Spring 2014 and Spring 2015.

H. M.
Munich, June 28, 2016

What Is Nietzsche's Zarathustra?

Es ist noch ganz und gar kein Einwand gegen ein Buch, wenn irgend Jemand es unverständlich findet: vielleicht gehörte eben dies zur Absicht seines Schreibers, – er *wollte* nicht von «irgend Jemand» verstanden werden.

FRIEDRICH NIETZSCHE: *Die fröhliche Wissenschaft*

* * *

The *Antichrist* calls Nietzsche's Zarathustra a skeptic. By way of explanation, it adds: "A spirit who wants something great, who also wants the means to it, is of necessity a skeptic." It is clear as day that the hero whose speeches and actions *Thus Spoke Zarathustra* brings to the world's hearing and places before our eyes wants something great. Yet is what he wants determined by One thing? Does he want One thing? Is he One thing? The *Antichrist* says of the "great passion" that rules the skeptic as "the ground and the power of his being" that it uses up convictions and does not subject itself to them: "it knows itself sovereign." The characterization of the "great passion" that knows itself sovereign and separates the skeptic from the "man of faith" pertains to exactly One passion. It applies to the passion that Nietzsche, following the crisis into which his philosophical faith plunged him, singles out as "the passion of knowledge." At the beginning of the philosophical life in the strict sense, he attributes the passion of knowledge to the philosopher as the passion characteristic of him. Zarathustra the skeptic, to whom the *Antichrist* draws our attention, proves on closer inspection to be a philosopher.[1] The philosopher, however, bears the name of a prophet. According to the will of the author

1. *The Antichrist: Curse on Christianity* 54 (*KSA* 6, p. 234). On the passion of knowledge, cf. *Dawn: Thoughts on the Moral Prejudices*, 429 and 482; *The Gay Science* 107, 123, 249, 300, 324, and 343 (*KSA* 3, pp. 264–65, 286, 464–65, 479–80, 515, 539, 552–53, and 574). – The acronyms *KGW*, *KGB*, and *KSA* designate the editions of Nietzsche edited or established by Giorgio Colli and Mazzino Montinari: *Werke. Kritische Gesamtausgabe*. Berlin–New York, 1967–. *Briefwechsel. Kritische Gesamtausgabe*. Berlin–New York, 1975–. *Sämtliche Werke. Kritische Studienausgabe in 15 Bänden*. 3rd ed. Munich, 1999. The abbreviation P. for page and the term "Footnote" refer, respectively, to pages and footnotes within this book. The abbreviations p. and n. are used for citing other publications.

who called him to life, he recalls the founder of a new faith, the originator of a new order, the legislator of a new rule, in whatever he says and whatever he does. His name evokes a "wise man from the Orient" who, like his mythical predecessor, sets out to give a different direction to history, and the course of the action shows him in the end at the advent of "our great Hazar," in the expectation "of our great distant empire of man," in the hope of the "thousand-year empire of Zarathustra," that must "come one day."[2] This accords with the fact that immediately before calling Zarathustra a skeptic, the *Antichrist* makes use of the very speech of Zarathustra's in which Zarathustra's "disciples" encounter the disciples of the "Redeemer," and Zarathustra confesses that his blood is "related" to that of the priests.[3] As what, then, do we have to think of Zarathustra? As a philosopher or as a prophet? Does he find his satisfaction in understanding the world? Or is what matters to him, first and last, to change it? Is he guided by the love for men? Does he take revenge on reality? Or is it the passion of knowledge that seizes him in the deepest depths and drives him to the highest heights? If Zarathustra is supposed to be both a prophet and a philosopher, the drama must prove the compatibility of the two personae or else make their conflict obvious.

Closely bound up with the question of whether Zarathustra is One or Two is the other question of whether Nietzsche's *Zarathustra* is a tragedy, or to what extent it is a parody. Nietzsche had announced a tragedy in 1882 when he gave the final aphorism of the *Gay Science*, which a year later became the first piece of "Zarathustra's Prologue," the heading "Incipit tragoedia." In 1887, after completing his *Book for All and None*, he took the opportunity offered him by the "Preface to the Second Edition" of the *Gay Science* to provide the tragedy's announcement with the commentary: "incipit *parodia*, there is no doubt . . ." Indeed, there is no doubt that Nietzsche conceived *Thus*

2. *Thus Spoke Zarathustra: A Book for All and None* IV, 1 ("The Honey Sacrifice"), 23; IV, 11 ("The Welcome"), 35; cf. IV, 6 ("Retired from Service"), 31 (*KSA* 4, pp. 298, 350, 324). In the following, passages from this work are cited according to *part* (Prologue, I, II, III, IV), *chapter*, and *verse*, and the pages of the *KSA* are provided in parentheses. Since in the *KSA* (as in the preceding *KGW*), the text of *Thus Spoke Zarathustra* is corrupted by more than fifty misprints, the quotations follow the wording of the first editions of the four parts of the work, which Nietzsche had printed in summer 1883, winter 1883, spring 1884, and spring 1885. – In the *Nachlaß* one finds the note: "I had to do honor to Zarathustra, a *Persian*: Persians first *thought* history as a great whole. A sequence of developments, each presided over by a prophet. Every prophet has his *hazar*, his empire of a thousand years. – – –" Spring 1884 25 [148], *KSA* 11, p. 53. The last two sentences translate a passage from Ernest Renan, *Vie de Jésus* (1863), in *Œuvres complètes* (Paris, 1949), 4:115.

3. *The Antichrist* 53 (p. 235). II, 4 ("On the Priests"), 1; 5; 23 (117–18).

Spoke Zarathustra as a parody. Already the title, with its reference to a figure belonging to another age, indicates the poem to be a "counter-song."[4] However, its subject is not Zarathustra's seventeen *Gathas*. The bow to the *songs* of the Persian religion-founder is part of the parody proper. Its subject is the Bible. It pertains to the entirety of the Holy Scripture in the sixty-six parts comprised by Luther's translation. But the parody particularly concerns the four Gospels, the life and the teaching of Jesus. For *Thus Spoke Zarathustra* presents Zarathustra as a true Counter-Jesus. From the first sentence, Zarathustra's life and teaching are depicted with a constant eye toward the biblical savior, and the predominant gesture is one of surpassing.[5] Even the choice of name, the reference back to a prophet who preceded Jesus by centuries and integrates the history of the "Hebrew" into a larger history, conforms to this gesture. Besides Zarathustra, Jesus is the only person in the entire work who is referred to by his name. That this too occurs only once, in the twenty-sixth verse of the First Part's twenty-first chapter, and that the name is deliberately avoided in all the passages in which there is talk of him later, underlines the

4. Looking back to *Thus Spoke Zarathustra* in *Ecce Homo*, Nietzsche merges the historical figure and the one he created, making "Zarathustra" into the originator as well as the overcomer of the error of morality—that is, of "the morality of unselfing oneself": "One has not asked me, one should have asked me, what the name *Zarathustra* signifies in precisely my mouth, in the mouth of the first immoralist: for it is just the opposite of what constitutes the tremendous uniqueness of that Persian in history. Zarathustra was the first to have seen in the struggle of good and evil the actual wheel in the machinery of things—the translation of morality into the metaphysical, as force, cause, end in itself, is *his* work. But at bottom this question would already be the answer. Zarathustra *created* this most fatal error, morality: thus he must also be the first to *recognize* it. Not only that he has longer and more experience in this than any other thinker—after all, the whole of history is the experimental refutation of the principle of the so-called 'moral world order'—: what is more important is that Zarathustra is more truthful than any other thinker." *Ecce Homo: How One Becomes What One Is* IV, 3; cf. III, Dawn 1, first sentence, and 2, last sentence (*KSA* 6, pp. 367, 329, and 332).

5. "When Zarathustra was thirty years old"—the book's prelude establishes the contrasting reference to Jesus from the beginning. Whereas at the age of thirty, Jesus is led "by the Spirit into the desert" and there "tempted by the Devil" for forty days, only then to begin his teaching activity (Luke 3:23 and 4:1 ff.), and at the age of thirty-three dies on the cross, at the age of thirty Zarathustra withdraws into the mountains, where he enjoys "his spirit and his solitude." After ten years, thus at forty, he leaves the mountains and turns toward men in order to teach them the overman. The critical intention of the juxtaposition is clarified in the chapter "On Free Death" (I, 21, 25–28). The first book of *Thus Spoke Zarathustra*, which was not recognizable as the First Part of a work in several parts when it appeared in late summer 1883, concludes with a continual parody of Jesus's relationship to his disciples, toward the end of which Zarathustra promises to his disciples that he will return twice: "And once again you shall have become my friends and children of One hope: then shall I be with you for the third time, that I may celebrate the great midday with you" I, 22.3, 11 (102).

exceptional position belonging to Jesus in the parody. Parody, however, does not preclude tragedy. Just as *Zarathustra* becomes dependent on the parodied subject through the hundreds of telling allusions, silent citations and contrasting references connecting the book with the Bible, the part of the true Counter-Jesus, played by Zarathustra, cannot be without repercussions on the drama's protagonist. His tragedy may have its ground precisely in the fact that the parody, driven to its most extreme point, burdens him with what None can accomplish. That he is supposed to unite in himself what cannot be united. Two as One.

The terms *philosopher* and *prophet*, *tragedy* and *parody*, do not occur in *Thus Spoke Zarathustra*. Nietzsche consciously places himself within the ambit of the language of the Luther Bible, which in the following book, in which he again speaks with his own voice, he will praise as a "masterpiece of German prose."[6] It is so important to him that his poem, which is organized into verses, echo Luther's poetry that he incorporates expressions and turns of phrase that do not belong to his style and idiom outside of *Zarathustra*: when, for instance—to adduce an example that is as spectacular as it is subtle—he says of Zarathustra what Luther says of God, that he "*sahe*" [instead of *sah*, "saw"].[7] In *Zarathustra*, Nietzsche hews to the model of the Bible, which was "until now the best German book," and forgoes, as far as possible, terms that cannot deny their origin in a foreign language, like *theater* and *theology*, *politics* and *religion*, or *Christianity* and *comedy*. *Prophet* shows that Nietzsche as a translator occasionally goes over and beyond the scope of Luther. For *nature* he makes an exception. It is mentioned one time, in the nineteenth verse of the seventeenth chapter of the Second Part. *Philosopher*, *prophet*, and *tragedy*, which are of particular interest for us, appear in translation. They are paraphrased or characterized in substance. Zarathustra speaks emphatically of the "knower." He has "the knowers" as his preeminent addressee. And he himself is called "knower" by "Life." He encounters us as a "seer," claims to be

6. "In Germany the preacher alone knew what a syllable, what a word, weighs, how a sentence strikes, leaps, plunges, runs, runs out [. . .] The masterpiece of German prose is therefore by rights the masterpiece of its greatest preacher: the *Bible* was until now the best German book. Compared to Luther's Bible, almost everything else is just 'literature'—a thing that did not grow in Germany and therefore also did not and does not grow in German hearts, as the Bible has done." *Beyond Good and Evil: Prelude to a Philosophy of the Future* 247 (*KSA* 5, p. 191).

7. Nietzsche uses *sahe*, Luther's old-fashioned version of *sah*, "saw," eleven times in total. The first usage reads: "But Zarathustra *sahe an*, looked at the people and was amazed" Prologue, sec. 4, verse 1 (16). Luther's first usage is in *Genesis* 1, verse 4: "And God *sahe*, saw that the light was good." – When he cites *Zarathustra*, Nietzsche speaks of "verse": *Ecce Homo* III, Thus Spoke Zarathustra 8, 3 (p. 349).

a "soothsayer," presents himself to us as a legislator who sits between old, shattered tablets and new, half-inscribed tablets, and waits for a sign. He believes that he is "over" and beyond "all tragic plays and tragic seriousnesses."[8,*] But the book's opening, which had been pre-published in the *Gay Science* with the titular line "Incipit tragoedia," concludes, unchanged, only set into verses, with the announcement: "Thus began Zarathustra's going-under."[†]

8. I, 3, 28 (37); I, 13, 16 (70); I, 22.2, 10 (100); II, 3, 5 (113); II, 8, 28 (134). II, 2, 10 and 11 (110); III, 12.7, 6 (251). II, 12, 32 (148). – II, 20, 11 and 12 (179); cf. II, 1, 10 (106). IV, 2, 27 (303); cf. II, 19, 41 (175); III, 7, 37–39 (225); III, 10.2, 31–32 (240). III, 12.1, 1 (246); III, 12.3, 13 (249); IV, 1, 15 (297). – I, 7, 10–13 (48–49).

I

Suffering from solitude is also an objection.
FRIEDRICH NIETZSCHE: *Ecce Homo*

The tragedy begins with Zarathustra's first speech. It is addressed to the sun and precedes the speech in the market, "which," according to the testimony of the new evangelist, "is also called 'the prologue.'"[9] We may infer from it what the transformation that induces Zarathustra to leave the mountains, in which "for ten years" he "did not weary" of enjoying "his spirit and his solitude," is all about. He obviously believes that he has more than sufficient wisdom, and longs for takers for his supposed overflow: "I am surfeited of my wisdom, like the bee that has gathered too much honey, I need hands that reach out for it." More precisely, his wisdom is not sufficient to him because he is not sufficient unto himself. He strives to give, to gift, to create, and hopes for receptivity, love, co-creation by those to whom he wants to descend. He mirrors his own neediness in the imagined neediness of the sun, to which Zarathustra, as the narrator reports, "thus spoke": "You great star! What would your happiness be, if you did not have those whom you illuminate! / For ten years you have come up here to my cave: you would have grown tired of your light and of this path without me, my eagle, and my serpent. / But we waited for you every morning, took your overflow from you and blessed you for it." It seems that Zarathustra ties his happiness to his being for others, to his effect on their destiny. For the sake of a future happiness he is prepared to commit himself

9. In the twenty-sixth verse of the fifth part of "Zarathustra's Prologue," which comprises ten parts in total, the narrator reports: "And here ended Zarathustra's first speech, which is also called 'the prologue.'" The "prologue" Zarathustra gave in the market is not the same as "Zarathustra's Prologue," which Nietzsche composed. And what the narrator calls "Zarathustra's first speech" is not the first speech of Zarathustra's that the narrator has imparted to us. The drama's foundational speech is ignored in the reckoning made by the tradition, just as, in public memory, Zarathustra's Prologue is reduced to the speech that he addressed to the people.

to dependence on men, an endeavor for which he assures himself of an undivided cosmic support. It is not only for the hoped-for happiness that he invokes the star which shines brightest, but also his deed is to be in harmony with the sun and follow its example: "I must, like you, *go under*, as men call it, to whom I want to descend." Finally he expressly entreats the highest blessing for his action, with which he sets about to carry the "reflection" of the great star's bliss "everywhere." In this he is certain of directing the entreaty to a "tranquil eye, which can look without envy at even an all-too-great happiness." Zarathustra will not speak to men in the name and on behalf of a zealous God. But, in contrast to the imaginary dependence of the speech's addressee, the dependence he enters into in order to fulfill his mission is most real. And unlike the everyday going-under of the sun, the going-under that stands before him is no natural event. Zarathustra will not follow as one and the same his always-alike course, descending and ascending again. When the narrator speaks of "Zarathustra's going-under" in the twelfth verse, he is speaking of a historical event. It is based on the far-reaching change of heart to which the first verse refers and which Zarathustra puts into these words at the end: "Zarathustra wants to become man again." The speech, in which Zarathustra turns toward the sun and communicates with himself, shows us the change into the prophet.[10]

The inner change is followed by the outer profession. It finds expression in three sentences: *I love men. I bring them a gift. I teach them the overman*. "I love men" is the first sentence that Zarathustra addresses to a man. Zarathustra is answering the question, posed by an aged man who crosses his path downward, of why he wants to give up his solitude. He recognizes in Zarathustra another Prometheus who is carrying his fire to the valley: "Do you not fear the arsonist's punishments?" The saint in the forest's reply, that he now loves God and no longer men because to him man is "too imperfect a thing," induces Zarathustra to declare: "What did I speak of love! I bring men a gift." Zarathustra does not love men as what they are, but as recipients of his gift, as what they could become through him. The third sentence finally determines the gift as a demand. "*I teach you the overman*," Zarathustra begins the famous speech in the market, immediately on reaching the town nearest to his cave, without identifying himself to his listeners or preparing them for his teaching. He continues: "Man is something that is to be overcome. What have you done to overcome him?" The prophet loves, promises, and demands. His love aims at the changing of man. His demand pertains to the overcoming of the existing. His gift is a teaching that is supposed to set a goal

10. Prologue, 1, 1–2 (11–12).

for mankind, to give men's life a meaning, to allot to man a place in the whole. In the teaching of the overman, which the speech to the people outlines,* we catch sight of the "overflow" of wisdom that Zarathustra, as a gift-giver, wants to dispense, or with which he, as a creator, wants to undertake an experiment. At the head of the speech, which is given in three parts and launched three times, Zarathustra exhorts man to insert himself into the whole by making creating beyond himself into the object of his will. "All beings so far created something over and beyond themselves." If mankind does not want to lag behind the other species or to drop out of the evolution, it must not consider itself to be an end. "You have made your way from worm to man, and much in you is still worm. Once you were apes, and even now man is still more of an ape than any ape." The teaching of the overman, Zarathustra gives his audience to understand, corresponds to the requirements of life itself and brings man into accord with its basic principle. Yet it does not stop at a general classification. Rather, it attributes to man a particular purpose that distinguishes him before all others. For it entrusts him with nothing less than the natural- and world-historical commission to give rise to the meaning of the earth. In the speech's seventh verse, Zarathustra proclaims: "The overman is the meaning of the earth." And since there *is* no meaning that is not affirmed *as a meaning*, he doubles the statement in the same verse by requesting: "Let your will say: *may* the overman *be* the meaning of the earth!" This turn of phrase makes the meaning toward which everything is supposed to be oriented, and on the basis of which everything that is of importance for man is supposed to be grasped, into a matter of the future. A new order of valuations, of reverences and contempts, of commandments and prohibitions, arises out of the purpose of the radically futurist giving of meaning. Zarathustra anchors the promised peak in decided this-worldliness, deploys earthly obligations against over-earthly hopes, declares that "now," because "God died," sacrilege against the earth is "what is most terrible," and makes use of the affect of disgust against all that is suitable for keeping man in a state of "pathetic comfort." Against the sinking down of happiness, of reason, and of virtue into such a "pathetic comfort," he places a happiness that has to "justify existence itself," a reason that craves "knowing as the lion craves its food," and a virtue that makes one "rage." The teaching of the overman, as a teaching of awakening, of transgressing, of highest aspiration, has the overcoming of the "pathetic comfort" as its first goal because it sees in the "pathetic comfort" the first obstacle on the path to greatness as well as on the path to excellence. "Not your sin—your contentedness cries out to heaven." Against self-satisfaction and undemandingness, Zarathustra invokes the Dionysian and Platonic mania: "Yet where is the lightning that would lick you with its tongue? Where

is the madness with which you should be inoculated? / Behold, I teach you the overman: he is this lightning, he is this madness!" Zarathustra not only speaks as a prophet, he also speaks like a prophet.[11]

Since with his speech Zarathustra reaps only laughter from the crowd that has assembled in the market to enjoy the spectacle of a rope-dancer, for the second part he chooses a different approach: "Man is a rope, fastened between beast and overman—a rope over an abyss." With the image of the rope, Zarathustra takes a first step toward the listeners he wants to reach. As improvised and misleading as the metaphor is, not only is it related to what the bystanders' eyes are directed toward, it also, beyond the association with the rope-dancer, quickly allows him to speak of the true object of his love for man: "what can be loved in man is that he is a *going-over* and a *going-under*." In eighteen consecutive verses, which begin alike with "I love," Zarathustra recites the contempts and reverences that the new institution of meaning requires. They all meet in esteem for devotion, for sacrifice, for the readiness to perish for the sake of the One goal: "that the earth will one day belong to the overman." The second part makes clear that the teaching of the overman in the speech to the people is tailored to the weight-bearing spirit, to the hero or the camel, which Zarathustra will later describe as the first of three transformations that the spirit has to undergo. In the center of the "prologue" stands the "will to going-under."[12]

With the second part, in which he did not leave himself entirely "without witness," unlike in the first, and at the end of which he returns to the image of lightning that he introduced at the end of the first part, Zarathustra again encounters only laughter and incomprehension. In a monologue, the book's second,[13] he considers for the first time, or the first time perceptible to us, how the listeners are to be addressed. After two failures, he now wants to seize them in their pride, in pride regarding their education, in their self-love, which causes them to take heed of differences, to still make distinctions.

11. Prologue, 2, 7; 2, 10 (13). 3, 1–26 (14–16). The four instances of "I teach you the overman" in verses 3, 2; 7; 16 and 26, correspond to the four instances of "pathetic comfort" in verses 3, 14; 18; 19 and 20.

12. Prologue, 3, 27; 4, 1–23 (16–18). In the second part, Zarathustra also makes the knower (i.e., the philosopher) subservient to the futurist giving of meaning: "I love him who lives to know, and who wants to know so that one day the overman may live. And thus he wants his going-under" Prologue 4, 8.

13. Prologue, 5, 1–5 (18–19). The first monologue follows the first dialogue and comprises two sentences: "But when Zarathustra was alone, he spoke thus to his heart: 'Could it then be possible! This old saint in his forest has heard nothing yet of this, that *God* is *dead*!' " Prologue, 2, 21 (14).

"Thus I want to speak to them of what is most contemptible: but that is *the last man*." The "last man" is supposed to promote pushing off, to compel decision. "It is time," Zarathustra twice announces. "It is time," not for *the Lord* to act because the law is not respected, as the Psalmist exhorts his God (119:126), but for "man to set a goal for himself," for him to "plant the seed of his highest hope." With a triple "Woe! The time will come," Zarathustra then shifts into the register of the prophet who sees the impending calamity from afar and invokes the time of greatest danger—"when man will no longer shoot the arrow of his longing over beyond man," "when man will no longer give birth to any star"—in order to ward off this danger. "Woe! The time will come of the most contemptible man, who is no longer able to have contempt for himself." Zarathustra *shows* the most contemptible man by making the last man's statements audible four times and by making the blinking that accompanies it visible four times. " 'What is love? What is creation? What is longing? What is star?'—thus asks the last man, and blinks." The last man poses no Socratic questions, and his blinking is also not winking or the clandestine communication of ideas. The four questions are expressions of the indifferent dismissal with which Zarathustra's speech is met. The third and fourth cause the proclamation of the greatest danger to come to nothing: "What are you talking of longing and of star?" The first rejects the speech's central concern: "What does love mean, anyway?" And the second, the only one that does not take up a statement of Zarathustra's verbatim, acknowledges the whole teaching of the overman with a shrug: "What does creation matter? Or creating beyond oneself?" The blinking confirms the unreceptiveness to the prophet's promise as well as to his warning. The last man lacks an unobstructed view. He does not look danger in the eye. He has no sense for the truth. The last man's fourfold blinking in the third part of the speech corresponds to the fourfold exhibition of "pathetic comfort" in the first part. And thus the decisive utterance, at the same time the second and fourth of the four utterances that Zarathustra puts into the mouths of the last men, reads: " 'We have invented happiness'—say the last men, and blink." The word[†] of invented happiness, which, as invented, is grounded in illusion, passes judgment on the last man. In *Antichrist*, Nietzsche will have the philosopher's answer follow it as a late echo: "We have discovered happiness."[14]

The "prologue" goes under in the "clamor" and the "ardor[‡] of the crowd": " 'Give us this last man, O Zarathustra[§]—thus they called out—make us into these last men! Then we shall gift you the overman!' " The prophet's failure is complete. His teaching does not reach the people. The attempt to address

14. Prologue, 5, 7–25 (19–20). *The Antichrist* 1 (p. 169).

the listeners' pride was also misguided. The speech on the last man does not lead them to distinguish within themselves between the higher and the lower. It awakens not their revulsion, but their desire. It moves them to identification. Zarathustra, who descended from the mountains to dispense his overflow of wisdom, becomes aware of his lack of wisdom in the marketplace. He does not know to whom he speaks. He therefore also does not know how he should speak. He does not even know to whom he can speak and to whom he cannot. His failures must teach him that he has to adjust his speech to the addressee. He must let himself be told by others and only then learn for himself that his speech can put him in danger. The warning of the old saint in the forest Zarathustra casts to the winds, certain of his gift for men. At the end of the "prologue," he realizes that with his teaching he reaps not merely laughter, but hatred: "as they laugh they even hate me. There is ice in their laughter." Thus he becomes receptive to the warning of the jester who caused the rope-dancer to fall to his death. "Go away from this town, O Zarathustra," he whispers in his ear, "too many here hate you. The good and just hate you and they call you their enemy and contemner; the believers of right belief hate you, and they call you the danger to the crowd." Zarathustra shows himself sufficiently impressed by the jester's speech to speak thenceforth of the "good and just" when he is targeting the defenders of the existing order as the enemies of his teaching, and he likewise draws on the jester's speech when, in the "believers of right belief," he detects his adversaries. At the end of "Zarathustra's Prologue," we see the prophet, after a long sleep and in possession of a new insight, resolved to draw conclusions from the failure in the market and to adopt another path: " 'let Zarathustra talk not to the people, but to companions! Zarathustra should not become shepherd and dog to a herd! / To lure many away from the herd—for that I have come." Zarathustra will no longer speak to all. He will distinguish among the addressees of his teaching. He strives not for an immediate, but a mediate rule. He relies on subversion and an elite that is to be newly created. Hence his outer profession changes as well.[15]

Zarathustra's speech to the people, "which is also called 'the prologue,' " determines the historical position of *Thus Spoke Zarathustra*. It is not addressed to the Persian or Greek people, to the Jewish or German people, but to the people in the market of the "nearest town," who can stand, just as well as those of any town, for mankind. The post-Christian prophet turns toward mankind. What he has to proclaim concerns all and, it seems, none in particular. He speaks neither of the faithful city nor of the best polis. He is not

15. Prologue, 5, 26 (20); 8, 1 (23); 9, 1–18 (25–27).

concerned with this or that polity, but with the future of the human race. In fact, the teaching of the overman and of the last man, the effective core of "Zarathustra's Prologue,"[16] is a post-Christian teaching in every sense. It attempts to give a response to the "greatest recent event," which at the same time designates its most important presupposition, the event that "God is dead."[17] It wants to "teach men the meaning of their being: which is the overman, the lightning from the dark cloud man." With its tense future-directedness, stress on longing and hope, demand for devotion and sacrifice, exhortation to decision in the face of the greatest danger and highest expectation, it is supposed to replace Christian eschatology, which has lost its believability. That the teaching of the overman and of the last man opposes the Young Hegelian elevation of man into the highest being for man belongs just as much to Zarathustra's post-Christian situation as does the assumption of the Darwinian perspective at the beginning of the speech, in which the overman appears as a new species and does not yet figure as "lightning" that awaits its interpretation. The historical position marked by the sixty-six verses of Zarathustra's speech to the people is further illuminated by the action in which the speech is embedded. For the "prologue" comprises only three of the ten sections of the chapter which, under the title "Zarathustra's Prologue," precedes the book's eighty speeches or chapters. On the day of his descent from the mountains, Zarathustra encounters four persons who address him. The pairwise-interrelated figures represent, each in its own way, positions in which the post-Christian constellation manifests itself. The symmetrical arrangement's two outer figures, the aged man Zarathustra meets in the forest before he reaches the town and the old man at whose door he knocks in the forest after he has left the town, show two parodically exaggerated images of decayed Christianity. The "saint" who discourages Zarathustra from making contact with men lives as a "dualitary" with his God, whom he constantly praises and who is his foothold. He reduces the Christian God to a God of inwardness and lets go of the public significance of faith, of effect on the world, of Christian morality, and of Christian politics. The solitary, who offers Zarathustra and the corpse of the rope-dancer "bread and wine," practices neighbor love toward everyone without making distinctions, without regard to circumstances, and without respect to worthiness. He fulfills his duty no matter whether he is dealing

16. In the first volume's table of contents, where the Colli and Montinari edition has "Zarathustra's Prologue," Nietzsche had "On the Overman and On the Last Man" printed. In his speech to the people, Zarathustra uses "overman" twelve times and "last man" six times.

17. *The Gay Science*, Fifth Book (1887), 343 (p. 573); cf. Third Book (1882), 125 (pp. 480–82). See Prologue, 2, 21 (14) and 3, 11 (15).

with the living or the dead. He does not find his foothold in God, but in a morality that obeys the commandment of universalization. The first man and the last man Zarathustra comes upon between dawn and midnight represent, respectively, the belief in the Christian God without Christian morality, and the belief in Christian morality without the Christian God. One divided into Two. The two inner figures, the rope-dancer and the jester who follows him on the rope, forces him to rush, leaps over him, and frightens him to death, are, unlike the outer figures, not internal or private images of Christianity's decay. They do not dwell in the forest, but belong to the marketplace, where they compete as "rivals" for the people's applause. The figures in the center appear publicly and are politically oriented. The rope-dancer stands for the conservative humanist. He seeks to keep his balance over the abyss and falls off in the middle of the rope, halfway between animal and overman. He wants to preserve man as man, without transgressing, without overcoming or going-under, without any over and beyond. In contrast, the jester builds upon the New Man. He stands for the revolutionary utopian or millenarian who wants to hasten history and leap over man as he is. The humanist is afraid of the Devil, whom he believes to be at work in the utopian. He believes in the being of evil. What remains of Christianity for him is hell, not heaven. Zarathustra has no difficulty** consoling him in the hour of his death. The rope-dancer has a weak faith. From Christianity the utopian retains heaven, which he wants to make into a heaven on earth. He performs his feats in the here and now and in so doing awakens hope for the great promise of the one day and somewhere. The jester warns Zarathustra not only of the defenders of the existing order and the believers in the ruling orthodoxy. He warns him also of himself. The jester is a rival of Zarathustra's in the competition for the future of the human race. In him we can recognize, with no less reason, the ironic anticipation of an advocate for the overman, who, believing in Zarathustra, imagines himself obliged to begin the great leap and wants to leave man behind, cost what it may.[18]

The philosopher comes to the fore on the following day, when, after the speech to the people and the encounters, Zarathustra speaks in solitude of a "new truth." It is the first time that he speaks of the truth, and the truth of which he speaks, when the sun is standing "at midday," immediately concerns him: *Zarathustra needs companions*. It continues in the resolution: *Let Zarathustra talk not to the people, but to companions*. And culminates in confidence: *He that still has ears for the unheard of, Zarathustra will make his heart*

18. Prologue 2, 1–20 (12–14); 6, 1–6 (21–22); 7, 3–4 (23); 8, 1 and 6–8 (23–25). Cf. Prologue, 9, 18 (27); I, 12, 3–16 (65–66); III, 12.4, 3 (249).

heavy with his happiness. The new truth expresses a due self-critique and self-correction insofar as it allows Zarathustra to recognize, as he will say later, a "hermit's foolishness" in his speech in the market. Here the insight reads: "When I spoke to All, I spoke to None." It does not, however, exhaust itself in the correction of an error, but also and above all promotes Zarathustra's turning back to himself, since in asking him the question of which companions he needs, it necessarily leads him to the question of what he grasps himself to be. Zarathustra says "to his heart" that he needs companions "who follow me because they want to follow themselves—and thither, where I want." This results in two kinds of possible companions. On one hand, companions whom Zarathustra understands better than they understand themselves, so that he is able to lead them, in accord with their will, whither he wants, without their having to understand his will. On the other, companions who follow him whither he wants because their will agrees with his will—that is, because they understand themselves as he understands himself, or because they have in common with him what for them and for him is most important. The two possibilities, of which Zarathustra's formulation admits and toward which it points from the beginning, will play an important role in the further course of events. At the end of the Prologue, the distinction is not yet apparent, because Zarathustra's will combines the two kinds of companions as "co-creators" of One work, without Zarathustra's having determined the creating more fully beyond "inscribing new values on new tablets." For the same reason, what Zarathustra actually understands himself to be remains open. It is clear, however, that his happiness, that his example, will be of great significance for the relationship to the companions, whom he must first of all "create," win for himself, and educate. The "new truth," which draws Zarathustra's attention to companions, at the same time moves Zarathustra into the center. For the circle to whom he speaks from now on, the question, "Who to us is Zarathustra?" will not take second place to the teaching of the overman. For his future pupils, Zarathustra's life and teaching are intimately linked. One, not Two.[19]

The prelude to the "Speeches of Zarathustra" takes account of the changed situation. For the parable of the "Three Transformations" deals not with man in general, but with Zarathustra's companions or, more precisely, with the companions that are of Zarathustra's kind, and hence with Zarathustra himself. Before the fisher of men begins his teaching activity in the narrower sense, he presents the addressee toward whom he is preeminently turned with the prospect of the three transformations, into the *camel*, into the *lion*,

19. Prologue, 9, 1–18; 10, 1 (25–27); cf. II, 20, 13–15 (179); III, 3, 7, and 16 (203–4); IV, 13.1, 1–2 (356).

and into the *child*, standing ahead of him, and which Zarathustra has already passed through or which he believes he knows he must pass through. The three transformations of the spirit Zarathustra outlines depict the knower's course of development, the philosopher's path. The transformation into the camel, the "weight-bearing spirit" in which awe inheres, is the transformation into the hero who wants to attempt what is most difficult. It may be expressed in the sentence: It is my will to take what is heaviest on myself and to fulfill the highest task. The second transformation occurs "in the most solitary desert," into which the camel goes laden with what is heaviest, the demand for probity or cruelty toward oneself. Here the "last God," the master whom he believed worth and worthy of his reverence and devotion, unveils himself to him as the dragon of a thousand-year tradition that negates the knower's will. The lion realizes that the "Thou shalt," which he loved as "his holiest thing," is grounded in "delusion and arbitrariness." In the center stands the knower's uprising against the master and God of the "Thou shalt." The second transformation means: It is my will to obey no "Thou shalt" and to liberate myself from every authority. The "holy No" of the self-liberating spirit is followed by the "holy Yes-saying" of the third transformation's freely creating spirit. The child stands for "innocence," a place beyond the morality of duty; for "forgetting," a place beyond dependence on the adversary; and for "play," a place beyond the burden of what has been commissioned and transmitted. The third transformation's sentence reads: It is my will to say yes to my will, to affirm my love of myself, to play along as a creator in the play of the world.[20]

It belongs to the political underdetermination of *Thus Spoke Zarathustra* that we learn nothing about how Zarathustra reaches his addressees. Does he continue to speak before a large audience in public squares? Or is he early on surrounded by a flock of adherents, earned for him by the "prologue"? This would mean that the speech to the people had not in the end been the failure it appeared to be to Zarathustra.[21] In contrast to this, the narrator tells us that when he spoke the prologue "On the Three Transformations," Zarathustra was staying in the town "which is named: The Motley Cow." "The Motley Cow," which is mentioned four times and is the only town referred to by name, incorporates Buddha, who visited a town of the same name, into the

20. I, 1, 1–26 (29–31). In verses 13 and 14 of the twenty-six-verse speech of I, 1, and only in these two verses, God is named, once in each.

21. In the first speech, Zarathustra addresses his listeners four times with "my brothers" (I, 1, 18; 20; 23; 25). But he had already used this form of address once before, when he spoke to the people in the market: "I beseech you, my brothers, *remain loyal to the earth* and do not believe those who talk to you of over-earthly hopes!" Prologue, 3, 9 (15).

parody and enlarges the scope that Nietzsche's gesture of surpassing attributes to the Counter-Jesus yet again.[22] Twenty of the twenty-two "Speeches of Zarathustra" in Part I are located in the town of "The Motley Cow." It is the location of Zarathustra's first teaching activity. The teaching he unfolds for the pupils is, at its core, the futurist teaching of the overman as the meaning of the earth from the "prologue." But now Zarathustra proceeds differently. After the parable on the philosopher's path (I, 1), he does not begin once again with an "I teach you the overman." Instead, he first acquaints himself with what the strongest competitor for his addressees' attention has to offer (I, 2). Zarathustra sits down "with all the young men" in front of the Chair of a wise one who was extolled to him because he "knew how to talk well of sleep and of virtue." The wise one, as it turns out, attracts the young because he does not appear as a moralist but instead interprets the virtues with a view to their ability to serve one's own good. The wise one determines the hidden meaning of the Christian moral teaching to be "good sleep," to which its commandments and prohibitions are likewise just so many means.[23] Zarathustra is confident that he knows how to teach his pupils a better "meaning of life"—a phrase that Zarathustra will help to attain general currency in the German-speaking world within a few decades.[24] If in the first speech, which again takes up the doctrine of the "prologue" (I, 3), he introduces the "meaning of the earth," this time he not only precedes the new teaching with an explicit critique of the doctrines of the "backworldsmen," against whom he wants to bring the body and the earth to new honors, but he also begins with the confession: "Once Zarathustra too cast his delusion beyond man, like all backworldsmen." He no longer declares laconically that "God died," but instead makes reference to the God in whom he himself had previously believed and who is now supposed to attest that Zarathustra knows whereof he speaks: "Ah, you brothers, this God that I created was man's-work and -madness, just like all Gods!" He links the old doctrines' replacement by the doctrine of the "meaning of the earth" to the teaching of a "new pride" and a "new will" that

22. I, 1, 27 (31); I, 8, 1 (51); I, 22.1, 1 (97); III, 8.2, 33 (230). – In the typology of *Antichrist*, "Buddha" will play a significant role, alongside the "Redeemer," "Paul," and "Manu": *The Antichrist* 20 and 21 (pp. 186–88).

23. In his interpretation of biblical morality and of the Christian virtues, the wise one refers, inter alia, to the Eighth, Sixth, and Tenth Commandments, Paul's Letter to the Romans 13:1, Psalm 23, and Matthew 5:3: I, 2, 9; 10; 14; 15; 18 (32–33).

24. "For all these much-praised wise men with Chairs, wisdom was sleep without dreams: they knew no better meaning of life" I, 2, 32 (34). Cf. Hermann Oldenberg, *Buddha. Sein Leben, seine Lehre, seine Gemeinde* (Berlin, 1881), p. 51; Plato: *Apology of Socrates* 40d.

have their ground in the "youngest of the virtues": in probity.[25] Only at the end of the following speech (I, 4), and after further terminological clarifications in support of the doctrine, does the overman, the concept with which Zarathustra had begun abruptly in the market, finally appear.[26] As a link between the last word of I, 3, the "meaning of the earth," and the last word of I, 4, the "overman," the fourth speech inserts the "creating self," which, beginning with the body and its "great reason," includes the I, the "small reason" and the will in a whole that is capable of acting—an end-setting and end-pursuing actor. Zarathustra deploys the "self" against the backworldsmen's "specter," against a spirit or a soul without body. It is an expression of Zarathustra's recourse to *physiologia*. We may read it as a translation for the *individual nature* in its concrete form, which changes throughout the course of life. The "self" is directed to the earth by means of the body, and to the overman by dint of creating—for creating over and beyond itself, this "it wants most dearly, this is its whole fervor." In the presentation of his doctrine, Zarathustra has now reached the stance of the "prologue": The self, or rather those selves that are "healthy" and, in harmony with their true will, want to create over and beyond themselves, may be "bridges" to the overman, who, as a new species (as in Prologue, 3, beginning) or alternatively as "lightning" (as in Prologue, 3 end, 4, and 7), gives, as an out-standing type of excellence, a goal to their creating, to their creating over and beyond themselves, and a meaning to their life.[27] Applying the conception of the "self" to the virtues and passions (I, 5), on the one hand, clarifies the thrust against generalizing, universal concepts, against first of all the law of God or of man that is equally valid for all, and against the "reason of all." To this belongs the orientation of

25. I, 3, 1; 7; 18–22; 28; 33–34 (35–38).

26. The teaching of the overman is propounded in all four parts of the work. After the *overman* has appeared fifteen times in "Zarathustra's Prologue," it appears thirty-three times (I: twelve times; II: fourteen times; III: three times; IV: four times) in the four books into which the new "gospel" is divided (cf. Nietzsche's letter to his publisher Schmeitzner of February 13, 1883, *KGB* III 1, p. 327, and Posthumous Fragments, Summer 1886–Spring 1887 6 [4], *KSA* 12, p. 234).

27. I, 3, 8; 9; 10; 16; 19; 33–34 (35–38). I, 4, 1–22 (39–41). – In speeches I, 4 and I, 5, "On Those Contemptuous of the Body" and "On Enjoying and Suffering the Passions," which are closely related, Zarathustra consistently calls the addressee—unlike in the previous two teaching discourses, I, 1 and I, 3—not "my brothers," but "my brother." The body isolates. It cannot be shared with others. – The "self," which in I, 4 appears as a technical term, does not have a function bearing an important weight in the further course of the argument. It appears only once in Part III (III, 1, 5) and does not appear at all in Part IV. The conceptual distinctions serve to contrast, to clarify an opposition, to designate a thrust. They are governed by the intention of the teacher in the approach to the addressees and by the requirements of their education. They are means of understanding and orientation, not expressions of a doctrine elevated to an end in itself.

the virtues, if not toward one's own, toward at least the self-chosen good, and the naming of a highest goal, which takes the passions into service and gives them a rank-order. On the other hand, the virtues, as paths of self-enhancement and of self-overcoming that demand devotion and command sacrifice, allow Zarathustra to get from the "creating self" to the demand, and to strengthen the demand from which the speech to the people took its beginning: "Man is something that must be overcome: and therefore you should love your virtues—for by them you will perish."[28] — Zarathustra does not follow up the exhortation to heroism for the overman's sake with any announcement of the last man. In fact, outside the Prologue, the "teaching of the last man" is never again propounded.[29] Instead, in a provocative attack, Zarathustra draws the pupils' attention to the custodians of the existing order (I, 6), whose sole interest, to live long "and in a pathetic comfort," causes him "disgust." He is rather more inclined, in view of the "madness" that is not to be domesticated by society, to ascribe to the criminal the strength to distinguish within himself between the higher and the lower that he denied to the "most contemptible man" in his prophecy in the market. Zarathustra appears as a revolutionary. His futurist teaching is enemy to the status quo. "I am a railing by the torrent: grasp me, whoever is able to grasp me! But your crutch I am not."[30] The last verse of the sixth speech leads on to the seventh, in which Zarathustra emphatically speaks of himself. And here something unexpected happens, something that, for the pupils, is literally unheard of. Zarathustra separates himself brusquely from the men surrounding him (I, 7). Whereas in the prologue's parable, which dealt with him and the true companions, he included his "brothers" in the prospect of the knower's path, he now declares himself to be over and beyond all and to look down on all who do not, like him, know how to climb up to the highest heights. He makes use of no parable, but rather of sharp maxims suitable for shocking the great majority of listeners and for offending most of the pupils. Zarathustra is no longer "a heavy drop from the cloud" that announces the overman. He has men's "thundercloud," from which comes the lightning of the overman, beneath him. He "laughs" about its "blackness and heaviness." No longer does Zarathustra, as a prophet of impending doom or as another John the Baptist, speak of the one

28. I, 5, 25 (44). Prologue, 3, 2: "Man is Something that should be overcome." I, 5, 1–8; 12.

29. The *last man* appears ten times in total, nine of them in Prologue, 5. Thereafter he is mentioned only once, in III, 12.27, 1 (267), when Zarathustra looks back on what he "once said of the 'last man.' " The reaction of the people to his speech on the last man has taught Zarathustra that the "last man" is not the subject of a prophecy.

30. I, 6, 1–3; 16; 23–27 (45–47). Cf. Footnote 11.

whose coming was promised. He speaks as a philosopher, who in his cheerfulness is raised "over all tragic plays and tragic seriousnesses."[31] The new heights from which Zarathustra contemplates men—their seriousness, what is greatest and what is heaviest for them—manifest themselves in his statements regarding God and devil. In one verse, he makes note of what kind a God would have to be for him to recognize him as God: He would have to know how to dance. In the next, he introduces the "spirit of heaviness," which he makes into his devil. Indeed, the "spirit of heaviness," through which "all things fall," will be part of Zarathustra's reality as an opponent in an ongoing agon until the end. Yet already with the first mention, he declares that he wants to kill the "spirit of heaviness" through *laughter*, and nobody can want to kill his adversary through laughter without in all seriousness believing that he has liberated himself from him and hence has reason to laugh at him. The seventh speech testifies to the old truth that comedy is closer than tragedy to the philosopher's point of view. In the final verse, Zarathustra claims to have learned to fly and to see himself beneath himself, from out of the heights, from above. He looks down on his teaching and seems to be over and beyond the prophet. Two, not One.[32]

The speech "On the Tree on the Mountain," in which Zarathustra speaks to a youth from his following (I, 8), represents a turning point and brings to a close the first of the three groups of seven "Speeches of Zarathustra." It is the first speech located outside the town of "The Motley Cow," the first that begins with Zarathustra's name, and the first to contain a dialogue.[33] Zarathustra engages in a conversation with a pupil whom he, through his teaching,

31. I, 7, 10–13 (48–49); Prologue, 4, 22–23. – The seventh speech, like the first, has twenty-six verses. Whereas in I, 1 Zarathustra uses the form of address "my brothers" four times, he does not make use of any form of address at all in I, 7. Instead, he begins four verses with *I*: I, 7, 9; 10; 22; 25. In the previous speeches he had begun verses with *I* only twice; besides the final verse of I, 6, the final verse of I, 4 (41): "I do not go your way, you who are contemptuous of the body! To me you are no bridges to the overman!"

32. "Now I am light, now I fly, now I see myself beneath myself, now a God dances through me." I, 7, 26. I, 7, 22–25 (49–50); cf. Prologue, 2, 4.

33. "On the Tree on the Mountain" is a parody of Jesus's speeches to Nathaniel and to the rich youth (John 1:47–51 and Matthew 19:16–22). – Part I's speeches are divided into three groups of seven by four strategic speeches or bridge-pillars: I, 1, "On the Three Transformations"; I, 8, "On the Tree on the Mountain"; I, 15, "On the Thousand Goals and One"; I, 22, "On the Gift-Giving Virtue." Speeches I, 1 and I, 15 take place inside, and speeches I, 8 and I, 22 outside, the town of "The Motley Cow." As a prologue or prospectus, I, 1 precedes Zarathustra's teaching activity proper. – The ascent that takes place in the first group of seven is reflected in the openings of the first and last of the seven speeches: "A wise one was extolled to Zarathustra" (I, 2)—"Zarathustra's eye had seen that a youth was avoiding him" (I, 8).

has unsettled and, as soon becomes clear, made upset with himself. He comes upon him alone in the mountains, leaning against a tree, looking "wearily into the valley." As in the speech in the market, Zarathustra makes use of a metaphor chosen ad hoc, which he afterward replaces. To lure the pupil out of his reserve, he compares man to a tree: "The more he wants to go upward into the heights and light, the more strongly his roots strive earthward, downward, into the dark, the depths—into evil." With the word *evil*, Zarathustra strikes the target for the morally shaken and deeply unsure one. "Yes, into evil!" twice breaks out of him. "How is it possible that you discovered my soul?" The youth confesses that ever since "wanting to go into the heights," he no longer trusts himself and others no longer trust him either. His attempt to emulate Zarathustra has earned him a solitude that makes him "tremble." The higher he rises, the more contemptuous he is of himself, because he has reached no sure knowledge, no truth that is livable for him, and the more he longs for what he is not able to achieve. The comparison with Zarathustra offends his self-love, because he cannot compare to the teacher. The path to which Zarathustra pointed him leads the pupil to his going-under. Envy destroys him. "How I hate the flyer! How weary I am in the heights!" The "bitterly" weeping youth makes visible to Zarathustra the devastating effect that the image he sketched of himself in the seventh speech has on the companions who are not of Zarathustra's kind. The Prologue's insight, that in the future it would be better for him to speak "not to the people" but "to companions," was not sufficient. If he is not to fail yet again, Zarathustra must distinguish among "the companions" themselves and address differently the two kinds of pupils that have accompanied him: those who are able to satisfy his political will, and those who are capable of following the path of the "knower" to its end. The youth in "On the Tree on the Mountain" represents the great majority of Zarathustra's adherents, who, in attempting to follow him into his "heights," run the risk of lapsing into utter cynicism or crude hedonism, where their ressentiment does not drive them to the apostates' bitter enmity. Zarathustra counters the immediate danger with a moral address. He urges the pupil to "purify" himself of his "wicked drives": "Your wild dogs want to get free; they bark with ardor in their cellar when your spirit contrives to break open all prisons." He no longer stresses the heights from which he looks at the youth, but, on the contrary, coaxes him with his "love and hope," with some commonality that is supposed to connect the two of them: "do not throw away your love and hope!" But above all, he introduces the "noble," which until then had not been mentioned in Zarathustra's teaching, and appeals to the "noble one" not to abandon the "hero" in his soul. "Hold holy your highest hope!" To reach the noble ones and to commit them to his

futurist doctrine's heroism, Zarathustra is willing to speak as a teacher of love, of hope, and of the holy.[34]

Whatever the seventh speech's unveiling is finally all about, for the pupils it comes too soon. For according to the preview in "On the Three Transformations," the will of the *child* presupposes the will of the *lion*, and the will of the lion the will of the *camel*. The dissociation of prophet and philosopher, laid bare by the chapter "On Reading and Writing," might make the reader of *Thus Spoke Zarathustra* aware early on of the fundamental tension pervading the entire work. It threatens, however, to undermine the teaching for the "weight-bearing spirit" before the teaching can unfold its effect—indeed, before Zarathustra has even fully propounded it. After the encounter with the youth, Zarathustra reorients his teaching activity. He begins with the hardening of the spirit (I, 9–11) and aims at the purification of his listeners' souls (I, 12–14). The first three speeches of the second group of seven deal with politics, the ensuing three with morality. Unlike in the first group of seven, Zarathustra now speaks to two addressees, mindful of their distinctness. This is most evident in the central of the three speeches about life and death, war and the state, in which, in almost so many words, he distinguishes between two kinds of companions and establishes a clear hierarchy. Zarathustra speaks to the addressees as "my brothers in war," and with this form of address turns toward participants in a war in the ordinary sense as well as to those in a war of thoughts or arguments.[35] To both it applies that: "Your enemy you should seek" and "Being brave is good." Yet the shared point of departure, which permits the shared form of address, cannot obscure the rank-order of capabilities in regard to what is most important, as Zarathustra sharply exposes: "And if you cannot be saints of knowledge, then at least be its warriors. They are the companions and precursors of such holiness." In calling the knowers "saints of knowledge," Zarathustra is speaking from the perspective of the second addressee, who derives the meaning and justification of his activity from its service to a higher, holy cause. Zarathustra has learned his lessons from the conversation in the mountains. He knows how to give a noble speech,

34. I, 8, 1; 6; 7–14; 19; 21–27; 35–36 (51–54). The speech Zarathustra addresses to the youth after the dialogue comprises sixteen verses (I, 8, 21–36). In it he uses *noble* or *the noble one* seven times and *hope* six times. Neither *noble* nor *the noble one* had ever appeared previously. *Hope* Zarathustra had used once in warning (". . . do not believe those who talk to you of over-earthly hopes!") and once in requesting ("It is time for man to plant the seed of his highest hope!") in the speech to the people: Prologue, 3, 9, and 5, 7. – Consider Nietzsche's analysis of Christianity's historical success in *The Antichrist* 23 (pp. 190–91).

35. "Your enemy you should seek, your war you should wage, and for your thoughts! And if your thought is defeated, your probity should still call out in triumph about that!" I, 10, 7 (58).

in which both love for the highest hope and holiness play a prominent role. It is no accident that he speaks of *nobleness* here, and only here: "Let your nobleness be obedience! Let your very commanding be an obeying!"[36] The top of the chain of command Zarathustra leaves no more in the dark than the purpose to which the nobleness is subordinated: "But your highest thought you should have commanded by me—and it is: man is something that is to be overcome."[37] Zarathustra's first addressee is the knower or the future philosopher. The second, in light of speeches I, 8 and I, 10, and according to a distinction Nietzsche makes explicitly in *Beyond Good and Evil*, never again to relinquish it, we can designate as *die Vornehmen*, the noble ones. An example of the joint address to the addressees is provided by the speech about the state (I, 11), which warns the philosophers and the noble ones alike of the "coldest of all cold monsters" in order to discourage the "vanquishers of the old God" from service to the "new idol," and to deprive the leviathan of those who are bravest and readiest for devotion.[38] On the other hand, the central chapter of the second group of seven (I, 12), with which Zarathustra returns to the marketplace and to the jesters in speech, though not in deed, is addressed to the first addressee. Zarathustra requests of him not only to refuse the leviathan, but even to shun "the market": "Flee, my friend, into your solitude!" The request of exodus from society opens the speech and is repeated three times in it. Zarathustra calls the friend to whom it is issued "lover of truth." The solitude recommended to him is also in a certain sense the subject of the subsequent speeches, I, 13 and I, 14.[39]

"On the Thousand Goals and One," the third pillar of Part I's architectonics, is aimed at both addressees. But the second section's seventh speech (I, 15) is of particular interest for the preeminent addressee, because, among the

36. I, 10, 19 (59). "To a good warrior, 'thou shalt' sounds more agreeable than 'I will.' And all that is dear to you, you should first have commanded to you. / Let your love for life be love for your highest hope: and let your highest hope be the highest thought of life!" I, 10, 20–21 (59). Cf. I, 1, 4; 22 (29–31).

37. I, 10, 2; 4; 22 (58–60); cf. Footnote 28. The final verse of I, 10 reads: "I do not spare you, I love you from the ground up, my brothers in war!"

38. I, 11, 3; 15–17 (61–64). "A free life still stands free to great souls. Verily, whoever possesses little is possessed all the less: praised be a small poverty! / There, where the state ceases, only there does the man who is not superfluous begin: there begins the song of necessity, the unique and irreplaceable melody" I, 11, 31–32 (63).

39. I, 12, 1; 17; 18; 39 and 13 (65–68). "Where solitude ceases, there the market begins; and where the market begins, there also begins the noise of great actors and the buzzing of poisonous flies" I, 12, 3 (65). – In I, 10, the forms of address read, "my brothers in war" (twice) and "my brothers"; in I, 11, "my brothers" (three times); in I, 12, "my friend" (four times) and "you lover of truth." *Lover of truth* appears only in I, 12, "On the Flies of the Market."

"Speeches of Zarathustra," it is the only one that shines a light on the *political-philosophical problem* that stands in the background of the teaching of the overman, and therewith at once sheds light on what is capable of inducing the author of *Thus Spoke Zarathustra* to speak "comme poète-prophète."[40] At the beginning of the chapter, Nietzsche has Zarathustra say of himself what Homer says of Odysseus at the beginning of the *Odyssey*: "Many lands has Zarathustra seen and many peoples: thus he discovered many peoples' good and evil." He adds: "No greater power did Zarathustra find on earth than good and evil."[41] Unlike Odysseus, Zarathustra makes his discovery not in wanderings that lead him across the sea, but in inquiries that he undertakes into the labyrinth of history. He contemplates the *nomoi*, which establish the peoples in their distinctness and are in conflict with one another, not synchronically, but diachronically, and reduces them to a common denominator that is based in nature. "No people could live that did not first esteem; but if it wants to preserve itself, it may not esteem as its neighbor esteems." In order to preserve itself, not only must a people distinguish itself from others. It needs equally, and even more, to make a distinction within itself. It must put itself in the service of a higher cause, take on, through its *nomoi* themselves, the duty of wanting to create over and beyond itself. "A table of goods hangs over every people. Behold, it is the table of its overcomings; behold, it is the voice of its will to power." The *will to power*, which Zarathustra introduces here and mentions in the First Part only this one time, expresses itself in the ends and valuations as a *will to self-enhancement*, along with the associated commandments and prohibitions that are supposed to bring this enhancement about. The will to power, understood as will to self-enhancement or "self-overcoming," aims at the determination of good and evil and attributes a meaning to all things. It is not the Gods—who are passed over in silence in "On the Thousand Goals and One"—who create the peoples' *nomoi*, but the peoples who, by means of their *nomoi*, create the Gods. Zarathustra places his inquiries' central finding in the middle of the speech: It is men who gave themselves "all their good and evil," and it is man who "first" created "meaning for things."[42] The act of enlightenment is followed by the exhortation: "Esteeming is creating: hear this, you creators!" The creators in the highest

40. Cf. Nietzsche's letter to Peter Gast (Heinrich Köselitz) of March 14, 1885, *KGB* III 3, p. 21.

41. I, 15, 1 (74). Zarathustra "reads" Homer's *kai nóon égno* within the meaning of the conjecture that replaces *nóos* with *nómos*.

42. Verses 13 and 14 of the twenty-six-verse speech read: "Verily, men gave themselves all their good and evil. Verily, they did not take it, they did not find it, nor did it come down to them as a voice from heaven. / Man first put values into things, to preserve himself—he first created meaning for things, a human meaning! Therefore he calls himself 'man,' that is: the esteemer."

sense are creators of a "goal" that determines the life and self-understanding of a people, an order of valuations that it makes its own.[43] Immediately before communicating the central finding, Zarathustra makes known who in particular appears to him as the creator of such goals through the selection and characterization of four peoples, which he adduces as examples of the fact that above every people "hangs a table of goods." For the first and the last people, the Greeks and Germans, it is poems, the *Iliad* and the *Song of the Nibelungs*, in which they find themselves. The second and the third, Persians and Jews, refer us to prophets. The Persians, whom he does not mention by name, he calls the people "from whom my name comes—the name that is at once dear and heavy to me." Zarathustra is connected with the Persians not by origin, but by name alone. In contrast, the creator of *Thus Spoke Zarathustra* comes from the people of whom Zarathustra says that it is "pregnant and heavy with great hopes." While the second example moves the prophet Zarathustra into the center, the fourth reminds us of the poet who gave him name and life, as Homer brought Odysseus and Achilles to life. Jesus came from the only people Zarathustra calls "powerful and eternal." The Counter-Jesus, who calls on men to "remain loyal to the earth" and sets about planting the seed of their highest hope, is the work of Friedrich Nietzsche.[44] — The creators in the eminent sense are moved by love. In the twenty-third verse, Zarathustra takes up the first verse's statement that he found no greater power on earth than good and evil: "Many lands has Zarathustra seen and many peoples: no greater power did Zarathustra find on earth than the works of the lovers: 'good' and 'evil' is their name." Yet there are lovers of different kinds. "Love," like "will to power," condenses that which diverges into One, requiring a more precise determination: love, which wants to rule, and love, which wants to know, the will, which strives to give the world an obligatory meaning, and the will, which seeks adequately to grasp the world and itself. Zarathustra can speak of "lovers" because he speaks as a lover and to lovers in both senses. "On the Thousand Goals and One" appeals to the lovers who want to rule and obey, to put themselves in the service of Zarathustra's futurist teaching, and with the purpose of the One goal, to co-create the One goal that is supposed to give the earth its meaning. "A thousand goals have there been so far, for there have been a thousand peoples. Only the yoke for the thousand necks is still lacking, the One goal is lacking. Mankind still has

43. Summarizing, the first sentence of verse 19 declares: "Peoples once hung a table of the good over themselves." The second makes the necessary distinction: "Love that wants to *rule* and love that wants to *obey created* such tables *together*" (my emphasis).

44. I, 15, 9–12 (75); Prologue, 3, 9 (15) and 5, 7 (19).

no goal." As we know from the previous and subsequent speeches, according to Zarathustra's teaching, the goal that is capable of constituting mankind is the overman.[45] In order to raise it up and to realize it, the "fire of love" *and* the "fire of anger" are needed. With a view to the speech's adhortative purpose, Zarathustra leaves the "spirit of heaviness," which he will designate as his archenemy upon returning to solitude, unmentioned in both places where he refers to the greatest power on earth, instead emphasizing the "works of lovers," out of which that power arises. For the knower, the yield of Zarathustra's enlightenment is not limited to the genesis of the power of good and evil, the human creation of the meaning of all things, the fundamental importance of goals for the establishment of peoples.[46] The speech is suited to opening his eyes to the political-philosophical problem, which goes back to Plato's teaching of the philosophers' rule. Zarathustra derives the consequence from the Platonic doctrine, which in its universal orientation fundamentally conflicts with the self-sufficiency of particular communities and pushes over and beyond them historically. Once the rule of the best is postulated, or when what is best for man is elevated to be the political purpose, the unification of mankind under One goal becomes conceivable. It is not first and not solely Christianity, with its universal claim, that blocks the path back to the peoples in the sense of speech I, 15.[47]

The teaching of the overman that Zarathustra propounds after the First Part's political-philosophical peak does not focus on mankind and convention, but returns to solitude and refers to nature. Self-enhancement, not the rule of the best, is the theme of I, 16—the self-enhancement of the best, through

45. The *overman* does not appear in I, 15, but he is named in I, 14 (once) and in I, 16 (twice). In fact, I, 15 is a dividing line in respect of the frequency of his being mentioned. In the previous fourteen chapters *overman* is used four times; in the ensuing seven chapters it is used eight times. The frequency quadruples after the One goal is introduced.

46. The chapter's first form of address aims at the knower: "Verily, my brother, once you have come to know a people's need and land and sky and neighbor, you can surely guess the law of its overcomings and why it climbs to its hope on this ladder" I, 15, 8 (74). The further forms of address are throughout directed to a plurality: "you creators" (verses 15 and 16), "you brothers" (verse 24), and "my brothers" (verse 26).

47. I, 15, 22–26 (75–76). See chapter I, 1 as a whole, which, like I, 15, has twenty-six verses, and consider III, 12.2, 16–17 (248). – Already in I, 11, Zarathustra spoke his "word on the death of peoples": "Somewhere there are still peoples and herds, but not with us, my brothers: here there are states." "This sign I give you: every people speaks its own tongue of good and evil: which the neighbor does not understand. It invented its own language through customs and rights. / But in all tongues of good and evil, the state lies" I, 11, 1; 2; 7–8 (61). Whereas in verse 7 Zarathustra employs a tone reminiscent of the Old Testament, in verse 8 his choice of words points to the New Testament: Isaiah 7:14 and Acts 2:4.

love of the farthest and by means of the challenge that the self-chosen friend is. Zarathustra appeals to love of the farthest, in contrast to neighbor love ("your bad love for yourselves"), in order to orient the creating toward the broadest perspective, and he draws attention to the friend as the most demanding embodiment of the love of oneself. "Let the friend be the festival of the earth to you and a presentiment of the overman." Already in I, 14, Zarathustra had requested that the listener be to the friend "an arrow and a longing for the overman," and let "the unbroken eye and the glance of eternity" rest on him.[48] As the projection of love of oneself that demands the best of one's ability, the friend becomes an important step in the ascent to the "overman" (i.e., to the realization of the highest type). As an imagined alter ego, he is also in no way a diversion from the path into that solitude Zarathustra had advised in the center of the second group of seven. Yet after Zarathustra has recommended to the "brother" in I, 16 that he create a friend as an image of his highest aspirations, in order to attain himself, he asks him in I, 17: "Do you want to seek the path to yourself? Linger a little yet and hear me." If the four-time appeal in I, 12, "Flee, my friend, into your solitude!" could be misunderstood by the listeners as an unqualified imperative, Zarathustra now leaves no doubt that the path "into isolation" is only possible for the few and beneficial for the fewest. Recalling the conversation with the youth outside the town, Zarathustra emphatically warns the creator that the conscience, the "voice of the herd," will follow him into his solitude and that its last shimmer will still glow on his "tribulation." Instead of encouraging him to follow the path to himself, he requires him to demonstrate his *right* to and his *strength* for this path.[49] And in order to protect his earlier appeal as sharply as possible from being misunderstood as an exhortation to universal liberation or self-realization, he increases the requirements that the *solitary one* must satisfy, the hurdles that the *lion* must clear: "Free, you call yourself? I want to hear your ruling thought, and not that you have escaped from a yoke." Not the One goal that constitutes mankind, but the thought that makes the solitary one into One thing, is at issue. "Can you give yourself your own evil and your own good and hang your will over yourself like a law? Can you be your own judge and revenger of your law?" Zarathustra prepares his preeminent addressee for the contempt and

48. I, 16, 1; 4; 8; 12; 15; 19–20 (77–79). I, 14, 13–17 (72). – The friend's "unbroken eye" and "glance of eternity" mark the counterpole to the last man's "blinking" (Prologue, 5, 13; 15; 22; 25). See P. 22.

49. "Are you a new strength and a new right? A first movement? A self-propelling wheel? Can you also compel the stars to revolve around you?" I, 17, 6 (80); cf. I, 1, 24 (31), and I, 20, 8 (90).

envy that await him; makes visible to him the persecution, the crucifixion, and the stake that he has to expect from the "good and just"; and admonishes him to be careful of the "assails" of his love: "Too quickly does the solitary one extend his hand to anyone who encounters him."[50] That nature plays an important role not only in the question of who is capable of following the path into solitude, but also in regard to the teaching of the overman as a whole, is underlined by two speeches on husband and wife, and child and marriage (I, 18 and 20), which emphasize that the overman must be begotten and born. Likewise, in a telling example, the "annihilator of morals" (I, 19) shows that he knows how to assign a new truth to an institution that no longer serves anything but a "pathetic comfort," and to give a sound foundation to an institution that is based on convention.[51] — The last two speeches Zarathustra gives in the town of "The Motley Cow" deal with the beginning and the end of life. Birth and death are elevated into objects of the will, of reflection, of conscious decision and design. The request: "Not only onward should you propagate yourself, but upward!" (I, 20), is followed by the teaching: "Die at the right time!" (I, 21). The two speeches have in common that they shift the listeners back into a human perspective and commit them to a supra-individual purpose. Both the commandment of "upward propagation" and the praise of the "consummating death," which is supposed to be "a goad" and "a vow" to the living, are oriented toward others. The proclamation of the self-chosen death as a festival, in which the dying one consecrates the "oaths of the living," seals the wholly future-directed doctrine. "Whoever has a goal and an heir wants death at the right time for goal and heir." It is here, at the end of Zarathustra's first teaching activity and in the context of the death at the right time, that Nietzsche has Zarathustra, for the first and last time, mention the name of another man: *Jesus*, "whom the preachers of slow death honor," died too early. Zarathustra's blasphemous explanation for the untimely death is that Jesus was set upon by "the longing for death." "If only he had remained in the desert and far from the good and just! Perhaps he would have learned to live and learned to love the earth—and to laugh as well!" That he died too early has

50. I, 17, 9–13; 18–27 (81–82). ". . . the higher you climb, the smaller you appear to the eye of envy. But most hated of all is the flyer" I, 17, 20 (81); cf. I, 8, 14; 19 (52). "And beware of the good and just! They like to crucify those who invent their own virtue—they hate the solitary. / Beware also of holy simplicity! All that is not simple is unholy to it; it also likes to play with fire—of the stakes" I, 17, 23–24 (82); cf. *Human All-Too-Human* 67 (*KSA* 2, p. 80).

51. I, 18, 18–19 (85); I, 20, 5–10; 16; 25–28 (90–91). "The annihilator of morals the good and just call me" I, 19, 3 (87). Apart from the figurative usage in the previous verse ("moral" of a story), *Moral*—"moral," "morals," or "morality"—appears only this one time in the entire work (i.e., only in the construction *annihilator of morals*).

become "a fatality for many since then." For Jesus had no further opportunity to recant his teaching.[52] It is completely different with the Counter-Jesus. For him there is nothing to recant, and he seems to be headed straight to a "consummating death" that would be suitable for furnishing his teaching with a widely visible exclamation mark: "Thus I myself want to die, that you friends may love the earth more for my sake; and into earth I want to turn again, that I may rest in her who bore me. / Verily, Zarathustra had a goal, he threw his ball: now you friends are heirs of my goal, to you I throw the golden ball." Yet Zarathustra then makes a sharp turn. He confesses that "rather than anything else," he wants to see how the recipients of his teaching "throw the golden ball." Rather than dying to consecrate "the oaths of the living," he wants to remain "a little longer on earth," in order to *see* with his own eyes. He gives preference to contemplation over sacrificial death. Zarathustra's going-under, which the Prologue announced twice, in two identical verses, at the end of the first and the end of the last part, is postponed.[53]

Zarathustra remains on earth, but not among men. At the end of the First Part, we see him leaving the town, and later we learn that he has ascended into the mountains for the second time and withdrawn into the solitude of his cave. "Many who called themselves his disciples" accompany him to a crossroads, where Zarathustra takes leave of them with a final teaching discourse. The longest of the "Speeches of Zarathustra" is the only one besides "On the Tree on the Mountain" to be located outside the town of "The Motley Cow." Like the first two strategic speeches (I, 1 and I, 8), the fourth also deals with the companions, whom Zarathustra now, after he has adduced the teaching of Jesus by way of contrast, addresses as "my disciples." In its tripartite form it corresponds to the speech to the people in the market, whose promise it takes up again, in order to surpass it. "On the Gift-Giving Virtue" (I, 22) is unmistakably a parody of the speeches Jesus addressed to his disciples. Nietzsche, who in it characterizes Zarathustra as a "friend of walking alone," at the end

52. I, 21, 25–30 (95). "Believe me, my brothers! He died too early; he himself would have recanted his teaching if he had reached my age! Noble enough was he for recanting!" I, 21, 28 (95). Cf. Prologue, 1, 1, and see Pp. 7–8 and 24–26.

53. I, 21, 1–2; 6; 8–9; 12; 34–36 (93–96). Prologue, 1, 12 (12), and 10, 10 (28). – "Going-under" appears seventeen times in *Thus Spoke Zarathustra*, four of which concern Zarathustra's going-under. In its first usage, "Zarathustra's going-under" can also be read in the sense of "going down" or descending to men (Prologue, 1, 12; cf. III, 12.1, 2). In the repetition of the verse at the end of the Prologue, when the descent from the mountains lies behind Zarathustra and his resolve to want to create companions is firm, the alternative reading is rendered obsolete by the action (Prologue, 10, 10; cf. III, 13.2, 61). The thirteen other usages of "going-under" are unambiguous.

makes the prophet Zarathustra audible to us more clearly than ever before. The prophet circles back to the First Part's third strategic speech, "On the Thousand Goals and One."[54] Zarathustra begins with an allegorical interpretation. He explains the *gold* of the "golden ball" that he threw to the disciples and the "golden haft" at the tip of the staff that the disciples present him in farewell, as a "likeness of the highest virtue." The highest value is assigned to gold because it, like the highest virtue, is uncommon, useless, luminous, and mild in luster: "it always gifts itself." The valuation of gold is an expression of, and is determined, or should be determined, according to the valuation of the highest virtue, which is a gift-giving one. The highest virtue, rightly understood, is in the lead and originates from a lover's will. If the golden ball represents Zarathustra's teaching, the staff with the golden haft on which a serpent is coiled around the sun refers to the pastorate that the disciples award Zarathustra. Of Zarathustra's two animals, the eagle and the serpent, they choose the one that symbolizes prudence and belongs to the earth, not the one that embodies pride and flies into the highest heights.[55] In harmony with the Prologue's profession, Zarathustra interprets the "golden ball" as a gift of his love, and for the "golden haft" he provides the best (i.e., the most demanding and supporting) interpretation, when he approaches the disciples and tells them that he has divined from their gift that they, "like" him, strove for the gift-giving virtue. He encourages their "thirst to become sacrifices and gifts themselves." In other words, he strengthens the weight-bearing spirit so as to load it to the utmost limit. But he leaves no doubt that the gift-giving virtue he teaches is not a "selfless" virtue. The giving is preceded by a taking: "You compel all things to yourselves and into yourselves, that they may stream back out of your well as the gifts of your love. / Verily, a robber regarding all values must such gift-giving love become; but whole and holy do I call this selfishness." To the "whole" and rich selfishness of the "gift-giving soul," which, in contrast to "sick" and weak selfishness, makes the soul not narrow and small but wide and large, he assigns the goal that he gave to man at the beginning of the "prologue": "Upward leads our path, from kind [or species] across to over-kind [or over-species]." We seem to have arrived again at the presentation of the overman as a new species. Or should the over-species be precisely

54. I, 22, 1 (95); II, 1, 1 (105). John 13:33–16:33. See Footnote 33.

55. We cannot assume that the disciples had knowledge of Zarathustra's vision from the Prologue, which had both animals ascending into the sky: "An eagle soared through the air in wide circles, and on him hung a serpent, not like prey but like a friend: for she kept herself coiled around his neck. / 'It is my animals!' said Zarathustra, and his heart was overjoyed." Prologue, 10, 1–2 (27). Cf. I, 7, 10–13; 25–26 (48–50), and I, 8, 14 (52), as well as I, 17, 20 (81).

no *species*? At the end of the first part, Zarathustra presents an explanation of the "new virtue" that gives a glimpse into his self-understanding: "it is a ruling thought and around it a prudent soul: a golden sun and around it the serpent of knowledge." The serpent, which Zarathustra makes known as the *serpent of knowledge* only in this interpretation (turned toward self-interpretation) of the "golden haft," is not essentially directed toward or dependent on mankind's future.[56] — Zarathustra opens the second part of the speech with an appeal that draws verbatim on the speech in the market and, for the sake of the great goal of the eventual giving of meaning, once again proclaims the serving role of knowledge: "Remain loyal to the earth, my brothers, with the power of your virtue! Let your gift-giving love and your knowledge serve the meaning of the earth!" All planning and striving are to be directed toward this; the "holy selfishness" must find its fulfillment in this; the greatest sacrifice may be demanded for this: that "human meaning" be created and given to the earth, which lacks it. Three times in rapid succession Zarathustra invokes the meaning of the earth, which has been the vanishing point of his teaching since the "prologue." Here, in the center of the speech, he speaks for the first time of the futurist conception's retrograde consequence: "Still we fight step by step with the giant Accident, and over the whole of mankind there has so far prevailed only nonsense, senselessness." The exhortation to create human meaning is essentially an exhortation to overcome human nonsense. The prophet seeks to gain power over the past with power over the future. Zarathustra's doctrine of creating shares the pathos of the all-important reversal that takes place in the future, of the great break that is supposed to supersede the previous history of man in general and of the philosophers in particular, with the program, based on a philosophy of history, of the apostate disciples of Hegel, from the proclaiming of a philosophy of action to the demand to fuse religion with the philosophy of the future, to the postulate of philosophy's becoming-practical for the purpose of changing the world, expressed succinctly by the eleventh thesis on Feuerbach.[57] Zarathustra alloys the pathos of an activism that appeals to a philosophy of history with the overtones of parodic Christianity. Thus, to the "solitary ones," whom he has called to exodus from state and society, he issues the "glad tidings": "You solitary ones of today, you who

56. I, 22.1, 2–10; 14; 21; 25 (97–99). Consider "On the Adder's Bite" I, 19, 1–3 (87).

57. Cf., inter alia, August von Cieszkowski, *Prolegomena zur Historiosophie* (Berlin, 1838), pp. 151–54; Moses Hess, *Die europäische Triarchie* (Leipzig, 1841), pp. 24–32, 39; Ludwig Feuerbach, *Grundsätze der Philosophie der Zukunft* (Winterthur, 1843), § 66 (p. 84); Karl Marx, *Zur Kritik der Hegel'schen Rechts-Philosophie. Einleitung*, in *Deutsch-Französische Jahrbücher* 1/2 (1844): 78 and 85 in fine (*MEGA* I, 2, pp. 176 and 183).

are withdrawing, you are one day to be a people: out of you, who have chosen yourselves, a chosen people shall grow:—and out of it the overman." The place of God's chosen people, out of which the Messiah was supposed to arise, is taken by the promise of the self-chosen people from the discipleship of Zarathustra, which will give rise to the overman along with the "salvation" and "new hope" connected to him. Since the solitary ones in the demanding sense will never form a people, the promise is obviously addressed to the majority of the disciples, a pledge to the noble ones who can understand themselves as the vanguard of the yet-to-be-created mankind. For Zarathustra has consigned the peoples, along with their particular Gods, to the past. He says not a word about where the noble ones' promised people can be gathered and how it can be instituted. The political tidings—provided that we may call Zarathustra's "glad tidings" political—are in the end limited to the planting of a *hope*. The last word of the speech's central part recurs in the concluding part's prophecy, when Zarathustra holds out to the disciples the prospect that they will one day have become "friends" and "children of One hope" to him: "then shall I be with you for the third time, that I may celebrate the great midday with you." The futurist teaching, which takes up the expectations of activistic as well as eschatological faith, culminates in the world-historical event of the great midday, which the Counter-Jesus prophecies together with his second return. Zarathustra circumscribes the future event in three approximations: The *great midday* is the out-standing point in time, when (1) "man stands in the middle of his course between animal and overman and celebrates his path to evening as his highest hope"; when (2) "the one who goes under" will "bless himself, that he is one who crosses over," and "the sun of his knowledge" stands for him "at midday"; when (3) "our last will" shall one day be: "*Dead are all Gods: now we want the overman to live*." The great midday seems to unite the highest hope, the highest sacrifice, the highest knowledge, and the highest decision. But what will the knowledge at great midday, which Zarathustra places in the center, add to the knowledge of the prophet who proclaims the great midday? Has the sun of his knowledge not yet reached its highest point in the prophecy of the decisive reversal? Can it, as far as what is most important is concerned, be superseded—and with it the entire teaching that he gives as a gift to man? Or is the result of the experiment that he undertakes with mankind the only knowledge he is waiting for? Whether, with its "last will," it is able to live truly, to actualize its highest possibilities, without Gods and in the advent of the overman? Or whether it goes under? What is certain is that Zarathustra presents himself as a precursor of the overman, to whom the future belongs, to the last—that is, to the end of Nietzsche's *Book for All and None*, of which the reader at the time of its

publication could not know that further parts would follow, since the First Part was not designated as a First Part. Even for the great midday, Zarathustra promises only the hope for the overman, not his presence.[58] — The doctrine of the overman as the meaning of the earth is addressed to the spirit "in which awe inheres." Zarathustra's first teaching activity aims to create disciples and to instruct them on the stage of the *camel*. But in the farewell speech at the crossroads outside the town, he indicates to those who have followed him that they must get over and beyond the transformation into the camel, for which the separation from the teacher is indispensable. He—unlike Jesus—will walk *alone*, and they—unlike Jesus's disciples—are likewise supposed to walk *alone*. Even more, he demands that they stand up to him in order to gain their own footing. "Perhaps he has deceived you." To the most gifted among them, he makes visible one last time the "man of knowledge," who, in contrast to the political man, must "not only be able to love his enemies, but also to hate his friends."[59] To all he calls out: "You say you believe in Zarathustra? But what does Zarathustra matter! You are my believers: but what do all believers matter!" The transformation into the *lion* requires the overcoming of belief, the liberation from obedience—on the basis of one's own insight. Zarathustra cannot seriously expect that his concluding appeal will make the flock of his disciples into independent thinkers: "Now I bid you, lose me and find yourselves; and only when you have all denied me will I recur to you." To whom, then, is this appeal addressed? The sentence, which came before, "One repays a teacher badly if one always remains merely a pupil," is in any case the *exhortatio* of a philosopher, not the dictate of a prophet who, in order to bring about the all-important change in the history of mankind, needs the "children of One hope." Two, not One.[60]

58. I, 22.2, 2; 4; 8; 9; 13–15 (99–101). I, 22.3, 11–14 (102). See Prologue, 3, 2 (14); 6, 1 (21); 7, 3 (23); consider *Dawn* 146, 429, 501 (pp. 137–38, 264–65, 294) and *Ecce Homo* III, Human All-Too-Human, 6 in fine (p. 328).

59. Cf. Plato: *Republic* 332d, and *Clitophon* 410a–b.

60. I, 22.3, 2–10 (101–2); I, 1, 2–4 (29). Cf. Matthew 10:33; Mark 8:38 and see Footnote 54.

II

My formula for greatness in man is *amor fati*: that one wants to have nothing different, not forward, not backward, not into all eternity.
FRIEDRICH NIETZSCHE: *Ecce Homo*

The conflict of prophet and philosopher comes openly to light in the Second Part, where wisdom is placed in the center, and the teaching of the overman is thrown into crisis. Long before the drama, which began with Zarathustra's resolving to bring men a gift, reaches its peripeteia, the reader can become aware of Zarathustra's tornness. "The Child with the Mirror" (II, 1) shows us a hermit of whom it is no longer said that he "enjoyed his spirit and his solitude," but about whom the narrator instead reports that he was "full of impatience and desire for those whom he loved: for he still had much to give them." Zarathustra is not where he wants to be, and he is not living the way he would like to live. The self-sufficiency of the knower is beyond his reach. The seer longs for effectiveness. For "moons and years" he awaits the eventual return to men, from whom, as we now see, he has withdrawn for an indeterminate time for the sake of his mission. The wisdom that grows in him during his second stay in the mountains, and causes him "pain through its fullness," urges to be communicated, like the wisdom at the beginning of the Prologue. The "sower" Zarathustra liberates himself from the agonizing condition in which he is kept while awaiting the fruits of his seed by means of a dream interpretation, with which he warns himself: "my *teaching* is in danger, weeds want to be called wheat!" Hitherto Zarathustra has spoken only of the teaching of that other sower who died an untimely death and thus became a fatality for "many." He speaks of his own teaching for the first time in the Second Part's first speech. With it he does not approach the sun, but addresses his heart "already before dawn." In the dream, a child had requested that he look at himself in the mirror, and what Zarathustra saw there was "a devil's grimace and scornful laughter." For the teacher who derives his self-understanding from the teaching, and whose desire is directed toward the teaching, nothing

suggests itself more than to relate the dream's "sign and admonition" to the teaching: "My enemies have become powerful and have distorted the image of my teaching, such that my dearest ones must be ashamed of the gifts I gave them. / Lost to me are my friends; the hour has come for me to seek my lost ones!" To the alternative interpretation, that in the mirror he could have seen the "spirit of heaviness" inherent in his teaching of the overman as the meaning of the earth, and not a distortion of it spread by his enemies, Zarathustra pays no attention, even though the self-critical interpretation would give him no less reason to descend from the mountains and begin his teaching activity anew. The task of assisting the teaching, which is not able to help itself, is the longed-for call. Zarathustra springs up from his bed, "not like one who is frightened and seeks about for air, but rather like a seer and singer who is assailed by the spirit." No differently than at the beginning of the Prologue, Zarathustra is determined by longing and hope. Again he follows the anticipation of a future happiness. And after the privations of the separation, he expresses even more vividly what moves and fulfills the prophet: "To my friends may I again go down and also to my enemies! Zarathustra may speak again and give gifts and do what is dearest for the dear ones!" The retreat at the end of the First Part did not originate from the inclination to walk alone, but obeyed an Ought, a self-imposed duty. The prospect of *being allowed* to do what he *wants* to do makes Zarathustra jubilate: "Like a cry and a cheer I want to sweep over wide seas until I find the blessed isles, where my friends dwell:—/ And my enemies among them!" The solitude and the silence were a burden for the prophet, which now falls away from him. But all indications are that the "youngest" of Zarathustra's "wild wisdom" born in the mountains, the "new speech" that he intends to carry to the valley, will be a philosopher's speech, and that it is provided for future philosophers. His "lioness wisdom" wants to speak to lions on the blessed isles. Even if he should find no lions among his disciples, his speech nevertheless has lions as its addressees, no longer camels.[61]

The disciples Zarathustra meets on the blessed isles are not lions. In the years of his absence, they did not rise above the stage of the camel. There is

61. II, 1, 1–10; 14; 20; 22; 29–33 (105–8); Prologue, 1, 5; 9–11 (11–12); I, 21, 25–28 (95); cf. I, 7, 23 (49). Mark 4:2–20. – On the epigraph he prefixes to the Second Part (it is taken from verses I, 22.3, 9–10), Nietzsche writes to Peter Gast on July 13, 1883, by way of explanation: "from it result, which is almost indecent to explain to a musician, other harmonies and modulations than in the first part. / The main issue was to *vault up to the second stage*—in order from there also to reach the *third* (whose name is 'Midday and Eternity': did I tell you that once before? But I implore you to keep silent about it to everyone! I want to take my time for the third part, perhaps *years*—)" *KGB* III 1, p. 397.

also no evidence that they have all denied their master, as he predicted when he promised them his return. In fact we learn little at first about the disciples' fate and condition, and the little we do learn we must infer from Zarathustra's speeches. Where and to whom he is speaking in the Second Part become clear from the first two speeches, which taken together form the prologue. More precisely, from a single verse of the first chapter in conjunction with the heading of the second, we can learn that in the drama's second act, Zarathustra finds himself on the blessed isles and is addressing his disciples. His friends are first called his disciples again in the fourth chapter, in which he speaks of the Redeemer's disciples for the first time.[62] We therefore know that the disciples took at least one of Zarathustra's requests to heart. They made their exodus from the town. They set out for distant isles, in realms where the classical paradises and modern utopias are located. We do not know whether the chosen people prophesied by Zarathustra has already grown out of them there or whether it is still emerging. But, in any case, we should expect a formative influence to radiate from the disciples, who have been gathered in one place. It is one of the Second Part's remarkable findings that the circumstances on the blessed isles do not differ essentially from those in the town of "The Motley Cow." We again encounter the "good and just," just as surely as the "rabble." On the blessed isles there are beggars and, to all appearances, priests and churches—Christian priests. No paradisiacal conditions, nothing approaching a utopia of noble ones. If the First Part's teaching activity aimed at changing mankind, and Zarathustra had cherished hope for the institution of a new order, then the Second Part testifies that he has not progressed a step with the intended reshaping. The education of the disciples was a political failure. — The reader who bears in mind Zarathustra's speeches to his heart and to his animals from the first half of the double-prologue (II, 1) can recognize in the second half, the speech to the friends on the blessed isles (II, 2), the most important answers to the questions of why Zarathustra sees his teaching to be in danger and of what his "wild wisdom's" "youngest" may be all about. The first danger for his teaching or the first danger of his teaching lies in the confusion of the overman with the Christian God. The overman is supposed to take God's place, but not occupy his position; he is supposed to be successor to the monotheistic God, without standing in his line of succession; he is supposed to remove God's authority, but not claim it. Hairsbreadth

62. II, 1, 22 (107), and II, 2, heading: "Upon the Blessed Isles" (109). II, 4, 1; 8–9; 20; 23; 25 (117–19). – Unlike the First Part, the Second Part is not divided into a prologue (I, 1) and three groups of seven (I, 2–8; 9–15; 16–22), but into a double-prologue (II, 1–2) and four groups of five (II, 3–7; 8–12; 13–17; 18–22).

distinctions, as it seems, which make a difference in the whole. From the beginning Zarathustra's teaching has moved on a very narrow edge. It did not need well-meaning friends or ill-wishing enemies to elevate it into a new faith. The prophet himself had made every provision for that when he placed the overman in an eschatological perspective and proclaimed him to be the meaning of the earth. The prologue's second half makes a correction. Zarathustra prefixes a speech to the new teaching activity that distributes the weight differently and begins the clarification which had not been made until then. He starts with a brief recapitulation: "Once one said God when one looked upon distant seas; but now I have taught you to say: overman." Then he attempts to counteract the confusion in three successive sections of the speech, which deal with God with constant regard to the overman, to Zarathustra, to the knower and the creator, and at whose head each time stands the sentence: "God is a conjecture." In the first section, Zarathustra cautions the disciples that their conjecturing should not reach further than their creating will. He commands them to keep silent about all Gods, if they do not know how to create a God. They could, however, create the overman, who is no God. "Not you yourselves perhaps, my brothers! But you could recreate yourselves into fathers and forefathers of the overman: and let this be your best creating!" The appeal to understand themselves as creators and to contribute to a historical process out of which arises the overman, into whom they "perhaps" cannot transform themselves, is addressed to the speech's more broadly defined addressee. The second section, in which Zarathustra requests that the listeners keep their conjecturing within the limits of the thinkable, is different. Zarathustra introduces the *will to truth* and—in the center of the three parts—explicitly addresses the knowers. To the knower, the will to truth is supposed to mean "that everything be transformed into what is thinkable for man, visible to man, feelable by man! Your own senses you shall think to the end!" To keep the "conjecture" of God within the limits of the thinkable, to *think* a God, means neither to surrender to the incomprehensible nor to escape into the unreasonable, but to exert to the utmost what is at the command of man as man. The will to truth cannot be reconciled with subordination to the authority of revelation. At the end of the second section, Zarathustra discloses the youngest-born of his lioness wisdom for the first time. After having had recourse to the will to truth, he proclaims the syllogism of postulatory atheism with an ironic turn of phrase: "But that I might reveal my heart to you entirely, you friends: *if* there were Gods, how could I stand not to be a God! *Thus* there are no Gods." The cognitive status of this conclusion corresponds to that of the opposite conclusion, which is drawn by postulatory theism. Neither the one conclusion nor the other says anything

about the truth of the Gods. But the one as well as the other testifies to something important about the one who draws the conclusion and is drawn by the conclusion: Zarathustra the knower cannot be satisfied with being the overman's herald and precursor. How, he implies to the disciples, could he stand not to *become* an overman? The third section makes the thrice-invoked "conjecture" visible to both addressees as a torment unto death that would take from the creator his "belief" and from the flyer his "soaring" into the highest heights. "What? Would time be gone, and all that is impermanent a mere lie?" The God at issue in the last part is a "thought" that the determinations of the one, the full, the unmoved, the sated, and the permanent make "evil" and "hostile to man." Zarathustra opposes him in the name of the creator who lives for the changeable and for the sake of the truth that must do justice to becoming: "All that is permanent—that is merely a parable! And the poets lie too much."[63] — The "new speech" Zarathustra carries to the valley wants to be a praise and a justification of impermanence. It teaches the redemption from suffering and the overcoming of disgust through creating and willing, through the will of the creator and knower. The twenty-sixth verse encapsulates the address to the lion in the succinct formula: "Willing liberates: that is the true teaching of will and freedom—thus Zarathustra teaches it to you." The teaching is designated for lions, who are able to liberate themselves, who are capable of making themselves into creatures of their own creating, who have the ability to drive their transformation forward to the point where they are able to take part in the play of the world without feelings of revenge and reaction against becoming, as "advocates and justifiers of all impermanence." "For the creator himself to be the child that is newly born, he must also want to be the birth-giver and the birth-giver's pain." The lion-wisdom seems to have a twofold meaning. On one hand, the liberating will aims at knowledge: "In knowing too I feel only my will's pleasure in begetting and becoming; and if there is innocence in my knowledge, it is because the will to beget is in it." On the other, in accordance with the First Part's teaching, only expressed more sharply, it is obviously directed toward the profound changing of man in accordance with the overman's image: "But to man it drives me ever anew, my fervid creating-will; thus the hammer is driven toward the stone. / Ah, you men, in the stone there sleeps an image, the image of my images! Ah, that it

63. II, 2, 4; 5–7; 8–13; 14–18 (109–10). The two verses in the center, which are addressed to the knowers, read: "And what you have called world, that should first be created by you: your reason, your image, your will, your love it shall itself become! And verily, for your own bliss, you knowers! / And how would you bear life without this hope, you knowers? Neither into the incomprehensible nor into the unreasonable could you have been born" II, 2, 10–11 (110).

must sleep in the hardest, ugliest stone!" Unless both branches were actually two sides of One will, whose object is the lion itself.[64]

In view of the confusion regarding the main issue, which the prologue spells out, it cannot be a surprise that on the blessed isles Zarathustra deals first with subjects of morality and politics that he had largely dealt with in the town of "The Motley Cow" already, in order now to separate his teaching from the Christian teaching more emphatically. The first group of five among the speeches following the prologue is united by the critical thrust against Christianity and its influence on modern ideas (without ever mentioning either of them by name), from the morality of pity to the commandment of humility to the preaching of equality. Zarathustra further marks the cohesiveness of the five speeches by explicitly referring three times, in three verses from the first (II, 3, 1), middle (II, 5, 6) and last of them (II, 7, 22), to the reception of his teaching: to mockery, anger, and distortion. He opens the new teaching discourses with a "mocking-speech" that has reached his ears: "just look at Zarathustra! Does he not walk among us as if among animals?" The indignant ones' mockery gives Zarathustra the opportunity to identify himself as a philosopher at the very beginning and, besides, to introduce a subtle differentiation to which he will return in the central speech of the Second Part's final group of five, in a context of the greatest philosophical importance: "But it is better said thus: 'the knower walks among men *as* among animals.'" The knower sees man as an animal among animals. He perceives him from a distance, from the heights of "the flyer," even when moving among men. He contemplates him in natural-historical perspective: "But to the knower, man himself is called: the animal that has red cheeks. / How did this happen to him? Is it not because he has too often had to be ashamed? / O my friends! Thus speaks the knower: Shame, shame, shame—that is the history of man!" After Zarathustra has had the knower appear three times in rapid succession, he does not fail in the same breath to set him apart from the noble one or to bring to mind the distinction between the two addressees. The "noble one," continues Zarathustra, commands himself "not to shame," but to maintain shame before all who suffer, a shame lacking in those who pity. In contrast, the gaze of the knower, in particular his "history of mankind," the return to the origin, the integration into the whole of nature, necessarily shames. That is precisely why Zarathustra reaped the mocking-speech that he walked

64. II, 2, 19–34 (110–12). Verse 28 again takes up the central verses, 10 and 11, in the second section of the speech about the "conjecture" of God; verse 29 draws on the conclusion of postulatory atheism in verse 12.

"as if among animals."[65] — Zarathustra has his warning against pity, which shames, makes the soul narrow, leads to "small thoughts," increases suffering, and discourages the great love that wants to create the beloved, culminate in two verses, of which one would have difficulty saying that they belong to the noble address, but which constitute the most important part of the speech by far: "Thus spoke the Devil to me once: 'God too has his hell: it is his love for men.' / And most recently I heard him say this word: 'God is dead; of his pity for men God has died.' " What begins in the first verse as a blasphemous indecency approaches, in the second, a veritable commentary on the words *God is dead*, which Zarathustra has hitherto left without comment. The Devil gives an interpretation of the sacrificial death on the cross: God died because he became man and followed the morality of pity, in which he went under. The Devil whom Zarathustra allows to speak here is not the devil he elsewhere calls "my devil" and characterizes as the "spirit of heaviness." It is the Devil of the Bible, against whom Zarathustra previously compared himself as a "dragon," and whom he made his own as a "serpent of knowledge" in the First Part's final chapter. The serpent of knowledge knows that postulatory atheism's conclusion does not bear weight. Its argument is: The God who lets himself be determined by his pity and, instead of raising man up, lowers himself down to man, proves to be a being that cannot be recognized as a God. He has died *as a God*.[66] — The philosophical argument, introduced playfully, pairing seriousness and lightness, of the speech "On Those Who Pity" (II, 3) is followed by an ad hominem argument in "On the Priests" (II, 4), the only chapter of the book in which Zarathustra's disciples meet the disciples of Jesus. Zarathustra turns the word from the Sermon on the Mount, "By their fruits ye shall know them," against Jesus. Regarding the latter's followers and believers, whom he already classed among the "preachers of death" in the First Part, he claims: "Better songs would they have to sing for me to learn to

65. II, 3, 1–7 (113); cf. Prologue, 3, 4–5 (14). The genealogical enterprise that the philosopher Nietzsche pursues in a natural-historical perspective from *Dawn* on expressly has no regard for shame, and declaredly digs down to the "pudenda origo." See *Dawn* 42 and 102 (pp. 49–50 and 102–3); cf. *Beyond Good and Evil* 202 in princ. (p. 124).

66. II, 3, 36–37 (115); cf. Prologue, 2, 21; 3, 11 (14, 15); I, 19, 1 and 3 (86); I, 22.1, 25 (99). Consider what Nietzsche later says in his own name about the God Dionysos: *Beyond Good and Evil* 295 (pp. 237–39); *The Antichrist* 39 (p. 212); *Ecce Homo* Preface, 2; IV, 9 (pp. 258, 374). On the significance of the question *What is a God?* for the confrontation with the claim to truth made by faith in revelation, see my book, *Politische Philosophie und die Herausforderung der Offenbarungsreligion* (Munich, 2013), pp. 83–88 with n. 72 [*Political Philosophy and the Challenge of Revealed Religion* (Chicago, 2017), pp. 60–64 with n. 72]. Cf. P. 24 with Footnote 32.

believe in their redeemer: more redeemed would his disciples have to look!" He extends the critique to one of the Christian mission's greatest assets and an institution that goes back in unbroken succession to Christianity's founding event, the attestation of truth by martyrdom: "Blood-signs they wrote on the path they followed, and their foolishness taught that one proves the truth with blood. / But blood is the worst witness of truth; blood poisons even the purest teaching into the heart's delusion and hatred." Extending the ad hominem argument to martyrdom allows Zarathustra not only to position the lion-wisdom against Christianity—"And if one goes through fire for one's teaching—what does that prove! It is more, verily, for one's own teaching to come out of one's own blaze!"—but, moreover and above all, to distinguish his own teaching from the orientation toward blood, sacrifice, and death, as the truly Glad Tidings. In this sense he proclaimed in the preceding speech (II, 3): "Ever since there have been men, man has enjoyed himself too little: That alone, my brothers, is our original sin!" And in the following speech (II, 5) he will teach the virtuous, whose anger he incurred because he denied a "reward- and pay-master," that virtue is neither a reward nor something foreign, but, rightly understood, their Self. To the old teaching, which "has lied" reward and punishment "into the ground of things" and demanded selflessness, Zarathustra opposes the new, which makes becoming-oneself the task.[67]

The last two speeches of the first group of five take up the critique that the two speeches in the center of the First Part, "On the New Idol" (I, 11) and "On the Flies of the Market" (I, 12), leveled, with constant regard to the doctrines of equality and universalization, against the state, against the market, against the rule of the "many-too-many." "On the Rabble" (II, 6) and "On the Tarantulas" (II, 7) advance the critique from the modern to the Christian "preachers of equality," but at the same time direct their gaze back to Zarathustra and, by making disgust and revenge their theme, prepare the decisive turn in his teaching from an appropriate distance. "On the Rabble" speaks about disgust to noble ones and future knowers, who are guided by the idea of the pure, of purity and cleanliness, and who want to affirm life as a "holy" (i.e., a distinguished or ideal) life. As in the Prologue, when he referred to disgust for the first and almost the only time, Zarathustra relies on pushing off from what is common, low, downward-pulling, to move men to self-distinction and goad

67. II, 3, 12 (114); II, 4, 19; 23–26; 30–32 (118–19); II, 5, 6–10; 15; 35–36 (120–22). Zarathustra's teaching recovers the insight of the wise one at whose feet the youths sat in the town of "The Motley Cow," that virtue is not "its own reward," but must instead be understood on the basis of one's own good. But he no longer determines its "meaning" as good sleep; rather, as the good life. Cf. I, 2, 30 (34), and P. 21.

them to self-enhancement. In this he follows the observation that the renunciation of life can be a sign of the noble need for purity. The "thirst of the impure ones," the power of the "rabble," taints life for the morally demanding ones and threatens to spoil it for the most gifted ones. Thus Zarathustra confesses of himself: "I once asked, and almost suffocated on my question: what? is life in *need* of the rabble too? / Are poisoned wells needed and stinking fires and dirt-stained dreams and maggots in the bread of life? / Not my hatred but my disgust gnawed hungrily at life!" The way out that he points to is an *itio in partes*, as in I, 12, when he requested of the "lover of truth": "Flee, my friend, into your solitude and thither where a raw, strong air blows." But unlike in the requesting of exodus in "On the Flies of the Market," it is now no longer solely a question of securing independence, of liberation from the impositions of the marketplace's practical Yeses and Nos, of detachment from the people's valuations and from the actors' performances that impress the people. It is a matter of nothing less than the affirmation of life itself. The *itio in partes* that Zarathustra makes visible to the listener has a spatial and a temporal dimension. Zarathustra claims that his "disgust itself" created for him "wings and water-divining powers" for flying "into the highest heights." The ascent leads to a natural separation from all who are not able to follow. And it promises to remove the objects of disgust to a great distance. In ice and high mountains there is a life "at which no rabble drinks alongside." The ascent into the heights is joined by the reaching out to the future: "In the tree called Future we build our nest; eagles shall bring us solitary ones food in their beaks! / Verily, no food that the unclean may eat with us!" The return of the eagle indicates the role of pride in the futurist teaching of the overman, which is supposed to harness and overcome disgust.[68] Zarathustra claims in II, 6 to have "redeemed" himself from disgust. This claim serves first of all to attest the path to which he points the knowers. Much more important, however, is the late explanation of what exactly that wisdom was all about which, in the decisive speech to the sun at the beginning of the book, urged Zarathustra to leave the mountains and take on the going-under. To overcome his disgust, it was not sufficient for Zarathustra to withdraw into solitude on the mountain heights. Exodus or avoidance, sensory reduction is a response to the immediately effective affect of disgust—a response that confirms the affect in its protective function and leaves it untouched. But the disgust that was and is at stake for Zarathustra is not limited to a strong, physical vital-sensation, but is rather

68. See Pp. 25–26. The eagle had appeared at the beginning and end of the Prologue and then again in the prologue to the Second Part: Prologue, 1, 3 (11) and 10, 1 (27); consider Prologue, 10, 2–3 and 8–9 (27–28); II, 1, 10 (106); II, 2, 14 (110). On II, 6, 29 (126), see also 1 Kings 17:4 and 6.

the related, yet separable, expression of a deep-seated moral resistance. Zarathustra believed he had found the answer to this disgust, to gnawing indignation, in the reaching out to the future, in the mission of the overman, in the overcoming of man. That he had to all appearances liberated himself from disgust during the ten years of solitude in which his wisdom grew was testified to by the aged man whom Zarathustra encountered in the forest during his ascent as well as his descent. He noticed that Zarathustra was transformed. "Pure is his eye, and around his mouth there hides no disgust." Even so, the aged man saw him only on the way to the men, not among them. And as regards Zarathustra himself: How certain can he be of a redemption that builds on the future? One grounded in a faith that is essentially hope?[69] — Nowhere in the Second Part does Zarathustra speak more perceptibly with the voice of the prophet than in the speech "On the Tarantulas," when he makes the utopian demand "*that man be redeemed from revenge*," and adds that his demand, if not expectation, is to him "the bridge to the highest hope and a rainbow after long storms." The philosopher, however, through the sequence of speeches about disgust and about revenge with a demand for redemption, which follows an assertion of redemption, subtly points to the problem that lies enclosed in Zarathustra's redemption from disgust and that will eventually become manifest in the chapter "On Redemption" (II, 20) as the problem of the "spirit of revenge." "On the Tarantulas" warns the listeners insistently about the "preachers of equality," who take revenge on reality in the name of justice. The "tarantulas" revolt against inequality and rank-order. They plot reward and punishment according to the standard of a universal moral law. Their revenge applies to those preferred by life and those favored by nature. Zarathustra's political-moral critique of the "tarantulas" is directed against the secular as well as the Christian advocates of equality in every form, from those who are now called "the good and just" to those who were "formerly the

69. II, 6, 1–4; 7–8; 11–21; 27–33 (124–27); cf. III, 12.14, 6–7 (257). I, 12, 39 (68). The utterance about Zarathustra by the aged man in the forest contains the first use of *disgust*: Prologue, 2, 4, (12). After that, there are only two instances before the speech "On the Rabble": Prologue, 3, 17 (15), and I, 6, 25 (47). The threefold disgust in II, 6, 13; 19, and 20 is followed by thirty-three more instances. In II, 6, the confrontation with disgust by no means lies behind Zarathustra, who at this time believes he has redeemed himself from it. – Immanuel Kant calls disgust ("an impulse to rid oneself of food through the shortest path out of the esophagus") a "strong vital-sensation." Kant establishes a link to "non-beneficial spiritual food," but not to moral indignation. *Anthropologie in pragmatischer Hinsicht*, 1st part, § 21 (Akademie Ausgabe, vol. 7, p. 157). On sensory reduction, see in a different context *Über das Glück des philosophischen Lebens. Reflexionen zu Rousseaus «Rêveries» in zwei Büchern* (Munich, 2011), pp. 286–89 [*On the Happiness of the Philosophic Life: Reflections on Rousseau's "Rêveries" in Two Books* (Chicago, 2016), pp. 216–18].

best world-slanderers and heretic-burners." It turns with particular vehemence against "tarantulas" who distort Zarathustra's teaching, against "poisonous spiders" with whom he does not want to be "mixed up and conflated," because there does exist a danger of conflation: "There are those who preach my teaching of life: and at the same time they are preachers of equality and tarantulas." They may teach in the present, or in the future appeal to the teaching, that life must always overcome itself, in order to justify their utopian projects and to make the existing conditions dance. They are obviously adherents of a revolutionary conception of historical progress. The place of the overman is for them presumably taken by the New Man, who is supposed to sublate the old distinctions and to give a different appearance to everything that wears man's countenance. To prevent the confounding, Zarathustra reiterates his speech of justice: that men neither are nor should become equal. The overman is not the promise of a new species of the free and equal. "Overmen" will coexist with "last men" and not make them disappear. Zarathustra's treatment of the danger of confusion to which his teaching is exposed prepares the chapter's final turn: the prophet's confession of having himself been bitten by his "old enemy" the tarantula. Immediately preceding the bite is a eulogy of the ancients' great building and divine agon, culminating in the request for "sure" and "beautiful" enmity: "Divinely we want to strive *against* each other!" The significance of the bite is not restricted to the fact that Zarathustra has just deployed the ancients, who still knew about the "secret of all life," and that, following their example, he has made himself equal to enemies who are not equal to him. The tarantula's bite indicates a susceptibility to "revenge" that reaches further and weighs heavier. After the bite, Zarathustra urges his friends to tie him, like Odysseus, to a pillar, so that he will not become a "vortex of revenge." To exact revenge on the recalcitrance and adversity of reality, under whatever pretext and with whatever artistry, is the philosopher's greatest danger.[70]

The philosopher is the subject of the Second Part's central groups of five. They cover his position with regard to the people, to wisdom, and to life; his love; his will to truth; his self-knowledge; his distinction from the hero, from the scholar, and from the poet. Along with the philosopher, Zarathustra moves into the center. He speaks of himself more emphatically than ever before. His speech swells into singing, and the three songs he sings about himself (II, 9–11) form the core of the second group of five. The shift in attention announced in the last two speeches of the first group of five is in accord with Zarathustra's lion-wisdom of not limiting himself to being the herald

70. II, 7, 4–7; 10–11; 14; 21–32; 33–37; 38–42 (128–31). Consider Pp. 18 and 35–36.

of the overman. At the same time, the significance Zarathustra attaches to addressing his disciples dwindles. Increasingly he speaks to himself; openly he addresses listeners who are not present. In the course of the Second Part, the reader of the Glad Tidings increasingly takes the place of Zarathustra's disciples. In "On the Famous Wise Ones," (II, 8), the first speech in which the wisdom last mentioned in the prologue returns, Zarathustra employs neither the form of address "my friends" nor "my brothers," which he used in the five previous speeches, but instead, six times, "you famous wise ones." He addresses the sharp critique that his "wild wisdom" levels against the famous wise ones to them in direct speech: "You have served the people and the people's superstitions, all you famous wise ones!—and *not* the truth! And that is precisely why they paid you with awe." The reproach of subservience to the people, which the first verse expresses, the two central verses repeat—"For, as asses, they always pull—the *people's* cart! [. . .] servants they remain to me, and harnessed"—and the last verse once again confirms with the form of address "you servants of the people, you famous wise ones," is issued by Zarathustra in the name of the truthfulness that the famous wise ones assert and claim for themselves. The critique obviously concerns the wise ones' hypocrisy. They cannot serve the truth and the people at the same time. When they place themselves in the service of the people in order to bear their *unbelief*—an unbelief measured against the people's belief—they are placing themselves in the service of superstition, God, and idolatrous images, which belong to the people, to the city, and to all oases. In a hard cut, Zarathustra holds out to the wise ones the image of the *free spirit*, who "is hated by the people like a wolf by dogs": "the enemy of shackles, the non-worshipper, the resider in forests" does not reap fame and reverence, but persecution. The more far-reaching criticism concerns the wise ones' self-misunderstanding: "You wanted to make your people right in its reverence: that you called 'will to truth,' you famous wise ones!" The *will to truth*, which Zarathustra introduced in the prologue as the crucial will for the knower or the philosopher, is, in the case of the famous wise ones, diverted, misled, compromised by a "reverential will," from which they have never liberated themselves and which they do not admit to themselves. The wise ones, to whom Zarathustra is speaking, want not only to be revered by the people, but themselves to revere. They have perhaps slipped "the lion's skin" on. But they are lacking the lion's will, which would testify to the transformation in the desert. "Truthful—thus I call the one who goes into godsless deserts and has shattered his reverential heart." For a second time, Zarathustra contrasts the wise ones with the free spirits, who are now no longer allocated to the forest, but to the inhospitable desert: "Free from the happiness of vassals, redeemed from Gods and

worshippings, fearless and fearsome, great and solitary: thus is the will of the truthful one. / In the desert have ever dwelt the truthful ones, the free spirits, as the desert's rulers; but in the cities dwell the well-fed, famous wise ones—the draft animals." The critique reproaches the wise ones not only for serving the people instead of truth in order to protect themselves, and for letting themselves be taken into duty by the people because they were caught up in the people's reverences, but for remaining the people themselves insofar as they did not know what spirit is. "Spirit is the life that itself cuts into life: with its own torment it increases its own knowledge." The people and the famous wise ones would perceive the spirit from outside and below: "You know only the spirit's sparks: but you do not see the anvil that it is, nor the cruelty of its hammer!" Finally, they were no flyers, "no eagles," which is why "the happiness in the terror of the spirit" is also not accessible to them. "And whoever is no bird should not settle over abysses." From the beginning, Zarathustra pulls out all the stops in the treatment of the philosopher to highlight the tension between philosophy and politics, the incompatibility of the will to truth and belief, the gap between ascent and moderation of spirit, and to stake out the horizon for further discussion to take place, a discussion in which the listener is requested to engage. The renewed reference to the flyer in which the speech culminates, and the twofold contrasting of the famous wise ones with the free spirits, raise questions concerning Zarathustra's self-understanding: (1) The *truthfulness* in whose name Zarathustra levels the critique of the subservience to the people is, as the lion that shatters his reverential will shows, truthfulness toward oneself, and, as the eagle that looks into the abysses signifies, truthfulness in contemplating the world. It is an expression of the will to truth, which is directed toward seeing oneself and the things as they are. The truthfulness in question does not command the public espousal of the truth or its proclamation in the "oases." It is not the truthfulness of *vitam impendere vero*.[71] Thus, unlike it at first seems, Zarathustra is not leveling a moral critique. More seriously, with the hypocrisy of the wise ones it is a matter of their insincerity toward themselves. But for what reason should the truthful ones dwell in the desert? Is truthfulness necessarily spoiled by sociability? Or is the solitude of the desert most beneficial to the truthful ones, to the free spirits?

71. If, for the sake of "truthfulness" or "purity," the free spirits rejected all cunning and disguising, they would be subject to the critique Nietzsche later levels at the "unfreedom" of the "free spirits"—that is, of their reverential wills (*Beyond Good and Evil* 105 [p. 92]). On *vitam impendere vero*, cf. *Über das Glück des philosophischen Lebens*, chapters V and VI, in particular pp. 200–202, 225, 233–35, 253–58 [*On the Happiness of the Philosophic Life*, chapters V and VI, in particular pp. 148–49, 168, 175–77, 190–94].

(2) In his critique, Zarathustra omits the most telling case of subservience to the people: the serving required for ruling. The silence regarding the *rule* of the famous wise ones or regarding their *will to rule* is all the more remarkable, as the statement that the wise ones had wanted to "make" their people "right in its reverence" recalls those wise ones who suspended the "tables of goods" above the peoples. "On the Famous Wise Ones" points to the subservience to which the founders and legislators, whose fame "On the Thousand Goals and One" (I, 15) showed in bright light, had to be willing to condescend. The free spirits are "the desert's rulers." They are free from all subservience because they do not want to rule over anybody besides themselves. For what reason, then, should the free spirits leave the "desert"? What determined the "creators" in the past to give the peoples their thousand goals? And what can move Zarathustra to create for mankind the One goal that it lacks? The prophet's answer reads: love—love for men and love of ruling.[72]

Love is the theme of the first of the three songs that Zarathustra interpolates into the treatment of the philosopher. "The Night-Song" (II, 9)—of which Nietzsche will say in *Ecce Homo* that it is "the most solitary song that has ever been composed," and whose exceptional position he underlines by reproducing it as the only poem from *Zarathustra* at full length in his final book—undertakes to think *a God's love*. More precisely, it shows, in an *argumentum e contrario*, that God's love is not to be thought otherwise than in the sense of eros, as the expression of a deficiency, as desire.[73] The first part (verses 3–10) abstracts from eros as well as from the will to power (i.e., from life that wills over and beyond itself). It experiments with a gift-giving love that is not eros, but sheer overflow; not the expression of a deficiency, but exorbitant fullness; pure wisdom, pure knowledge, pure light. Zarathustra's soul sings and has no listeners except the readers. In the two verses that equally form the prelude and the conclusion (1–2 and 27–28), we learn nothing about place and time, besides that "it is night." In the night "all the songs of lovers awaken." Their longing, their desire for the object of their love, forges ahead without diversion. In the night, the God, who is wholly light and "girded round with light," whose love is only able to gift and not to receive, who lacks the night's neediness for light, becomes aware of his solitude. "I do not know

72. II, 8, 1–5; 6–12; 13–18; 19–20; 23; 24–29; 33; 35, 37–38 (132–35); cf. III, 12.7, 5 (251), and IV, 4, 30 (312). Prologue, 2, 7, (13). I, 15, 19 (75). Consider Pp. 47–48.

73. *Ecce Homo* III, Thus Spoke Zarathustra 4 (p. 341) and 7 (pp. 345–47). There Nietzsche calls the night-song "the immortal lament" of a Dionysos "at being condemned by the overfullness of light and power, by his *solar* nature, not to love" 7 (p. 345); "thus suffers a God, a Dionysos. The answer to such a dithyramb of solar loneliness in light would be Ariadne . . . Who besides me knows what Ariadne is!" 8, 1 (p. 348).

the happiness of the taker; and often have I dreamed that stealing must be more blessed than taking." He, whose love is supposed not to be a desire, has a desire that cannot help but itself to speak "the language of love" in the proper sense. He wishes he were "dark and nightlike" in order to be able to suck at the "breasts of light." He longs for longing. He is moved by the "desire for desire." The second part (11–18) brings desire back in. Desire is obvious when no profound indifference toward the gift-receiver is ascribed to God's gift-giving love. And on what grounds could it be called "love" if it were free from any intention, any expectation, any interest? "They take from me: but do I yet touch their souls? A gap there is between giving and taking; and the smallest gap is the last to be bridged!" The God of love is not indifferent to the effect his giving has on the takers. He takes an interest in the spirit with which they accept his gift, or in the use they make of it, in their gratitude or their obedience. He is receptive to taking joy in the happiness of the recipient. Along with the gap between giving and taking, which is opened up by intention and interest, the affects of sociability recur. In the center Zarathustra places revenge, which his fullness "plots." The plotting of revenge makes the fullness's limitation evident, since revenge indicates a lack of power. It appears where power is not adequate for radical forming, for sovereign rule, for the immediate determination of the course of things. Zarathustra points to the same limitation when he adds that his "happiness in gift-giving," in nothing-but-gift-giving, in the mere radiating of fullness, "died." The indifferent dispensing's overflow knows neither heights nor depths. It causes virtue to weary of itself. Shame and sparing are as foreign to it as the gratification of success. It lacks the possibility of failure, of unhappiness. Only intention and interest make a difference. Zarathustra's speech to the sun, with which the book began, had made the gift-giver's happiness dependent on the receivers of the gift and thus on the possibility of failure. This sociable conception also brackets together the first and second parts of the night-song: The giver is only to be called happy insofar as he is giver and taker, or insofar as he can be unhappy. The third part (19–26) no longer speaks of giving and taking. Neither love nor happiness is mentioned again. Zarathustra's sun is removed into a multitude of suns and, unlike in the opening speech, no interest in Zarathustra is ascribed to any of them. "Many suns circle in barren space: to all that is dark they speak with their light—to me they are silent." The suns follow their courses, "that is their wandering. Their inexorable will they follow, that is their coldness." The suns are governed by necessity, as is the God who is light. To this necessity belongs the fact that perfection is to be thought as a movement that includes the imperfection from which it sets itself apart. Zarathustra keeps his distance from the sociable conception of happiness. Yet

it forms the background of his lament of solitude, with which he circles back to the first part of the night-song: "It is night: ah, that I must be light! And thirst for the nightlike! And solitude!" The third part's last word pertains to Zarathustra's desire: "I am desirous of speech." Zarathustra's singing leaves open whether the speech he is desirous of addresses others or speaks to him, whether it is the expression of his love for men or the articulation of his love of himself.[74]

Life stands at the center of the second song and third chapter of the second group of five. In contrast to the night-song preceding it and the tomb-song following it, "The Dance-Song" (II, 10) contains a speech of Zarathustra's into which the eponymic song is inserted, which is why, unlike the songs before and after, the chapter does not close with "Thus sang Zarathustra." In front of Zarathustra's speech is placed an introduction by the narrator, who also has a say in single verses before and after Zarathustra's song. In the dance-song itself, which comprises twenty of the chapter's thirty-six verses, Zarathustra reports discussions that he had "most recently" with life and with his wild wisdom. Thus around the core of the "Dance-Song," the dialogue with life and wisdom, three concentric rings of narrative, speech, and report are laid. The elaborate rhetoric, which has no counterpart in the two flanking songs, corresponds to the importance of the question the song treats. For what question could be more important for the philosopher than that of his relationship to life and to wisdom? The song that treats the serious question breathes wit and lightness. It takes up the lightness of tone with which Zarathustra, in the frame story, approaches the dancing girls, whom he, accompanied by his disciples, encounters one evening in a green meadow. With all manner of pleasantries, he invites the girls to resume the dance that they had broken off the moment they "recognized Zarathustra." He professes to be "no enemy of girls," "God's advocate" before the "spirit of heaviness," and not averse to "divine dances." He introduces himself to the "lightfooted ones" in his masquerade not as light and luminous, but, on the contrary, as a "forest and a night of dark trees": "yet whoever does not fear my darkness will also find rose slopes under my cypresses." And he promises them "the little God who is dearest to girls." Cupid obviously fulfills the criterion that Zarathustra described in the First Part as the minimum requirement for a God: He knows how to dance. Though Zarathustra has to help along and "chasten" the "little God" a bit to get him to dance with the girls to Zarathustra's song. The song's wit, like its

74. II, 9, 1–2; 3–10; 11–18; 19–26; 27–28 (136–38). Prologue, 1, 2–12 (11–12). On the taking needed by the "gift-giving virtue," consider I, 22.1, 6–9 (98).

lightness, targets the "spirit of heaviness," which subordinates the question of life and of wisdom to the *Remember Death!* and subjects it to its *Thou Shalt!* Thus, in the only place where the title of the chapter appears in the text, Zarathustra does not speak merely of a dance-song. Rather, he calls the song that he sings in front of his disciples for the dance of the little God and the girls a "dance- and mocking-song on the spirit of heaviness, my supreme, most powerful devil." Zarathustra mocks the spirit of heaviness by making himself and his speech on *unfathomability* the first object of mockery. At the song's beginning and end, he confesses that he seemed to sink "into the unfathomable" when he looked life in the eye. It was life itself that Zarathustra pulled out of the unfathomable "with a golden fishing rod" and that mocked the epithet Zarathustra gave it: "So runs the speech of all fishes; what *they* do not fathom is unfathomable. / But I am just changeable and wild and in all things a woman, and not a virtuous one." Life's corrective laughter—"you men always give us the gift of your own virtues—ah, you virtuous ones!"—is the prelude to the dance with life and wisdom that Zarathustra sings. For Zarathustra, both life, which calls itself "a woman," and wisdom, which he calls "a female," are alluring, seductive, desirable. When life speaks "evil" of itself, he does not believe the "unbelievable one." In contrast, wisdom is most seductive when it speaks "badly" of itself. Wisdom wins Zarathustra over precisely by its capacity for self-critique. In contrast, life finds no belief from him when it speaks evil of itself, because his deepest belief says that life is good. In this he is strengthened and confirmed by the objection of his "wild wisdom," which "privately" reproaches him: "You will, you desire, you love, only therefore do you *praise* life!" The rivaless speaks the truth: The willing, desiring, loving, that wills, desires, loves, over and beyond mere life, makes life worth living. The very thing that the God of fullness in the night-song lacks allows life to be good beyond good and evil. It is affirmed with a view to something that goes beyond it and puts it in danger: the allure of wisdom. "Thus it stands, then, among the three of us," sings Zarathustra in the center of the song. "From the ground up I love only life—and verily, most of all when I hate it!" Zarathustra loves life most when he wills over and beyond it (over and beyond himself). Wanting to *live* for the sake of wisdom means *loving* life from the ground up. Especially since wisdom resembles life to the point of being easily mistaken for it. "She has her eye, her laughter, and even her little golden fishing rod: how can I help it that the two look so alike?" Wisdom is life that knows how to put life in question and benefits it by dint of its reflexivity. If life can only be preserved by wanting to overcome itself, wisdom is in accord with life, which it faces. It is so much life that life's question about a wisdom that would be

divorced from life threatens to leave Zarathustra sinking "into the unfathomable" all over again.[75]

The conjunction of life and wisdom, illuminated by the dance- and mocking-song on the spirit of heaviness, is absent from the night-song and the tomb-song. The tomb-song abstracts from wisdom, as the night-song abstracted from life. It is true that wisdom is mentioned no fewer than three times in the center of the tomb-song, yet it is the "gay wisdom" of his youth about which Zarathustra retrospectively speaks, and the part in which it occurs, a speech of twenty verses that weighs down the song, is not a speech of wisdom but a testimony of the human-all-too-human: Zarathustra turns toward his enemies in order movingly to lament their having murdered his youth's "visions and dearest wonders" and taken his "playmates" away from him. "The Tomb-Song" (II, 11) begins with a voyage across the sea to the "isle of the tombs," onto which Zarathustra wants to carry "an evergreen wreath of life." On the island "are also" the tombs of his youth, the "visions and apparitions" that died all too quickly and which he remembers as his "dearest dead ones." The grief that hangs over the tomb-song at the outset connects to the melancholy with which the "Dance-Song" ended, when "evening came" and the singer asked himself: "What! You are still alive, Zarathustra?" But Zarathustra does not remain in grief for youth's "divine glances and moments." For one thing, he sees those who died as salvaged in his development: "I am still your love's heir and soil, flowering in memory of you with motley wild-growing virtues, O you most beloved ones!" For another—and on this rests the song's main emphasis—he grants himself the consolation of the innocent sufferer: "mutually innocent are we in our unfaithfulness. / To kill *me* were you strangled, you songbirds of my hopes! Yes, at you, you dearest ones, wickedness always shot its arrows—to strike my heart!" The man to whom Zarathustra gives voice has obviously not liberated himself from the delusion of unfounded hopes through reflection and insight, nor has he understood how to overcome the allure of enthusiastic phantasms through cruelty toward oneself. In a moral outburst, he declares himself to be the victim of an unspecified "one's" wickedness, in order finally to accuse his enemies of murder and of worse crimes: "But this word I want to speak to my enemies: what is all murder of men compared with what you did to me?" Thus in remembrance

75. II, 10, 1; 2–9; 10; 11–30; 31; 32–36 (139–41). Cf. I, 7, 22–26 (49–50). In the "Dance-Song," *life* is mentioned seven times, *wisdom* six times, and *foolishness* once: II, 10, 11; 18; 19; 20; 21; 23; 28; 29; 30; 34. *Truth* appears twice, the same as the "golden fishing rod" or the "little golden fishing rod" of life and wisdom: II, 10, 12; 19; 22.

of the "blessed spirits" of the past, he lays down not only a "wreath," but a "curse." The curse is supposed to strike the enemies who spoiled "what was holiest" to him and prevented his "best dance." "Unspoken and unredeemed did my highest hope remain! And all the visions and consolations of my youth died!" Yet the song is not exhausted in displaying the feelings of reaction, and the elegy does not stop at the thrice-conjured "visions" of youth. Against the lament's darkness, the apotheosis of the will that concludes the tomb-song, and thus the three songs taken together, stands out all the more radiantly. At the point when Zarathustra asked in the dance-song, "Why? What for? Whereby? Whither? Where? How? Is it not foolishness to go on living?" he exclaims in the tomb-song, "Yes, something invulnerable, unburiable, is in me, something that explodes rocks: that is called *my will*. Silently it strides and unchanged through the years." The "evergreen wreath of life" that Zarathustra wanted to carry to the "isle of the tombs" turns out to be the tidings of his will. Zarathustra praises it as the "demolisher" of all tombs. "And only where there are tombs are there resurrections." The Counter-Jesus promises the resurrection not merely of his "dearest," but of all "dead ones"; not only of his youthful, but of the highest hopes. He promises the redemption of man through his will.[76]

Zarathustra's three songs, unlike the *Gathas* of the Persian prophet, are not proclamations of the kingdom of God, of good rule and of rightful subservience, addressed to the congregation. They are also not *prooemia* in the Athenian Stranger's sense, which serve to elucidate the legislation. Zarathustra sings the songs preeminently for himself. They stand in the service of self-understanding. The night-song makes God audible; the tomb-song, man. The dance-song in the middle makes the philosopher visible. At first the triad looks like an island in the flow of the action. The first speech that follows the songs seems to link up immediately with the last speech that precedes them. "On Self-Overcoming" (II, 12) deals with the "will to truth" of the wisest ones, regardless of their fame or their honor, after "On the Famous Wise Ones" (II, 8) subjected to critique the "will to truth" of the wise ones, who owed their fame and honor to their subservience to the people. Zarathustra, who addressed the "famous wise ones" six times in II, 8, chooses the form of address "you wisest ones" seven times in II, 12. The pause constituted by the songs, however, does not remain external to the advancement of the treatment that

76. II, 11, 1–2; 3–12; 13–32; 33–38 (142–45). II, 10, 31–36 (141). On the accusation leveled by the speech to the enemies (II, 11, 13–32), consider the account Zarathustra previously gave of the "delusion" of his youth and of its overcoming: I, 3, 1–10 (35–36).

can be inferred from the speeches' addressees, nor to the deepening of the confrontation that can be surmised from their subjects. This is obviously the case for the dance-song, which, as we have seen, is itself embedded within a speech. In it, life, which will reveal its secret to Zarathustra in "On Self-Overcoming," has its memorable first appearance. It is no less the case for the eulogy to the "invulnerable" will at the end of the songs, which forms the prelude to the discussion of will in II, 12 and II, 13, the last speech of the second group of five and first speech of the third. — In the speech he addresses to them, Zarathustra does not reproach the "wisest ones" for having compromised truthfulness toward themselves by service to the people, as he did in the case of the "famous wise ones." He does not deny that what they call "will to truth" "drives" them and "makes" them "fervid." He wants merely, and indeed does want, to show them that they do not understand themselves adequately. "Will to the thinkability of all beings: thus *I* call your will!" Zarathustra draws on the determination of the will to truth he gave when he used the concept for the first time (II, 2, 9): "But let will to truth mean this to you: that everything be transformed into what is thinkable for man, visible to man, feelable by man! Your own senses you shall think to the end!" With their speech on the will to truth, the wisest ones run the risk of misunderstanding the active role of their senses, of their feeling, seeing, thinking, of themselves. A misunderstanding that leads to the thinkability of all beings narrowing into the conformation of all beings to the spirit, to which they must "fit and bend" themselves. "Thus your will wills it. Smooth shall it become and subject to the spirit, as its mirror and reflected image." Their will creates the world according to their image, to the image that they themselves make of themselves, to the idea of the spirit that is supposed to rule in them and in all beings. At this point, in the fifth verse of the chapter "On Self-Overcoming," when the thinkability of all beings, in the sense of their assimilation to the spirit's representations or else in line with the necessity of their resistance or recalcitrance, is in question, Zarathustra introduces the *will to power* into the treatment of the philosopher. He does it on the basis of the "will to truth," with which the chapter begins, and with a critical intention: "That is your whole will, you wisest ones, as a will to power; and also when you speak of good and evil and of valuations. / You still want to create the world before which you could kneel: this is your ultimate hope and intoxication." The fifth verse's conspicuous construction, which spans two levels with its supplementary "and also," makes us aware that the sixth verse's critique can refer to the first level, or to both. The further-reaching critique implies that by dint of their will to power, the wisest ones create a world they can recognize and to which they can subordinate themselves because it corresponds to the spirit's ideas and complies

with their idea of the spirit. This world of their representations would be (1) *the true world* and (2) *the moral world*. The two would meet in the valuation made by the wisest ones, out of whose will to power they arose. According to the other reading, which does not connect the two levels into One but instead keeps them separate, the critique would concern only (1), not (2). Zarathustra would be indicating to the wisest ones that their will to power is "also" expressed in their speech of good and evil, without asserting that they (all) believed in the moral world or kneeled before it. The critique of the spirit's true world, which in view of the will to truth is of particular importance for the philosopher, is not further pursued or deepened by Zarathustra after the sixth verse. Instead, he draws all attention to the will to power that is invoked by the fifth verse's "and also," which expresses itself in the speech of good and evil. When the wisest ones know how to communicate valuations to the "unwise ones," when they serve the people by giving it a goal, they are following their "ruling will." Zarathustra circles back to the incomplete discussion in the speech "On the Famous Wise Ones," which omitted the most important point of view, and from there further to the chapter "On the Thousand Goals and One" (I, 15), in which the "will to power" had appeared for the first and only time. This earlier usage Zarathustra takes up in the second place where he employs the term in II, 12: "Your will and your values you set in the flow of becoming; what the people believe to be good and evil betrays to me an ancient will to power." Mindful of the reserve harbored by the wisest ones against the flow of becoming or against the people to whom they must deliver their valuations, Zarathustra, in a third step, indicates to the addressees of his speech that their political ruling will not be wrecked by the instability of things. "Not the flow is your danger and the end of your good and evil, you wisest ones: but that will itself, the will to power—the unexhausted begetting life-will." Valuations meet valuations, will meets will, and the will to power at work in Zarathustra is capable of shedding light on the necessity of such a clash. Zarathustra's enlightenment is the actual "danger" to the claim of validity made by the wisest ones' good and evil, and likewise to the valuation of the spirit's world as the true world; but also to the teaching of the overman as the meaning of the earth. — To make his "word concerning good and evil" more understandable to the wisest ones and to us, Zarathustra adds his "word concerning life." He supports the critique through the exposition of a doctrine. He reports that he pursued "the living" on the greatest and the smallest paths, and contemplated it from a hundred perspectives, so that he would "know" its ways. "But wherever I found the living, there too I heard the speech on obedience. All that is living is something that obeys." The speech that he read in the "eye" of what is alive was a human speech. It spoke not only of obeying,

but also of commanding, of law, of judge, of revenger, and of victim. "Yet how does this happen! thus I asked myself. What persuades the living to obey and command and still to practice obedience in commanding?" In the center of the chapter Zarathustra submits the answer to the wisest ones, who are skilled at doctrines, with the request that they test it "seriously": "Where I found the living, there I found will to power; and even in the will of the one who serves I found the will to be master. / That the weaker should serve the stronger, of this it is persuaded by its will, which wants to be master over what is still weaker: this pleasure alone it does not want to dispense with." The core statement of the doctrine of life as will to power Zarathustra reserves for the fourth of seven usages of the term in the chapter and the fifth of nine in the book in total. The next three usages come out of the mouth of life itself, to which falls the task of unfolding and attesting the teaching. At the beginning of its speech, life makes itself known to Zarathustra, as God made Himself known to Moses. But in contrast to the theologoumenon of Sinai, life's word points to the necessity that inheres in it and makes knowledge possible: "Behold, I am that *which must always overcome itself*." In the center of its tenverse speech, life unveils the secret of the will to truth, which for the philosopher stands at the center of interest: "Whatever I create and however much I love it—soon I must be adversary to it and to my love: thus my will wills it. / And you too, knower, are only a pathway and footstep of my will: verily, my will to power also walks on the feet of your will to truth!" No less than the prophets before him, Zarathustra knows the art of honoring the Gods with his own wisdom, except that he does not elevate life into a Goddess, and that he does not gain from his teaching a commandment for the unwise, but a critique of the wisest.[77] — The speech that life addressed to Zarathustra put him in a position, in verses 1–11 of the chapter, to enlighten the wisest ones regarding the will to power's being at work in their valuations, both in their will to truth, which aims at knowledge of the world and of themselves, and also in the speech of good and evil, which they address to the unwise ones. The

77. The *will to truth* appears four times in *Thus Spoke Zarathustra*. Zarathustra is the first to use the term (II, 2, 9); life, the last (II, 12, 32). In contrast to the first and fourth usages, in the second and third the "will to truth" appears in quotation marks, when the "famous wise ones" (II, 8, 6) and the "wisest ones" (II, 12, 1) make use of it without being aware of the *will to power's* effect. – The sixth and seventh mentions of *will to power* in II, 12 are found in the last two verses of life's speech: "Only where life is, there too is will: but not will to life, rather—thus I teach you—will to power! / Much is esteemed by the living more highly than life itself; yet out of this very esteeming speaks—the will to power!" II, 12, 35–36 (149). – Cf. Pp. 54–56 and Exodus 3:14 with 33:19.

enlightenment's yield for the will to truth, which will be of the greatest importance for the argument's further development, is not mentioned in the resuming verses 37–42, after life's speech. When Zarathustra affirms to the wisest ones that, on the basis of life's teaching, he knows how to solve "even the riddle" of their hearts, he speaks summarily of "values" and of the "words of good and evil" with which the "valuators" exercise force, and of the fact that just this is their "hidden love," love that wants to rule.[78] He illuminates their political role, exposes the necessary limitation of their rule, and stresses the change of "values," a change whose unchangeable principle he has understood. "But a stronger force grows out of your values and a new overcoming: on which shatter egg and eggshell." Since a creator in good and evil must first be an annihilator of "values," the knower concludes that "the highest evil belongs to the highest goodness." Provided that creative goodness is the highest goodness. But this was the assumption that underlay Zarathustra's futurist teaching of the "prologue." After his summary, he requests of the wisest ones in the seventh and final direct address: "Let us at least talk of this, you wisest ones, even if it is bad. Silence is worse; all truths that are kept silent become poisonous." Was everything Zarathustra propounded to them perhaps not unheard of for the wisest ones? Were they, or most of them, quite familiar with the necessary change of "values"? Did Zarathustra say nothing new to them when he proclaimed: "Verily, I say to you: good and evil that would be permanent—this does not exist!" Did they merely not talk about it? Did they veil their insight under edifying teachings? And did they have to accept, because their doctrines became independent of them, that eventually some of them believed in a moral world order? While others sought refuge from the truth, which they held to be deadly, in an artists' metaphysics?[79] The last word pertains to the noble addressees: "And so let everything shatter that can shatter on our truths! Many a house is still to be built!"[80]

When Zarathustra exposes the will to power that is effective in the will to truth, he indicates to the wisest ones the necessity of turning the will to power against itself. And when he has life propound the teaching of the will to power as a teaching of self-overcoming, he assures the knower that his will to get over and beyond the will to power designates its highest possibility. Both times the will to power is not the last word. From the beginning,

78. Cf. I, 15, 19 (75), and see Pp. 28–29.

79. Cf. *On the Advantage and Disadvantage of History for Life* 9, 7 (*KSA* 1, p. 319) and *The Birth of Tragedy*, Attempt at a Self-Critique, 2, 5, and 7 (*KSA* 1, pp. 13, 17, 21).

80. II, 12, 1–11; 12–26; 27–36; 37–42; 43–44 (146–49).

the concept serves the critique and self-knowledge of the philosopher. The critical intention is underlined by the speech that immediately follows the presentation of the doctrine and completes the triad on the will in the center of the Second Part: At the end of II, 11 Zarathustra celebrates his *invulnerable will*. In II, 12 he directs the eye to the *will to power in the will to truth*. And in II, 13 he demands the *unharnessed will*. "On the Exalted Ones" (II, 13) speaks about the "exalted ones" who return from the "forest of knowledge" with chests swollen and breath held, the "solemn ones" who exhibit their quarry of "ugly truths" with satisfaction, the "penitents in spirit" who count their cruelty toward themselves as moral merit. Zarathustra subjects the hunters, who are nothing but honest,* and the heroes of knowledge, who are only ever serious, to critique. From the highest perspective, from the vantage point of serene cheerfulness and in the name of relaxed beauty, he levels a critique of the seriousness and the tenseness that he had previously recommended to and demanded of the creators.[81] The critique weighs all the more heavily, as in probity or cruelty toward oneself the will to power confronts that very will to power that transforms reality according to one's own prejudices, wishes, and habits, and thus misses the truth. Far from praising the hero for his hard fight or once again touting the will's liberating force to him, Zarathustra admonishes him that he must learn laughter and beauty. More: "His hero-will too he must still unlearn: an elevated one shall he be and not merely an exalted one:—the ether itself should elevate him, the will-less one!" The will to power is not the solution, but the core of the problem for the philosopher. "Unwinnable is the beautiful to any violent will. / A little more, a little less: precisely that is much here, here that is the most. / To stand with relaxed muscles and unharnessed will: that is what is most difficult for you all, you exalted ones!" *To stand*, not kneel before the world, to pause before it *with unharnessed will*, without the will to power's remaining hitched up for cruelty toward oneself—which for the "penitent in spirit" is not understood as a means, but elevated into an end—this is the demand of self-overcoming that Zarathustra discloses to the hero of knowledge. If he wants to reach what is highest, he must become the over-hero. The literal, and not only literal, last word of the triad on the will is the "over-hero."[82]

81. "From the fight with wild animals he came home: but out of his seriousness there yet peers a wild animal—one not overcome! / Like a tiger that wants to spring he still stands there; but I do not like these tense souls, my taste is unfavorable to all these withdrawn ones" II, 13, 7–8 (150).

82. II, 13, 3–8; 18–27; 35 (150–52); cf. II, 12, 6 (146). The *over-hero* appears just this one time in the entire book.

After the ascent into the highest heights and a sequence of six speeches in which the addressees of his futurist teaching were, with one exception, approached only in passing, in the next three speeches Zarathustra returns as a creator speaking to creators. The overarching theme of the two middle groups of five is further illuminated by the contrasting critiques of paralyzing historicism, of the idea of pure knowledge, and of idle scholarship. "On the Land of Education" (II, 14) begins with the exclamation: "Too far did I fly into the future," and ends with the promise: "To my children I want to make good for being the child of my fathers: and to all the future—for *this* present!" The futurist teaching is rooted in the critique of the present, from which it sets itself apart and pushes itself off. Zarathustra draws on the "prologue," in which he associated his contemporaries' lack of will to self-distinction with their pride in education. As the hard core of this education, he now identifies historicism, which manifests itself in a hopeless eclecticism and a barren view of reality. Zarathustra reproaches the "present ones," to whom he refers six times in direct address, for being "motley-sprinkled," without their own form and without their own life. "Out of colors you seem to be baked and pasted slips of paper. / All times and peoples peek out motley from your veils; all customs and beliefs speak out motley from your gestures." Their belief that they are in the know regarding the historical conditionedness and impermanence of all things causes them to sink down into mere shadows of the past. And their belief that they manage "without belief or superstition" makes them unreceptive to the teaching of the overman, which builds on the belief of being supposed to create for the first time, and of being able to create at last, the "meaning of the earth." Zarathustra sums up the "present ones'" reality in Mephistopheles's word: "Everything deserves to perish."[83] — The critique of historicism in II, 14, to which the "Tomb-Song" points forward with a repulsive "owl-monster" that Zarathustra encountered in his younger years, has in common with the critique of the scholars in II, 16 that in both cases Zarathustra speaks from his own experience. He was a scholar, but he is one no longer, and when he was one, he was more than a mere scholar. He never remained "trained for knowing as if for nut cracking." Nor did he ever want "to be in all things a mere spectator." The two chapters meet up in the

83. II, 14, 1; 5–15; 18–24; 33–35 (153–55). Prologue, 5, 3–5 and 23 (19–20). "You are barren: *that* is why you lack belief. But whoever had to create also always had his prophetic dreams and astral signs—and believed in belief!—/ Half-open gates you are, at which gravediggers wait. And this is *your* reality: 'Everything deserves to perish'" II, 14, 22–23 (154). – Verse 23, the peak of the critique of historicism in the speech "On the Land of Education," gives a hint as to whom the gravediggers—who made their appearance as the only group of persons in the Prologue, apart from the people (8, 2)—stood for.

main points of the critique: life's barrenness and lack of unity. In the middle of the speech "On the Scholars," Zarathustra succinctly expresses the decisive difference that separates the scholars from the philosopher as well as from the prophet: "what does *my* simplicity want with their multiplicity!" For the philosopher this means: One passion, the passion of knowledge, One ruling thought, the self-imposed task, One life.[84] — All three chapters are linked by the emphasis on creative force. With his demand for the over-hero who knows how to unharness the will to power and, in contemplating the world from the highest perspective, reaches the affirmation of the whole, Zarathustra had rushed too far ahead. "On Immaculate Knowledge" (II, 15) supplies the critique of a misunderstood *vita contemplativa*, and in the center of the central speech of the third group of five we again encounter the hero, in the form of an appeal to the spirit of heroism: "Where is beauty? Where I *must want* with all my will; where I want to love and go under, so that an image might not remain merely an image. / Loving and going-under: that has rhymed for eternities. Will to love: that is being willing also for death. Thus I talk to you cowards!" The beauty of which Zarathustra speaks in II, 15 is the beauty of the noble, not the beauty of the perfect, which he pointed out to the "exalted ones" in II, 13. In contrast to those who are nothing but honest in II, 13, he criticizes the "pure-knowers," if not in the name of morality, yet still with a moral gesture. He attacks them as "hypocrites," "lechers" and "habitual liars," refers to their "shame" and their "bad conscience," and accuses them of slandering desire because they lacked "innocence in desire." The matter at issue is the rejection of a moral understanding of the *vita contemplativa* as disinterested and selfless, free from desire and raised above the earthly. Zarathustra has the "pure-knower" say: "And to me the *immaculate* knowledge of all things would mean that I want nothing from things: except that I may lie there before them like a mirror with a hundred eyes." What is at stake in "On Immaculate Knowledge" is the defense of the passion of knowledge, which captures and determines the philosopher's *whole life*. In accordance with this, in the last seven verses of the chapter Zarathustra propounds a modified conception of the "solar love" that he has used for interpreting his own love since the first speech. He now ascribes "innocence and creator's desire" to the sun: "It wants to suck at the sea and drink its depths up to itself in the heights." The "sun's thirst" is answered by the "desire of the sea," which wants to become air and light. Zarathustra affirms his desire and professes his confidence that to the taking giving there will correspond a giving taking: "Verily, like the sun I

84. II, 16, 6–10; 14; 21; 26 (160–62). II, 11, 21 (143–44).

love life and all deep seas. / And this is what knowledge means *to me*: all that is deep shall rise up—to my heights!"[85]

The speech "On the Poets," the seventeenth chapter of the Second Part of *Thus Spoke Zarathustra*, is a conclusion and a prelude. After the critique of the famous wise one, who remains subservient to the people; of the hero of knowledge, who wants to be nothing but honest; of the self-forgetting observer, who imagines himself to be a pure mirror of the world; and of the manifoldly fragmented scholar, who does not know how to risk his life for One thing or turn it toward One thing, the final chapter of the two groups of five whose subject is the philosopher (II, 8–12 and II, 13–17) marks the end of the series of contrasts with the critique of the poet. But since Zarathustra propounds the critique of the poet as a self-critique, the speech at the same time indicates the beginning of the destruction of the teaching that Zarathustra has proclaimed as a poet and prophet. "On the Poets" contains the first encounter with a single disciple since the speech "On the Tree on the Mountain." And, like the dialogue in I, 8 with the youth who needed to be addressed nobly, the conversation in II, 17 with the unspecified disciple, who can stand for the disciples as such, signifies a turning point in the action.[86] Zarathustra opens the conversation with a challenging statement about the spirit, which, in the fifth of the ten chapters, had figured as the decisive concept of the will to power of the "wisest ones" and their representations: Now that he knows the body better, the spirit is to him "only as it were spirit," and what—like the spirit—is called the "permanent" is "also only a parable." The disciple shows no particular interest in the spirit. However, he recalls having heard the like from Zarathustra "once before." This is true at least of the statement's conclusion. Indeed, the maxim on the "permanent" from the speech "Upon the Blessed Isles" is so present to him that he is able to reproduce its continuation almost word for word: "at the time you added: 'but the poets lie too much.'" The question that the disciple adds—"Yet why did you say that the poets lie too much?"—is harshly rejected by Zarathustra. He does not belong to those "whom one may ask about their Why." The impression suggested by Zarathustra's reaction, that he refuses to provide information about his reasons because he expects an unquestioning acceptance of his proclamation, expects belief or obedience, turns out to be unfounded as quickly as Zarathustra's

85. II, 16, 8–12; 15–17; 19–20; 22–25; 33–39 (156–59). Cf. Prologue, 1, 2–11 (11–12); II, 9, 4–10; 19–25 (136–38); see Pp. 11–12 and 52–54.

86. See Pp. 24–26. – The disciples were last mentioned in II, 10, 1 (139) and before that in II, 4, 1 (117), the only two mentions of Zarathustra's disciples in the Second Part before II, 17 (cf. Pp. 40–42).

statement to the disciple—that it would overexert his memory to carry the reasons for his judgment with him, especially as it was "long ago" that he "experienced" them—proves to be untrue. The word from the prologue, which the disciple had memorized, concerned nothing less than the "conjecture" of God, and no philosopher will forget the reasons that he "experienced" in the confrontation with a question of existential concern to him, or that are associated most closely with his answer to this question. He will instead "carry" them "with him" to such an extent that he will be able to give himself an account of them day and night. Zarathustra attempts to render the disciple sufficiently unsure as to point him toward the movement of thought: "Yet what did Zarathustra once say to you? That the poets lie too much?—But Zarathustra too is a poet. / Do you now believe that he spoke the truth here? Why do you believe this?" To Zarathustra's question regarding the reasons, the disciple answers with the profession: "I believe in Zarathustra." Zarathustra shakes his head. He is still speaking to believers. Not only the political, but also the pedagogical hopes that he expressed in the farewell speech at the end of the First Part, have remained unfulfilled. He is getting nowhere.[87] "Belief does not make me blessed," affirms the Counter-Jesus, "especially not belief in me." After the warning to the disciples—"Perhaps he has deceived you"—has faded away without having the desired effect, he now sharpens the tone: "But supposing someone said in all seriousness that the poets lie too much: he would be right—*we* do lie too much." No more Perhaps. Zarathustra presses ahead decisively with the weaning from belief in him. In two rounds, on which he spends two-thirds of the speech, he demonstrates that he has the reasons for his judgment on hand. The first round of the critique of the poets leads to the exclamation: "all Gods are poets' parable, poets' swindle!" In a comprehensible compression, Zarathustra repeats what he already taught in his first appearance in the town of "the Motley Cow," with the difference that at that time the *teacher of the overman* did not group himself among the poets.[88] The repetition prepares the dramatic peak in the chapter's central verse:

87. In the center of the last part of the farewell speech Zarathustra had called out to his disciples: "You say you believe in Zarathustra? But what does Zarathustra matter? You are my believers: but what do all believers matter? / You had not yet sought yourselves: then you found me. Thus do all believers; that is why all belief amounts to so little" I, 22.3, 7–8 (101).

88. In "On the Backworldsmen" Zarathustra reported that "once," before his retreat into solitude, "like all backworldsmen," he cast his "delusion beyond man" and as a creator created, as a poet poetized, a God: "Ah, you brothers, this God I created was man's-work and -madness, *like all Gods*!" I, 3, 7 (35), my emphasis. "There have always been many a sick people among those *who poetize and are thirsty for God*; furiously they hate the knower, and that youngest of the virtues which is called: probity" I, 3, 28 (37), my emphasis.

"Verily, it draws us ever upward—namely to the realm of the clouds: upon these we place our motley brood and then call them Gods and overmen." To make certain that the unveiling of the "poets' swindle" reaches the disciple, Zarathustra immediately adds: "For they are just light enough for these chairs!—*all these Gods and overmen*." And at the end of the self-critique, he does not neglect to indicate a break, surfeit, and dissatisfaction. "Ah, how weary I am of the poets!"[89] The crisis Zarathustra provokes with the undermining of his original teaching is noted laconically by the narrator. The disciple is angry with Zarathustra, and both keep silent. Only once before, and never again, do we learn about a disciple's, or the disciples', being angry with Zarathustra. There, Zarathustra is referring to the reaction sparked among the disciples by his teaching that there is no "reward- and pay-master" for their virtue. In one case it concerns the providential God; in the other it is a matter of the meaning-giving overman. In both, Zarathustra reaps the disciples' anger because he takes away the authority from which they expect a foothold, or because he denies the salvation in which they place their hope and which is supposed to lie outside themselves.[90] — The second round of the critique of the poets above all serves the separation of the poet from the philosopher. It is no longer addressed to the disciple, who remains mute, but instead turns toward future things and people. Zarathustra looks back at the poets. Instead of "we" and "us," he now speaks of "they" and "them." Even the first round's last word, "how weary I am of the poets," belongs to the past: "I became weary of the poets, the old and the new: Superficial are they all to me and shallow seas." The crux concerns reasons and reflection, the very things at which the testing of the disciple in the previous conversation had aimed. "They did not think sufficiently into the depths: therefore their feeling never sank down to the grounds. / A bit of lust and a bit of boredom: that has so far been their best reflection." That the poets do not actually think into the depths is determinative for Zarathustra's judgment. Everything else follows from this: That they are "not sufficiently cleanly" and are eager for spectators, that they are ruled by their vanity and primp heaven and earth, or that they fall victim to self-intoxication and believe that when they feel tender emotions,

89. II, 17, 23–24 and 25 (164), my emphasis. The two mentions of *overmen* in the center of the chapter "On the Poets" are the only usages of the plural form in *Thus Spoke Zarathustra*. – Concerning the overmen before the gospel of Zarathustra, consider *The Gay Science* 143 (*KSA* 3, pp. 490–91).

90. "When Zarathustra spoke thus, his disciple was angry with him, but he kept silent. And Zarathustra too kept silent; and his eye had turned inward, as if looking into far distances" II, 17, 26 (165). "And now you are angry with me for teaching that there is no reward- and pay-master?" II, 5, 6 (120); cf. II, 5, 39 (123).

"nature herself is in love with them." Their will goes to the surface, to appearance, to deception. Because their spirit lacks the foothold that would allow them to come to rest in themselves, Zarathustra sees those "penitents in spirit" who want to be nothing but honest, and consider themselves exalted because they have turned cruelty toward themselves into a moral duty, as growing ultimately from the poets. Zarathustra concludes the critique of the poet by looking out toward the same "penitent in spirit" with whose critique he began the last group of five on the philosopher.[91] The philosopher should be mistaken for neither the one nor the other. Which does not mean that he may dispense with probity. Or that he should not make use of poetry. Just as for the Socrates of the *Republic*, who banishes the poets from the city and at the end speaks as a poet himself, for Zarathustra, it is obviously first and foremost a matter of ascertaining rank-order. Two, not One.[92]

The crisis of Zarathustra's teaching is the central theme of the Second Part's fourth group of five. Because the crisis manifests itself in Zarathustra's relationship to the disciples, the action of the chapters that follow the speech "On the Poets" is of particular importance, and the narrator's interventions have a weight that they have not had since the Prologue. In other words: after Nietzsche had Zarathustra level the most thorough critique of the type of the poet, he makes the most conspicuous use of the means of poetry. "On Great Events" (II, 18) presents Zarathustra's attempt to clue the disciples in on his view of revolution with the fantastical narrative of the "conversation with the fire-dog." The narrator prefaces Zarathustra's narrative, which comprises twenty-nine of the forty-two verses, with a story that is no less fantastical. It is set on an island on which "a fire-mountain constantly smokes," and on which "the people" believes a gate to the underworld or the entrance to hell is to be found. "Toward the hour of midday," the company of a ship that had anchored there because the crew had wanted to shoot rabbits on the island believed they heard a voice that said clearly: "it is time! It is high time!" And they believed they saw Zarathustra flying "like a shadow" in the direction of the fire-mountain. We can first of all take from the story of the sailors, of whose origin we learn nothing, the fact that the people well beyond the blessed isles knows and loves Zarathustra, "as the people loves: that is, with

91. II, 17, 28–30; 32; 45 (165–66) and II, 17, 18–22 (164). II, 13, 3 and 13 (150–51); cf. Footnote 88. – Through significant references and verbatim borrowings in II, 17, Zarathustra invokes the following ancient and modern poets, inter alia: Homer (verse 12, assuming that Nietzsche is telling the truth in *The Gay Science* 84) and Aristophanes (23), Mark and Matthew (11 and 35), Shakespeare (21), and Goethe (1, 16, 22, 23, and 25; cf. II, 2, 18).

92. II, 17, 1–12; 13–25; 26; 27–42; 43–45 (163–66).

love and awe together in equal parts." Besides this, the narrator makes visible to us how love and awe are able, out of the metaphors that Zarathustra used in his speeches—from the great midday, to flying, to the shadow of the overman—to achieve the realia of a miraculous account that transports the prophet from the Orient into the realm of the supernatural. Even the call, "it is time!" which issues from the heights, draws on a speech of Zarathustra's, and indeed on the most famous of all his speeches, "which is also called 'the prologue.'"[93] The narrator continues with the parody: At the time when the seamen were marveling at the flying Zarathustra above the "fire-island," the rumor that Zarathustra had disappeared in the night was causing restlessness on the blessed isles; "but three days later the sailors' story added to this restlessness—and now all the people were saying that the devil had taken Zarathustra away." The disciples did not believe in the descent into hell. They laughed at the people's gossip, yet "in the ground of their souls they all were full of concern and longing: thus their joy was great when on the fifth day Zarathustra appeared among them." Zarathustra narrates to the disciples that he had gone over the sea to fathom the secret of the "fire-dog," and that he had indeed "seen the naked truth." The truth that Zarathustra seeks to make accessible to the disciples with his strange account is that around revolution, as around the state, which "wants absolutely to be the most important animal on earth," there is admittedly "a lot of bellowing and smoke," but that "great events" are not to be expected of either revolution or the state. "The greatest events—those are not our loudest, but our stillest hours. / Not around the inventors of new noise: around the inventors of new values the world revolves; *inaudibly* it revolves." At the end of the parable, Zarathustra underlines the message for the disciples by opposing the ash- and smoke-spewing fire-dog to "another fire-dog," whose breath "exhales gold." Zarathustra's counter-revolution claims "really" to speak "out of the heart of the earth." From it, it wants to recover not only the gold growing in secret, as did Hölderlin's Hyperion, but the laughter as well.[94] Zarathustra's vision of a counter-revolution filled with gold and laughter does not get through to the disciples any more than his word on the stillest hour reaches them. They are barely listening to him. Too great is "their desire to tell him of the sailors, the rabbits, and the flying man." The people's small events completely captivate them. Zarathustra

93. II, 18, 1–3 (167). See I, 7, 26 (50); I, 22.3, 11–14 (102); II, 2, 34 (112); Prologue, 5, 7 (19), as well as 26 (20). – II, 18, 1 is the first time since the heading of II, 2 that the blessed isles are mentioned, which here are called "Zarathustra's blessed isles."

94. II, 18, 4–6; 7–35 (168–70). On II, 18, 17–18, cf. I, 12, 16 (66). On II, 18, 31–34, see I, 22.1, 2–9, and 25 (97–99), I, 7, 10–13, and 22–26 (48–50), as well as Pp. 24, 26, 33–37.

again shakes his head. He asks himself why "the specter" of whom the disciples tell him cried, "it is time!" "*For what* then is it—high time?" The call he once addressed to the people in the market does not cross his mind. It is no longer his call.[95]

Zarathustra's teaching has come a long way from the revolutionary demand that the overman *be* the meaning of the earth to the counter-revolutionary confidence that the heart of the earth *is* gold. The disciples have not come along with it. For them, the futurist doctrine has remained intact. Not in the sense that they would be bringing about the decisive reversal or even undertaking significant steps to prepare it, however, but that they flock to the belief planted by Zarathustra and cling to it unwaveringly. Zarathustra's change, which was indicated by his dissatisfaction with the poets as well as his disdain for great events, has at best angered the disciples, though without unsettling them in a way that would have put them into a fertile restlessness. That is why they are unprepared for the jolt that the apocalyptic prophecy in the chapter "The Soothsayer" (II, 19) triggers in Zarathustra, and why the turn he eventually accomplishes must leave them perplexed. The prophecy comes out of nowhere. It begins, as do seven of the twenty-two chapters of the Revelation of John, with the words "and I saw": "—and I saw a great sadness come over men. The best became weary of their works. / A teaching was issued, a belief went with it: 'All is empty, all is alike, all was!' / And from all the hills it echoed: 'All is empty, all is alike, all was!' " The vision of universal exhaustion, perversion, and futility affects not only the men, but likewise the fruits and fields, all wellsprings, and ultimately the sea, which Zarathustra had deployed as the first image of the overman: " 'Ah, where is there still a sea in which one could drown': thus resounds our lament—out across shallow swamps. / Verily, we have already become too weary to die; now we wake still and live on—in sepulchers!"[96] "Thus," reports the narrator, "Zarathustra heard a soothsayer speak." About place and time, occasion or context of the "prophecy," which strikes like a bolt of lightning, we learn nothing. But instead that it touched Zarathustra's "heart" and "transformed" him. It strikes him so much that he becomes "like those of whom the soothsayer had spoken." What does the prophecy show him that he did not himself see? Was he not long familiar with the historicism that encounters him in it? To say noth-

95. II, 18, 36–42 (170–71). See P. 15.

96. II, 19, 1–9 (172). Prologue, 3, 15–16 (15). "The Soothsayer" is the only chapter that begins with a dash and in the middle of a sentence. The words "And I saw" [*Und ich sahe*] open chapters 5, 6, 10, 14, 15, 20, and 21 of the Revelation of John in Luther's translation. They recur frequently beyond that in the book's twenty-two chapters. See P. 8 with Footnote 7.

ing of the egalitarianism. And had he not opposed his futurist doctrine to precisely that which is commonly called "nihilism"? Why then is he seized by the great sadness and weariness proclaimed by the soothsayer? To his disciples, he speaks of the "long twilight" that threatens. "Ah, how am I to save my light across that!" As in the Second Part's prologue, Zarathustra's concern seems to be for his teaching. Whereas at that time he saw it to be "in danger" because his enemies had distorted its "image," he is now harried by the question of how it is to be able to survive the onrushing world-darkness, should the prophecy prove true. In "The Child with the Mirror" (II, 1) Zarathustra wanted to set out like "a cry and a cheer" for his friends, in order to assist his teaching. Eighteen chapters later, he sees that his disciples remain at the stage of the camel. He has not succeeded in creating companions for himself. But are camels not adequate for carrying the teaching through a time of drought, for preserving it and passing it on? In view of a growing following of disciples who take heart from the teaching, are loyal to it, and know it verbatim, its light should well be savable across this time. Unless what is in question with the salvation of its light is not its transmission, but the teaching itself: its adequacy, its suitability to the task set, its truth.[97] — After the prophecy Zarathustra wanders about restlessly, neither eats nor drinks for three days, loses his "speech," and finally falls into a deep sleep. Unlike the sleep at the end of the Prologue, from which he awoke with the "new truth" that in the future he should speak not to the people but to companions, the sleep this time does not last only a few hours. In "long night watches" the disciples sit around him and worry, until "he should wake and talk again and has convalesced from his tribulation." When he awakens, he addresses his disciples, "as if from a great distance," with the narrative of a dream, and asks them to help him "guess" its meaning. For, whereas he was able effortlessly to interpret the dream in "The Child with the Mirror" and to make it subservient to his desire to resume his teaching activity, he says of the dream he has now dreamed that it is still a riddle to him. Indeed, the enigmatic narrative makes vivid the deep crisis into which the soothsayer has plunged Zarathustra with the word, *all is empty, all is alike, all was*. Zarathustra dreams he has renounced all life and, as a night- and tomb-watchman on the "solitary mountain-castle of death," was guarding glass coffins out of which "life that had been overcome" looks at him. With the "rustiest of all keys," he understands how to open the "creakiest of all gates." He wakes a bird, whose "furious croaking" runs through the long corridors. It is even "more terrible and heart-constricting" when the clamor is again hushed, and he sits alone in "treacherous silence." Finally, three knocks

97. II, 19, 10–12 (172–73). II, 1, 4–10; 14; 22 (105–7).

strike the gate "like thundering." Zarathustra calls "Alpa!" and "Who is carrying his ashes to the mountain?" three times. He cannot open the gate with his key until "a roaring wind" tears its wings asunder and throws a black coffin at him, which bursts open and spews out a "thousandfold laughter." From "a thousand grimaces" it laughs and sneers and roars against Zarathustra. "Dreadfully frightened was I of this: it threw me down. And I cried out in horror, like I had never cried before." While Zarathustra does not yet know how to interpret the dream from which his own cry woke him, "the disciple he loved most" is immediately ready with an interpretation. He takes Zarathustra by the hand and assures him, himself, and the other disciples of the teaching's brilliant victory. To interpret the dream along the lines of the teaching, however, the disciple must make a transposition. Life supplies him with the key: "Your life itself interprets this dream for us, O Zarathustra!" Zarathustra is not the night- and tomb-watchman who renounced all life, but, on the contrary, the wind that tears open the gates of the "castles of death," and the coffin by which life enters into "all burial chambers." His laughter triumphs over the terrors of death. "And even when the long twilight comes and the weariness of death, you will not set in our sky, you advocate of life!" Zarathustra is the bringer of light, the mighty savior, the confidence of his disciples: "Now children's laughter will ever well up from coffins; now a strong wind will ever come victoriously to all weariness of death: of this you yourself are our guarantor and soothsayer!" The disciple explains that Zarathustra dreamed his "heaviest dream" by assuming that Zarathustra dreamed the dream of his enemies, who, once they wake up, will come to him and increase his flock of disciples. The Counter-Jesus seems to have arrived at the peak of his effectiveness. His going-under is overcome in the disciples' faith. For them he is the way, the truth, and the life.[98] — Does the teaching put the disciple in a position to understand the master better than he understood himself? Because with the interpretation of Zarathustra's "heaviest dream," the understanding of the crisis set off by the soothsayer's prophecy is likewise in question. Did Zarathustra not know that he is the true counter-soothsayer and that the prophecy is not capable of harming his teaching? Or is there, in the interpretation propounded by the beloved disciple, "much fife and drum," meant to drown out the circle's concern and give courage to all, master and disciples alike? Zarathustra looks at his disciples and examines their faces. But "still" he does not recognize them. When they set him "on his feet," "all at once his eye" is transformed; he comprehends "everything that had happened," and strokes his beard. Zarathustra comprehends what the crisis of the

98. II, 19, 13–14; 15–32; 33–43 (173–75). Cf. II, 11, 38 (145). See John 13:23 and 20:2.

teaching is all about, how the dream is to be interpreted, and who those surrounding him are. The crisis lies behind him. He requests that the disciples see to a good communal meal. The soothsayer is to be at his side, for he "still wants to show him a sea in which he can drown." Now that he has "recognized" them, he no longer addresses the disciples with "you friends," but as "my disciples." It is the first time in the Second Part and the third and final time in the book that he calls them "my disciples." Finally, he gazes long into the face of the disciple who interpreted the dream and, in doing so, shakes his head. Three times, in three successive chapters, the disciples have proven to be believers. Three times they have fallen back upon their belief in Zarathustra. Three times Zarathustra shakes his head. Even the beloved disciple will not be in a position to assist the teaching with reasons and to amend it so that it can outlast the twilight. Far from being able to recognize the futurist doctrine's birth defect, he shows himself unreceptive to the soothsayer's verdict *all was!* which indicates its future.[99]

All Zarathustra's paths lead to the speech "On Redemption" (II, 20). All expectations on the prophet enter into it. All questions to the philosopher are condensed in it. All strands of the action are linked up and resolved in one speech, which breaks the work into two unequal halves. It counts among the chapter's special features that we hear Zarathustra speaking to the people, to the disciples, and to himself, and that we are specifically made aware of the different approaches to the addressees, should we not have been paying attention to it up till now.[100] Zarathustra speaks to the people, not because he has given up the resolution no longer to address his speech to the people, but because "the cripples and beggars" surround him, as, according to the old Gospels, they surrounded Jesus when they recognized him with his disciples. As Zarathustra is going "across the great bridge one day," a "hunchback" steps up to him and says: "Behold, Zarathustra! The people too learns from you and is gaining belief in your teaching: but for them to believe you completely,

99. II, 19, 44–47 (175–76). Zarathustra shakes his head three times: II, 17, 10; II, 18, 40; II, 19, 47. In II, 19 he uses two forms of address: in verse 15 "you friends"; in verse 45 "my disciples." He had previously used the form of address "my disciples" only in the First Part's farewell speech: I, 22.1, 5 and I, 22.3, 2. *Disciple(s)* occurs twenty-seven times in *Thus Spoke Zarathustra*. Twenty-six times the term refers to Zarathustra's disciples; once, to the disciples of Jesus.

100. "On Redemption" is the Second Part's longest chapter and the middle of the final group of five. Besides II, 19 before and II, 22 after it, it is the only chapter of the Second Part to end neither with "Thus spoke Zarathustra" nor with "Thus sang Zarathustra." After I, 15 (once) and II, 12 (seven times), it is the third and final chapter of the book in which the *will to power* occurs (once); one of two, along with II, 13, in which the *unharnessed will* is mentioned (once each); and the only one in which the *spirit of revenge* makes its appearance (twice).

One thing is still needed—you must first persuade us cripples!" Zarathustra meets believers on every side. The people, however, unlike the disciples, does not content itself with metaphors and parables. To grasp belief, it wants to hear of deeds. Its love and awe desire miracles: The cripples would let themselves be "persuaded" if the prophet took from them the infirmities from which they suffer, if his teaching proved its truth by remaking the world, if the overman meant redemption for all. Whom is Zarathustra able to redeem after he has gone "across the great bridge"? The people? the disciples? himself? He spurns the desire to testify to his glory through miracles. "If one takes the hunch away from the hunchback, one thereby takes away his spirit—thus the people teaches." Zarathustra will not make the crooked to be straight, the lame to walk, the blind to see. He is no miracle-healer, no miracle-doer, no miracle-proclaimer. The appeal to what the people teaches—"why should Zarathustra not also learn from the people, if the people learns from Zarathustra?"—seems in all this to be no more than a rhetorical evasion. In fact, however, Zarathustra's wisdom will have to prove that it knows how to recover the reason that lies enclosed in the teaching of the non-wise: *There is some good in everything*. But first he pursues a course that leads directly to the futurist teaching's smoldering core. He responds to the cripples' lament over their infirmities with the lament over "inverse cripples," whose infirmities the people considers to be marks of greatness and genius, men "with too little of everything and too much of One thing." Zarathustra professes that cripples in the ordinary sense are to him "the least of it." What exasperates him, what fills him with revulsion, are the aberrations, onesidednesses, dismemberments, the patchwork that does not integrate into any meaningful whole. The people knows well about cripples in the ordinary sense. It does not know well about "inverse cripples," because it lacks the idea of what man in the best case can and should be.[101] From the people Zarathustra turns "with deep *Unmut*"† to the disciples: "Verily, my friends, I walk among men as if [*wie*] among the fragments and limbs of men." Zarathustra's anger applies not only to the men of the present, but to those of the past alike. Whether he looks around himself or backward, his eye "always finds the same thing: fragments and limbs and gruesome accidents—but no men!" Zarathustra draws on the diagnosis he made of mankind in the center of the First Part's farewell speech, which was supposed to justify the therapy of the futurist teaching: "Still we fight step by step with the giant Accident, and over the whole of mankind there has so far prevailed only nonsense, senselessness." But only now does he express what

101. II, 20, 1–6 (177–78). Cf. Matthew 11:5 and 15:30–31. On *bridge*, see Prologue, 4, 4; 11; 19 (16–17); I, 4, 22 (41); I, 5, 18 (43); I, 11, 39 (64); II, 7, 7 (128).

the verdict on mankind's history, the displacement of all meaning into the future, has as a consequence: There has so far been no man, and there will be no man, as long as the all-important reversal, the consciously brought about great midday, the hoped-for future event, is yet to come. Zarathustra goes even further. He confesses something he has not confessed in any of the previous forty-one chapters, to say nothing of the Prologue: "The now and the formerly on earth—ah! my friends—that is what is most unbearable for *me*; and I would not know how to live if I were not also a seer of that which must come." In the speech to the sun with which the book began, Zarathustra had come to the understanding that an overflow of wisdom induced him to return from solitude to men. He became a prophet out of love for man, a love that had to express itself as a demand from men and which he wanted to understand as an expression of fullness. In the "Night-Song," he convinced himself that even a God's love is to be grasped in terms of a deficiency. And now he admits in almost as many words that the prophet's love is based on a deep dissatisfaction with men, with the world as it is, and with himself. Zarathustra did not know how to live without becoming a prophet. The world seemed unbearable to him without the prospect of re-creating it. Everything, the present and the past, he held to be in need of salvation by the future. "A seer, a willer, a creator, a future himself and a bridge to the future—and ah, also as it were a cripple at this bridge: all this is Zarathustra."[102] As a prophet who wills salvation and creates meaning, Zarathustra already belongs to the future to which he is a bridge for others. But, with the tense future-directedness of his willing, his creating, his being, he himself is still—here the speech's radical turn sets in—"as it were" a cripple. The diagnosis made by the physician shows that the physician is not someone who has convalesced. His orientation toward the future proves to be dependence on the future, on the imaginary. The redemption Zarathustra promises transforms all now and formerly on earth into a realm of the unredeemed, Zarathustra included. The futurist teaching is rooted in indignation over reality. With the nerve of the teaching laid bare, the question concerning the teacher becomes acute: *Who to us is Zarathustra?* Zarathustra poses it for the disciples, who remain silent. He had been preparing the question since the speeches "On the Rabble" (II, 6) and

102. II, 20, 7–12 (178–79); I, 22.2, 8 (100). Zarathustra continues in verse 13: "'And you too often asked yourselves: 'who to us is Zarathustra? What shall we call him?' And like me you gave yourselves questions in response." Seven pairs of questions follow in verses 14 and 15. The first pair reads: "Is he a promiser? Or a fulfiller?"; the last: "Someone good? Or someone evil?" In the middle stands the pair, "A physician? Or someone who has convalesced?" which in a draft had initially stood at the end of the series. It displaced "Is he a poet? Or someone truthful?" from the central position that this pair occupied in the draft. Cf. Matthew 16:13–20.

"On the Tarantulas" (II, 7), when he drew attention to the role of *disgust*, which he claimed to have overcome, and of *revenge*, which he characterized as a serious temptation. Then he made use of ten speeches and songs for a thorough self-questioning and self-clarification, whose yield first put him in a position to accomplish the turn that comes to light in "On Redemption." In the last of these speeches, he incurred the anger of a believer in Zarathustra when he undermined the teaching of the overman by providing a glimpse into the poet's workshop, in which it originates. After having placed the questions "Is he a poet? Or someone truthful?" in the disciples' mouths, Zarathustra emphasizes the poet's share in the futurist teaching in four summarizing verses at the end of his look back. In verse 16 he takes up the statement with which he began the speech to the disciples eight verses before: "I walk among men as [*als*] among the fragments of the future: that future which I envision." He replaces the *as if* [*wie*] of verse 8 with an *as* [*als*] and thus makes use of the subtle distinction that he introduced in the Second Part's first teaching discourse in order to amend a "mocking-speech": The poet and prophet sees men *as* fragments of a future that he imagines. The futurist teaching *makes* them into fragments of the yet-to-be-created whole. Verse 17 reiterates the all-important significance of the salvific deed and calls to mind the words on the "poets' swindle": "And this is all my poetizing and striving, that I poetize and carry together into One what is fragment and riddle and gruesome accident." Verse 18 confirms and highlights "what is most unbearable" as the mission's actual driving force: "And how could I bear it to be man if man were not also poet and riddle-guesser and the redeemer of accident." Finally, verse 19 marks the point at which the poet-prophet's verdict must meet the verdict of the soothsayer, and the futurist teaching's powerlessness becomes obvious: "To redeem those of the past and to re-create all 'It was' into a 'Thus I willed it!'—that alone would I call redemption!" The attempt to re-create the past through a late giving of meaning and to redeem all that was through a future event becomes aware of its necessary failure when met with the apocalyptic prophecy, because the event burdened with the redemption is incapable of asserting its out-standing position in time against all *It was*, instead falling victim itself to the soothsayer's *all was!*[103]

When Zarathustra came to his senses after his "heaviest dream" and comprehended "everything that had happened," he recognized, along with the futurist teaching's powerlessness, its falsity. His critique of the will to power at

103. II, 20, 13–19 (179); consider Pp. 46–49. II, 3, 1–5 (113); see P. 44. On verses 11–12, cf. II, 6, 11–13 and 17, and see Pp. 47–48 with Footnote 69. On verse 17, cf. II, 17, 22–25, and Genesis 6:5–7.

work in the will to truth allowed him to determine the evasive movement to which his own will to power had recourse in the face of its powerlessness before the *It was*: What eluded the will's direct access was subjected to it indirectly, distorted in perception, reduced in valuation. With a view to this evasive movement of the will to power, in the second half of the speech "On Redemption," Zarathustra will speak of the *spirit of revenge*. It is the greatest danger for the philosopher, because it does not allow the will to truth to reach its goal. The futurist teaching takes revenge on the *It was*, against which its power fails, by consigning it to nonsense or senselessness and promising salvation for those who do not need salvation. Who but a believer in Zarathustra could believe that Socrates was in need of redemption by Zarathustra? Since Zarathustra knows that he cannot build on believers, he has every reason to change the teaching itself so as to be capable of surviving the prophesied world-darkness. The disciples hear for the first time from Zarathustra that the teacher of the meaning of the earth was "still as it were" a cripple who only knew how to live with the now and formerly in the hope of its future overcoming. But he does not explain the significance of the spirit of revenge to them by using the example of the doctrine he propounded to them earlier. He begins with the lion-wisdom of the will as "liberator and joy-bringer," which he taught them after his second return from solitude, in order now to add, supplementing and in fact changing everything, that the will itself is "still a prisoner" of the *It was*. "Powerless against that which is done," because it is not capable of "breaking" time, the will that wants to create, not observe, is imprisoned in its inaction, "an evil spectator of all that is past." The will turns out to be the opposite of a joy-bringer. "That time does not run backwards, this is its fury; 'that which was'—thus the stone is called, which it cannot roll away." The lion-wisdom culminates in the insight of the will's great perversion: "And so it rolls stones in fury and *Unmut*, and takes revenge on whatever does not feel fury and *Unmut* like itself." Zarathustra states the disastrous inversion in his speech's central verse. That he is speaking there not only about the will in general, but about and to himself, is clear from everything he has said about what was "most unbearable" for him. The narrator further emphasizes the self-critical turn by attributing "deep *Unmut*" to Zarathustra, for the first and only time, immediately before the speech to the disciples.[104]

104. The verse in which Zarathustra speaks twice of *Unmut* and introduces *revenge* into "On Redemption" is the twentieth of thirty-nine verses in his speech to the disciples and the twenty-seventh of the chapter's fifty-three verses. The *Unmut* that the narrator ascribes to Zarathustra in verse 7 is the first use of the term in the whole book. The double usage by Zarathustra in verse 27 is followed by two more, in III, 2.1, 16 (198), and III, 12.19, 4 (261).

Unmut, anger, *thymos*, drives the will to the perversion. "Thus the will, the liberator, became a harmer: and on everything that can suffer it takes revenge for its inability to go backwards. / This, yes this alone is *revenge* itself: the will's ill will toward time and its 'It was.'" The will to power's ill will is ignited by that which precedes the will and against which the will's power fails—by its own nature, down to every necessity, which *was*, before it *wills*. Revenge is the expression of a lack of power, an evasion and diversion by the will, which revolts in vain against necessity. Zarathustra speaks of the "great folly" that dwells in "our" will and which, enhanced into the *spirit of revenge*, has "so far" been "men's best reflection." He elucidates this reflection in a specific expression: "where there was suffering, there punishment was always supposed to be." The revenge of the will that became aware of its powerlessness moralized the world. The suffering that aroused its *Unmut* was construed as punishment and thus subjugated to justice. The place of justice toward the world, toward life, toward the self, which the knower seeks to achieve in the sense of an *adaequatio rei*, is taken by the justice of the moral world order, which is supposed to be ruled by an intention and to guarantee a meaning. The spirit of revenge contrives a moral law to which it subjects the innocence of becoming, or a higher will through which it can establish an order that the will is not capable of creating through its own power. On the pathway Zarathustra shows to the disciples, the spirit of revenge has achieved its goal by distorting willing itself into a punishment and hence reducing life to punishment. What follows from such distortion and reduction he makes visible to his audience in a panopticon of judgments finally "preached" by "madness." He begins with a variation of Mephistopheles's maxim, which he had adduced in characterizing the "present ones'" reality in "On the Land of Education" (II, 14): "Everything perishes, therefore everything deserves to perish!" And he ends with the late teaching of the will's self-redemption from willing to nonwilling, returning him to the present. In the middle of the series, in the third of the five judgments intended to illustrate the justice demanded by the spirit of revenge, he draws on one of the oldest words of the philosophers: "Morally things are ordered according to justice and punishment. Oh where is the redemption from the flow of things and the punishment 'existence'?"[105] As he specifically notes, it was away from such "fable-songs" that Zarathustra wanted to lead the disciples when he taught them that the will is a creator. In

105. In the young Nietzsche's translation, Anaximander's saying reads: "Whence things have their origin, thence they have also to perish, according to necessity; for they must pay penance and be judged for their injustices, according to time's order." *Philosophy in the Tragic Age of the Greeks* 4 (*KSA* 1, p. 818).

light of the completed lion-wisdom, the teaching of the will as a "liberator and joy-bringer" must be advanced by just one decisive step, which liberates the will from *Unmut* against the *It was*. Zarathustra picks up the thread from the end of the speech's first part, when, looking back at the futurist doctrine, he said: "To redeem those of the past and to re-create all 'It was' into a 'Thus I willed it!'—that alone would I call redemption!" The task is now reconceived: "All 'It was' is a fragment, a riddle, a gruesome accident—until the creating will says to it: 'but thus I willed it!" *Re-creating* the "It was," which the futurist teaching claimed to bring about through a meaning-instituting event, is no longer mentioned. Those of the past also no longer have to be redeemed. What is to be redeemed is the will, from its indignation over reality and from its revolt against necessity, from the perceptual distortion of what is and the devaluation of what was. Zarathustra corrects himself following a dash: "— Until the creating will says to it: 'But thus I will it! Thus will I will it!' " The will becomes its own liberator when it can say Yes to becoming as a whole, can affirm what is past as past, what is present as present, presently *and* futurally, because the will wills ahead. All Zarathustra adds are questions that pose themselves to him and of which he can hardly expect an answer from his disciples—eight questions regarding the will: "But has it spoken thus yet? And when does this happen? Has the will been unharnessed yet from its own foolishness?" The third determination from the treatment of the will in the triad II, 11–13, the *unharnessed will*, returns. Just as, for the hero's will in the speech "On The Exalted Ones" (II, 13), the harness of cruelty toward oneself understood as an end had to be removed if it was to ascend to the serenity of the over-hero, the knower's will to power must likewise be unhitched from the harness that makes it incessantly pull and rush and rush and pull further, no matter which paths, detours, or wrong tracks it might happen to end up in during the attempt to break time and compel necessity. The will can only be unharnessed through *insight* into the foolishness that inheres in and misguides it. "Has the will become its own redeemer and joy-bringer yet? Has it unlearned the spirit of revenge and all gnashing of teeth? / And who has taught it reconciliation with time, and something higher than all reconciliation?" The will requires orientation and guidance by insight, which protects it from *Unmut* and prevents it from straying into revenge by *instructing* it to be set right. But Zarathustra demands more than instruction by insight. He demands a teaching that promises "what is higher" than reconciliation with time and necessity. The knowledge of the world as it is appears inadequate to him, because it does not correspond to the direction of the will itself and so does not dispel the danger of a freshly burgeoning *Unmut*. To counter this ill will, either the knowledge must be supported by love, or the will must be

converted to the belief that it is itself the ground of the acceptance of the world as it is, so that the world is in harmony with the direction of the will's willing. Zarathustra pursues the second option. "Something higher than all reconciliation must the will that is will to power will—: yet how does this happen for it? Who would teach it backwards-willing as well?" In the speech's final verse, the will to power, which Zarathustra constantly had in mind, is mentioned by name. But the disciples learn nothing about the *doctrine* that would be suitable for unharnessing the will to power from its foolishness. However, it is clear as day to all the listeners that the deed of him who taught the will backwards-willing would be capable of measuring up to the deed of the redeemer who rolled the stone away from the tomb.[106] — Three times Zarathustra had shaken his head over something his disciples said. Now he looks at them with a "frightened eye," because he has obviously said something that he did not want to say or that has ramifications about which he wants to say nothing. The disciples could ask him about the doctrine that would be capable of teaching backwards-willing to the will to power. Some might conclude, on the basis of the demanded backwards-willing, that Zarathustra requests of them to will not only the ascent leading to the great midday, but also the descent following the great midday. One or another could eventually conceive the thought that the backwards-willing has the meaning for him of redeeming the now and formerly on earth from the neediness for redemption. Yet the disciples remain mute. In fact, since Zarathustra's third head-shaking we have not heard them say anything, nor will we ever hear them say anything further. When Zarathustra finds a way out of the impasse with a joking remark and smooths over the gap opened up by his sudden pause with a laugh, the "hunchback," who has been following with his face covered the speech to the disciples and has evidently been paying attention to every change in the intonation of Zarathustra's voice, returns. "But why," he asks, "does Zarathustra speak otherwise to us than to his disciples?" Zarathustra parodies the answer Jesus gave his disciples, not the people, to a comparable question. "Unto hunchbacks one may well speak hunchbackedly!" He no longer replies to the next question, however, so that the "hunchback," to whom the people ascribes spirit, gets the last word, and "On Redemption" concludes with a question mark, the only chapter to do so: "But why does Zarathustra speak otherwise to his pupils—than to himself?" Here ends the similarity of the redeemers.[107] — After we have heard Zarathustra speak to

106. II, 20, 20–46 (179–81). II, 2, 26 (111). II, 13, 20; 27; 35 (151–52). II, 14, 23 (154). See Pp. 53, 58, 60, 61–62. On II, 20, 26 (180), cf. Luke 24:2.

107. II, 20, 47–53 (181–82); cf. II, 12, 43–44 (149), and see P. 61. Matthew 13:10–17.

the people, to the disciples, and especially to himself, we can conjecture how he interpreted his "heaviest dream," when "everything" became clear to him. The mountain-castle of death may have reminded him of his solitude in the mountains. There he guarded glass coffins out of which life that had been overcome looked at him, because he wanted to redeem those who lived in the past and all "It was." In the rustiest of all keys, with which he unlocked the gate within the castle, he recognized the spirit of revenge that sought to become master of the past. The bird he roused when he pushed open the gate with his future-based giving of meaning croaked at him, "all is empty, all is alike, all was." Next, the silence weighed even more terribly on him, linking him to those whom his doctrine had made needy of redemption. He could not open the gate to the outside, to life, to the world as it is, because his will to power was not unharnessed. The one who knocked three times at the gate was not a future phoenix rising anew from the ashes of self-overcoming. What the roaring wind threw down at his feet was the futurism that falls victim to the "It was." It brought him one more coffin in the castle of death. In the laughter that made Zarathustra cry out as he had never cried before, the fruit of the teaching harried him, mocking his expectations and hopes. But had Zarathustra not already claimed in the First Part to be able to fly and to be over and beyond all tragic plays and tragic seriousnesses? And did he not preface his speeches with the vision of a child that deals playfully with valuations and doctrinal content? How then can Zarathustra have believed in the futurist teaching? Perhaps in this sense: The prophet-philosopher develops a conception he holds to be the result of his nothing-but-gift-giving wisdom, only to learn, by way of the teaching in which he exposes himself to men, that far from flying, he is actually bound to men, whom he loves because or insofar as he wants to change them, finally becoming aware that from the beginning he has been driven by something unbearable, which made him indignant and caused him to plot revenge. Just as in II, 15 he no longer understands the solar love in the sense of an exorbitant fullness, but as a "thirst," in II, 20 he comprehends himself as a "cripple" who does not in truth go about his work playfully, but wants to create out of a previously unacknowledged neediness. The crisis of the teaching promotes his self-knowledge. The non-unharnessed will to power was not a problem for the prophet, but it is a problem for the philosopher. Two, not One.[108]

The duality that does not submit to any unity persists after the peripeteia. Zarathustra expresses it in his own way in the last two speeches he addresses to the disciples. "On Prudence With Regard to Men" (II, 21) emphasizes the

108. II, 19, 17–32 (173–74); see Pp. 71–72. Cf. Pp. 64–65 and 74–76.

"double will" inhering in Zarathustra's heart, and "The Stillest Hour" (II, 22) deploys an inner deliberation that allows the tension between the prophet's mission and the philosopher's path to emerge in an obvious way. Zarathustra explains the double will in regard to the "danger" that his glance "plunges into the heights" and his hand would like to hold on "to the depths": "To man my will fastens itself, with chains I bind myself to man, because I am swept upward to the overman: for thither wills my other will." The overman discussed here—characterizing the natural inclination of Zarathustra's will paradoxically—as Zarathustra's "precipice" is obviously no longer the One goal of mankind in which the species is supposed to overcome itself. He appears, rather, as an option of Zarathustra's that is suitable for moving him away from his love for men, for dissuading him from his demand from men, for putting behind him his teaching addressed to men. After the precipitous glance unleashed by the opening, Zarathustra directs the disciples' attention in the further course of the speech to the "prudence with regard to men" that allowed him to persevere among men, from the first prudence, that of letting himself be deceived by men, to the fourth and final prudence, that of showing himself to them disguised—so that they fail to recognize him and he to recognize himself. Along with this, the overman resumes his status as the programmatic demand. The strong presence of the overman, who appears more frequently in II, 21 than in any chapter after the Prologue,[109] nevertheless does not imply the unbroken resumption of the futurist teaching. Zarathustra will not again elevate the overman into the "meaning of the earth." Nor does he encumber him after II, 20 with the future redemption of all now and formerly through the late re-creating of history. He does not burden him with liberating those of the past from the reign of accident, of nonsense, of senselessness. Zarathustra can hold to the demand of the overman in order to move the will of man such that he would will over and beyond himself, create over and beyond himself, get over and beyond himself, without freighting the teaching with the historical-eschatological expectations that in the crisis proved to be misguided, to be philosophically untenable. That he seeks to translate the overman into nature without such freighting is indicated, for example, by the fact that in II, 21 he holds out to the overman the prospect of a dragon "wor-

109. In II, 21, *overman* occurs six times, the same as in all of the Second Part before the doctrine's undermining in the chapter "On the Poets" (II, 17), in which *overmen* is used twice in the plural. Before II, 21, *overman* in the singular was last mentioned in II, 7, "On the Tarantulas" (once). This was preceded by five mentions in II, 4, "On the Priests" (once) and II, 2, "Upon the Blessed Isles" (four times). The Second Part thus contains six mentions in the singular before and six after the crisis, as well as the only two usages of the plural in the book's four parts.

thy of him," an "over-dragon." The overman, just like man, needs the task that demands all of him in order to become what he can be. But however it may be with the overman as goal for mankind after the chapter "On Redemption," for the philosopher the return of the overman in II, 21 indicates a parallel that underlines the decisive insight: Just as the hero is only able to become an *over-hero* if he succeeds at unharnessing his will, the same applies in the most important case, that the going-over from man to *overman* requires the *unharnessing of the will*: the overcoming of the will's foolishness in wanting to force what it does not befit the will to force.[110] — In the Second Part's farewell speech, Zarathustra does not speak of his double will. Nor does he mention the overman. Instead, he describes himself to the disciples he is leaving as "unsettled, driven away, unwillingly obedient, prepared to go," in the face of a commandment he cannot elude: "Ah, my angry mistress [*Herrin*] wants it thus, she has spoken to me." And he does not neglect to make reference to the First Part's farewell speech, in which the futurist teaching reached its peak: "Yes, once more must Zarathustra go into his solitude: but this time the bear goes back into his cave reluctantly!" The name of the "terrible mistress" who commands him to go away, he tells his disciples, is *my stillest hour*. With the highly unusual name for designating a mistress, he not only circles back, in the fifth speech of the final group of five, to its first speech (II, 18), in which he sought to make accessible to the disciples the fact that the greatest events are "our stillest hours," but moreover intimates, at the end of the Second Part, that, for him, thinking is the greatest event. For Zarathustra's "stillest hour" proves to be his thinking, if indeed we call the inner conversation of the soul with itself that takes place without voice, thinking.[111] The mistress performs a service for Zarathustra which recalls the one performed for Socrates by the daimonion. An authority's commandment makes the rejection, the denial, the refusal, more bearable for those concerned. Appealing to the "terrible mistress" relieves Zarathustra, who is anxious that his disciples' hearts "not harden against the sudden departer." When Zarathustra spoke for the first

110. II, 21, 1–5; 10–11, and 40–41; 31 (183–86). As mentioned, the *unharnessed will* occurs only in II, 13 and II, 20; the *over-hero* is the last word of II, 13; the *overman* first reappears at the beginning of II, 21. Cf. Pp. 61–62 and 76–80. – Interpreters who are convinced that the problem exposed in the chapter "On Redemption" could only be solved by the teaching of the Eternal Return have argued that it is this teaching that demands the overman. But the doctrine of the Eternal Return does not in itself require any overman. It requires believers.

111. II, 18, 17 (169); II, 22, 1–4 (187). Plato, *Sophist* 263e3–5. Ten times Zarathustra says of the other side in his soul's inner conversation: "Then it spoke to me without voice" (once), "Then it spoke to me again without voice" (eight times), "Then it spoke to me again like a whisper" (once): II, 22, 10; 12; 14; 16; 18; 20; 22; 25; 30; 33 (187–89).

time of the "stillest hours," the disciples showed little interest because they were too occupied with narratives of miracles and other matters of faith. Now, he clothes the "stillest hour" that induces him to return to solitude in such garb as to make it capable of appearing to be a great event even to them. Although it is throughout an "it" that speaks "without voice" to an "I," the account Zarathustra gives of the conversation of his soul with itself is suited to arousing the impression in the listeners that it was Zarathustra's discussion with his *mistress*—who actually has two "voices"—on the model of a prophet's conversation with his God. The high density of borrowings from and allusions to words of the Bible reinforces this impression. In the dialogue, the role of urging the fulfillment of the mission falls to the It without Voice, while the I persistently attempts to elude the fulfillment. One side of Zarathustra commands the sacrifice demanded by his love for men: "What do you matter, Zarathustra! Speak your word and shatter!" The other side is at no loss for the evasion called upon in a comparable situation by the seers, soothsayers, or messengers of God: "Ah is it *my* word? Who am I? I wait for one more worthy; I am not even worthy of being shattered by it." At the dialogue's peak, the prophet and legislator confirms the commission to rule: "To accomplish great things is difficult: but what is more difficult is to command great things. / That is what is most unpardonable in you: you have the power, and you do not want to rule." To this Zarathustra's I, parodying Moses, answers the alter ego: "I lack the lion's voice for all commanding." The philosopher, whose figure attains increasingly sharp contours in the Second Part, persists in his refusal to the end: "I will not." Zarathustra closes the dramatic narrative of the great wrestling match in which, according to his own testimony, he "wept and trembled like a child," with the assurance that his No earned him a laughter that "tore open his entrails and slashed open his heart," after which the call came to him: "O Zarathustra, your fruits are ripe, but you are not ripe for your fruits! / Thus you must go into solitude again: for thou shalt yet become mellow."[112] — Unlike at the end of the First Part, Zarathustra does not have to return to solitude to help his disciples in the independent appropriation of his teachings. Not the disciples' development, but Zarathustra's own, justifies the renewed farewell and postponement. The prophet declares his teachings to be "ripe," but he himself is obviously not yet "ripe" to stand for them as witness to the truth. Or he has not yet reached the age at which he would be

112. II, 22, 15; 16–17; 27–29; 35; 36–38 (188–90). Cf. Exodus 4:10 and context. To the response, "I lack the lion's voice for all commanding," the alter ego replies: "It is the stillest words that bring the storm. Thoughts that come on doves' feet guide the world" II, 22, 30 (189). The It without Voice speaks in seventeen verses; the I responds in ten.

ready to seal the mission with the sacrifice of his life.[113] The account Zarathustra gives of the inner deliberation serves to spare the disciples and to justify the prophet according to the standard of his mission. It is meant for the ears of believers. We have no reason to suppose that he does *not* talk to his pupils otherwise than to himself in the moment of separation.[114] In other words, we do not know whether Zarathustra goes into solitude again because he is supposed to "become mellow" in order to fulfill the commission to rule, or because he prefers solitude in view of his own good. What is sure is that Zarathustra does not again invoke any of the hopes that defined the First Part's farewell speech. Neither the promise of a chosen people that will one day grow out of the disciples, nor the expectation that the disciples, or at least some among them, would be able to achieve a stance toward Zarathustra's teaching that is grounded in knowledge, is spoken of. After everything the philosopher has seen and heard in the Second Part, there does not remain much for him to hope of the pupils politically, and next to nothing philosophically. Is the refusal in which the I persisted in the dialogue with the It thus not a sufficient basis for the resolution to take leave of the blessed isles and return to the mountains? This time the narrator does not report any gifts from the disciples. He also does not mention that Zarathustra is "a friend of walking alone." He concludes with the assertion that "the force of the pain and the nearness of the parting" so set upon Zarathustra "that he wept loudly; and no one knew how to console him." At the end of the Second Part, Zarathustra is no less torn than at its beginning. Yet his tornness points in another direction.

113. On II, 22, 37 (189), see the prologue to "Upon the Blessed Isles," II, 2, 1–2 (109). Cf. I, 21, 34–36 (95–96) and P. 33; further, IV, 1, 1 (295).

114. Cf. II, 20, 53 (182); II, 21, 41 (186) and IV, 1, 4–5 (296).

III

Not merely to bear what is necessary, still less to conceal it, but to *love* it . . .
FRIEDRICH NIETZSCHE: *Ecce Homo*

Upon what is deepest Nietzsche has follow what is highest. Whereas the Second Part revolved around the philosopher's self-knowledge, his homecoming forms the center of the Third Part. The heights to be expected in it are indicated by the epigraph Nietzsche placed in front of the Third Part. It comes from the speech "On Reading and Writing" (I, 7), which provoked the first crisis in Zarathustra's relationship to his noble listeners, and culminates in the verse: "Whoever climbs the highest mountains laughs at all tragic plays and tragic seriousnesses." If Zarathustra reaches the point where he claimed himself to be early on, if he overcomes his disgust, if he conquers the spirit of revenge, if he actually reaches a height at which he knows himself to be beyond tragedy—what then becomes of the demand made by the love for man, of the prophet's mission, of his twice-proclaimed going-under? — In contrast to Parts I and II, the Third Part does not begin with a descent, and unlike Parts II and IV, it is not separated from the part preceding it by "moons and years." The drama's third act connects seamlessly to the second. The end of II and the beginning of III are one in place and time. The work's center is determined precisely: At midnight on the blessed isles, Zarathustra starts on the path that is to lead him to the inward turn *bei sich selbst*.* Over the ridge of the island on which he has taken leave of his disciples, he sets out for an anchorage in order to embark. He travels for days across the sea, wanders on dry land to the town of "The Motley Cow," in which he once began his teaching activity, and finally climbs up to his cave in the mountains, where he not only spends the second half of the Third Part, but where he will remain until the end of the work.[115]

115. The Second Part closes: "But at night he went away alone and left his friends." The Third Part begins: "It was midnight when Zarathustra made his way over the ridge of the island." – To

Zarathustra already experiences the ascent to the mountaintop he must cross in his solitary course to the sea as a return to what he is by his nature—namely "a wanderer and a mountain climber"—and as an anticipation of the collectedness for which he has set off: "It merely comes back, it finally comes home to me—my own self, and what of it was long in strange lands and scattered among all things and accidents." As a seer on his own account, he foretells his "last summit" for himself, that which "was saved up longest" for him and in which will be contained "summit and abyss" in one. So that his "best courage" does not abandon him on his "most solitary wandering," he pulls out all the stops of heroic self-erecting and self-reassuring. In four consecutive verses, he speaks four times of his "path of greatness." That above it is inscribed "impossibility" fuels his resoluteness. The comparing glance at others who might compete with him strengthens his pride: "here none shall sneak after you!" He calls to himself to climb onto his own head and over his own heart. He wants to shrug off all gentleness and any sparing of himself: "Praised be what makes hard!" The narrator explains and judges that Zarathustra consoled his heart "with hard little sayings: for he was sore at heart as never before." The request Zarathustra addresses to himself—you must climb over yourself, onward, upward, until you have even your stars beneath you—this request, in which the Third Part's first speech culminates, nevertheless belongs neither to the arsenal of edifying maxims nor to the repertoire of consoling sayings held ready by heroism. It is instead a conclusion Zarathustra draws from the Second Part's crisis. "Yes! To look down on myself and even on my stars: that alone would I call my *summit*; that has remained for me as my *last* summit!" Zarathustra will have to show that he knows how to meet the philosophic requirement.[116] With a view to the two preceding parts, the Third Part's prologue contains a further self-critique of Zarathustra's that is of importance for the philosopher. When the wanderer reaches the cliffs and assures the sea, which he imagines to be sleeping, that he would like to

articulate the Third Part, Nietzsche varies and combines the structural elements of the first two parts, designating the prologue and the groups that belong together through the speeches' settings and addressees, through peculiarities of matter and particularities of form. III, 1: prologue: "The Wanderer," on the blessed isles. III, 2–4: first group of three, on the sea. III, 5–8: first group of four, on dry land. III, 9: center and second prologue: "The Homecoming," in the mountains. III, 10–13: second group of four, in the mountains, speeches directed to himself and conversations with imagined addressees. III, 14–16: second group of three, in the mountains, speeches to his own soul and songs sung for himself.

116. III, 1, 2–17 and 18 (193–95). The chapter "The Wanderer" comprises four speeches addressed by Zarathustra to himself, in which the first is by far the longest. Accordingly, "Thus spoke Zarathustra" appears (with one modification) four times: III, 1, 18; 25; 31; 35 (194–96).

"redeem" it "from its evil dreams," what leaps to his eye at the sight of his foolishness, acknowledged with a liberating laugh, is the *lack of distinction* from which his desire to love and to redeem have suffered from the very start: "*Love* is the danger of the most solitary one, love for everything *if only it is alive!* Laughable, verily, are my folly and my modesty in love!" The deficiency of his love, which Zarathustra succinctly notes, a deficiency that separates the prophet from the philosopher, is underlined and further illuminated by the chapter's last verse, which makes a non-philosopher's moral tornness visible to us: "Thus spoke Zarathustra and in doing so laughed a second time: but then he thought of the friends he had left behind—and as if he had wronged them with his thoughts, he was angry with himself for his thoughts. And soon afterwards it happened that the laugher wept—from anger and longing Zarathustra wept bitterly." The narrator reports of Zarathustra what Matthew the Evangelist reports of Peter, with the difference that Peter's love and the stings of his conscience related to the teacher whom the disciple had denied three times, whereas in Zarathustra's case they relate to the disciples who gave him reason to shake his head three times. At the end of the last chapter of Part II and at the end of the first chapter of Part III, twice—and only in these two passages—the narrator mentions that Zarathustra wept, *loudly* and *bitterly*. In the center of *Thus Spoke Zarathustra*, Nietzsche shows us a prophet overwhelmed by his love for men.[117]

What is most important occurs on the high seas. It happens in view of the movement of the water. It appears in the midst of the unlimited. Zarathustra's inner liberation, change, and inward turn is laid out in three speeches with which, in the sea's open horizon, he speaks to himself and other knowers who have left behind the security of dry land. After two days in which he remains silent on the ship, still "cold and deaf with sadness," the "strange" and "dangerous things" that reach his ears from the sailors loosen his tongue, and to the "bold seekers, tempters," he propounds a riddle that he calls "the vision of the most solitary one." While in "The Wanderer" Zarathustra recognized non-distinguishing love as the danger of the most solitary one, in "On the Vision and Riddle" he faces the objection of the ultimate nothingness of his

117. II, 22, 43 (190); III, 1, 25–35 (195–96). Matthew 26:75. Consider the only other passage in which we are made aware of the fact that someone wept "bitterly": I, 8, 19 (52), and see Pp. 24–26. – Whereas II, 22 and III, 1 form the center of the work with regard to its division into four parts, another center emerges once we comprehend Parts II and III, which alone follow upon and merge into each other without any shift in place or time, as a dramatic unity. Seen from this angle, it turns out that II, 19 and II, 20, which contain the drama's peripeteia, constitute the arithmetical center of the thirty-eight chapters of Parts II and III. Actually, the speeches "The Soothsayer" and "On Redemption" are the book's philosophic center for more than one reason.

love and his wisdom. In its dark coloration and constricting mood, the vision's first scene recalls the dream of the "solitary mountain-castle of death" in II, 19: "Gloomily I walked lately through corpse-colored twilight—gloomily and hard, with lips pressed together. Not only One sun had set for me." Zarathustra struggles up a "mountain pathway" as an alp, "half dwarf, half mole," weighs him down and, pulling the wanderer incessantly "downward," "abyssward," "lame," and "laming," drips "leaden thoughts" into his brain. Zarathustra identifies the alp as the "spirit of heaviness." He had first referred by name to his "devil" and "archenemy," through whom "all things fall," in "On Reading and Writing" (I, 7) and in II, 10 sang a "dance- and mocking-song" on him. Yet only now and only in III, 2 does he let the adversary himself, the enemy of all divine dancing, laughing, and flying, speak. What the spirit of heaviness says into Zarathustra's ear as he climbs higher obeys with every turn of phrase the thought of futility: "O Zarathustra, you philosopher's stone, you slingshot-stone, you star-smasher! You threw yourself up so high—but every thrown stone—must fall!" The alp's whispering has the refrain: All that Zarathustra began, begins, and will begin, must fall, fall back on him. He is condemned "to his own stoning." The spirit of heaviness counters Zarathustra's word of God's death with the prospect of Zarathustra's death, strengthening the eternal *In vain!* To liberate himself once and for all from the alp of futility who presses on him and whom he wants no longer to carry, Zarathustra finally challenges the spirit of heaviness to the death: "Dwarf! You! Or I!" He chooses to attack, decides for courage, which, as he says, has hitherto struck dead "every *Unmut*." He meets the objection of ultimate nothingness with the unreserved affirmation of life as a whole: "courage that attacks: it even strikes death dead, for it says: 'Was *that* life? Well then! Once more!' " In his commentary on Zarathustra's declaration of will, the narrator again emphasizes heroic self-erecting, and he indicates the faith inherent in it: "But in such saying there is much fife and drum. He that has ears, let him hear."[118] Actually the Zarathustra of the dream-vision seeks to conquer the spirit of heaviness not through laughter, but in a contest of will in which strength is the deciding factor. When Zarathustra repeats the challenge to the death—reversing the "You! Or I!"—he leaves no doubt that he wants to vanquish the

118. III, 2.1, 1–5; 6–22 (197–99). On the *spirit of heaviness*, cf. I, 7, 23–24 (49); II, 10, 3; 9–10 (139–40) and see P. 24, as well as 54–55. On *Unmut* and on *fife and drum*, cf. Pp. 77–78 with Footnote 104, and P. 88. – For the three verses in which the spirit of heaviness addresses Zarathustra (III, 2.1, 11–13), Nietzsche had included the form of address "you murderer of God" twice in the fair copy of the manuscript, and also considered using the verse: "You hurler, star-smasher, slowly crushed by star-slivers, splintered and hurled by God-rubble!—you must yet fall!" *KGW* VI 4, p. 339; cf. pp. 336 and 337.

spirit of heaviness on the field of seriousness: "Stop! Dwarf! said I. I! Or you! But I am the stronger of the two of us—: you do not know my abysmal thought! *That*—you could not bear!" In a competition of who can bear and bear up under the heaviest weight, Zarathustra intends to triumph over the thought of the alp that pulled him "toward the abyss" by means of an "abysmal" thought.[119] The thought, which will later find expression in the teaching of the Eternal Return, is not introduced by Zarathustra as an "ideal." He presents it not as an object of hoping, of yearning, or of desiring, but on the contrary, as something likely to instill fear and arouse revulsion. Just this is supposed to exempt the "abysmal thought" from being tested by cruelty toward oneself, to protect it from the objection of probity, and to defend it against the suspicion that it was born out of the spirit of revenge. The heroic intention of winning victory over the adversary by deploying what is heaviest is not expressed only at the contest's beginning. It also flashes up in Zarathustra's anger over the condescension with which the challenged one reacts to the attack, whose scope he does not recognize at first. When, in the gateway conversation with the dwarf, Zarathustra refers to the long lane leading backward and the other long lane leading outward, both of which last for an eternity and meet in the gateway named "moment," the dwarf responds "contemptuously" to the question of whether he believes that these paths eternally contradict each other: "All that is straight lies," and he adds: "All truth is crooked, time itself is a circle." The spirit of heaviness sees himself confirmed in his superiority by Zarathustra's question, since the objection of the always-alike *In vain!* is not only compatible with the cyclical conception of time, but, as the spirit of heaviness's fourth and final verse illuminates, claims it for itself and turns it against life: What arises passes away, life leads to death, the ascent ends in decline, everything high must fall, eternally turns the circle of futility. Zarathustra responds "angrily" that the spirit of heaviness should "not" make it "too light and easy" for himself. For with the reference to the two paths that meet in the moment of the present and run eternally "backward" and eternally "outward," Zarathustra has in mind something infinitely heavier than the dwarf may dream. His abysmal thought seeks to grasp the two long lanes as one, in which every moment, in which all events, must eternally recur in the entire sequence of their occurrence, a lane that Zarathustra and the dwarf would hence always already have walked in the past and have to walk in the future.[120] What Zarathustra has in mind is infinitely heavier, because against

119. Consider II, 20, 11 and 18 (179), and Pp. 74–76, 78–80.

120. "Must not whatever of all things *can* walk have already walked this lane? Must not whatever of all things *can* happen already have happened, been done, passed by before?" "And this

death at large he deploys the individual death that has to be died endlessly, and because against decline in general he sets the particular decline that must always be gotten over anew. The burden he loads onto the dwarf is the endless repetition, not of falling and passing away, but of that falling and this passing away. In other words: In the competition over what is heaviest, Zarathustra wants to win victory over the verdict of an eternal recurrence of the like with the concept of the eternal return of the selfsame. — As soon as Zarathustra has outlined the concept, tentatively and speaking "ever softer," because, as he concedes, he is afraid of his own "thoughts and ulterior thoughts," the alp disappears fully from view. A new dream-scene overlays the previous one. Zarathustra hears a dog howling and recalls that "in most distant childhood" he heard a dog howl thus—whereas he was not able to report any recollection of having already had the conversation with the dwarf in the gateway. The dog's howling transports Zarathustra to a desolate place between "wild cliffs," where he sees a young shepherd, "out of whose mouth hung a heavy black serpent," writhing, choking, convulsing on the ground. "Have I ever seen so much disgust and pale dread on one face?" The "vision of the most solitary one" culminates in disgust. In the disgust elicited by what is heaviest; in the disgust whose overcoming is what is most difficult. The disgust of Zarathustra, who is not able to liberate the shepherd from the serpent, responds to the disgust of the shepherd, into whose throat the serpent has bitten: "Bite! Bite! / Bite the head off! Bite!" Zarathustra asks those "glad of riddles," who have embarked "into unexplored seas," to guess the riddle of the parable. "*Who* is the shepherd into whose throat the serpent thus crawled? *Who* is the man into whose throat all that is heaviest, blackest will thus crawl?" Unlike after Zarathustra's dream in II, 19, this time there is no listener ready with an interpretation. However Zarathustra is also not speaking to disciples, but addressing "seekers, tempters" who are unknown to him. Just as little does he say anything about not yet knowing how to interpret the riddle himself. Actually the vision presents the unknown addressee with no particularly difficult task to solve. After the first dream-scene, it is easy to detect in what is heaviest and blackest, which will fill man with dread and disgust, the eternal return of the selfsame, and to see in Zarathustra's cry "Bite!" the encouragement to overcome disgust through an act of the will. The dog, which establishes the link between Zarathustra's childhood and the young shepherd, also points to the

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slow spider that crawls in the moonlight, and this moonlight itself, and I and you in the gateway, whispering together, whispering of eternal things—must we all not have been here before? /—and come again and walk in that other lane, outward, before us, in this long eerie lane—must we not come again eternally?—" III, 2.2, 10; 14–15 (200).

fact that Zarathustra is not encouraging anyone other than himself to the redemptive deed. The reader who recalls that the Zarathustra of the Prologue, who still placed his hope in companions, spurned becoming "the shepherd and dog of a herd" will ask himself the question of whether the return of shepherd and dog in the "vision of the most solitary one" indicates that the teaching of the Eternal Return is someday supposed to reach the "herd." Will Zarathustra agree to become the shepherd of the Glad Tidings? Is his mission fulfilled in a proclamation that goes out to all? Must the Counter-Jesus take on himself the self-sacrifice of the founder of a new religion?[121] The shepherd in the vision bites. He spits the serpent's head far away from him, leaps up and laughs as one who is transformed. "Never yet on earth had a man laughed like *he* laughed!" The shepherd's laughter in the vision of III, 2 responds to Zarathustra's cry in the dream of II, 19: "And I cried out in horror, like I had never cried before!" Zarathustra confesses that the longing for that laughter, for a laughter without historical precedent among men, for the laughter of an "illuminated one" who has conquered his disgust, "gnaws" at him. Just as he confessed before that he would not know how to live if he "were not also a seer of that which must come." The competition over what is heaviest, most difficult to bear, ends with the most liberating laughter. Laughter at the spirit of heaviness wants to be deserved. By seeking out the heaviest weight, that which demands the greatest courage, the greatest resoluteness, the greatest self-overcoming. The "vision of the most solitary one" points to the hero's path. His laughter is an object of yearning. A promise of the future.[122]

In the central of the three speeches that belong to the freedom of the sea, Zarathustra seeks to reconcile the prophet's mission with the philosopher's inward turn, or to strike a balance between his love for men and the orientation toward his own good. At the beginning of the chapter, which in the fair copy still bore the title "On the High Seas," the narrator attests that four

121. In *Beyond Good and Evil*, Nietzsche reserves the only aphorism discussing the Eternal Return (without mentioning it by name) for the Third Section, which is titled "The Religious Being." With the characterization there of the attitude of the "most exuberant, alive and world-affirming man," who "wants to have" everything "*just as it was and is*, again out into all eternity, insatiably shouting da capo" (p. 75), Nietzsche draws on the word of Zarathustra that immediately precedes the first invocation of the "abysmal thought": "Was *that* life? Well then! Once more!" At least for Aphorism 56, what Nietzsche claimed to a friend about *Beyond Good and Evil* is the case, or proves fruitful: that the book was "a kind of commentary" on *Thus Spoke Zarathustra*. (Letter of October 26, 1886, to Reinhart von Seydlitz, *KGB* III 3, p. 270.) See also Footnote 6, P. 27, and Footnote 71.

122. III, 2.2, 1–34 (199–202). (In the fair copy, the title of III, 2 read: "On the Vision of the Most Solitary One.") Prologue, 9, 3, and 15 (25–26). II, 19, 31 (174). II, 20, 11 (179). Consider P. 24.

days removed from the blessed isles, Zarathustra has "overcome all his pain." He stands "again with firm feet upon his destiny" and speaks to a "rejoicing conscience." The new stance Zarathustra achieves while crossing the sea is first of all a fruit of the insight into the dependence in which his desire for love had kept him. An insight that goes back to the self-understanding in the "Night-Song" and is pronounced in the central verse of the speech "On Unwilling Bliss" (III, 3): "But I lay chained to the love for my children: desire laid this snare for me, the desire for love, that I might be prey to my children and lose myself to them." Zarathustra lost himself to the companions he wanted to create for himself with a view to his mission, which concerned mankind as a whole. The love for his creatures caused him to be *außer sich*. The bond with the disciples whom the teaching had won for him hindered him from turning around, even though "everything" advised him "in signs": "it is time!" The balance which makes his conscience "rejoice" is precisely that his mission, his "work," commands, that precisely the love for the disciples, whom from this point on he calls his "children," demands, that he follow the path to himself: "for his children's sake Zarathustra must complete himself." The conflict he discerned when taking leave of the blessed isles is to be reconciled in such a way that the positions ultimately collapse into one or seem to collapse into one. Whether Zarathustra is descending from his mountains or again ascending them, he wants always to be "in the middle" of his "work." He sets about to dissolve the tension between devotion and the love of oneself in a speech on greatness and pregnancy: "where there is great love for oneself it is the hallmark of pregnancy." For, he assures his conscience, "from the ground up one loves only one's child and work."[123] Yet supposing that his work commanded Zarathustra's completion *and* going-under, does the philosopher's completion demand the prophet's going-under? Or does the prophet's completion demand the philosopher's going-under? We have gotten ahead of ourselves. About Zarathustra's "children," we hear that they are "trees" of his "garden" and of the "best soil" that, to the extent they are already planted, are to him still "turning green in their first spring." The children to whom he looks forward differ from the disciples he left behind. They are not assigned to a place or a time. "Where such trees stand next to one another, there *are* blessed isles!" Nor does he associate with them the expectation that a people should grow out of them. Instead, he wants someday to "dig up" the "trees" "and place each one on its own: that it might learn solitude." Each should be

123. In *Ecce Homo*, Nietzsche will clearly and distinctly distinguish work, child, and pregnancy from the philosophic life, which is the subject of his last writing and the keystone of his œuvre.

known and tested as to whether he is of Zarathustra's "kind and kin." Only if he agrees with Zarathustra in the most important respect, only if he has in common with him what is most important, can Zarathustra hope to find in him a "co-creator" and "co-celebrant" who makes Zarathustra's work into his own, someone of whom Zarathustra may truly say that he is "such a one as writes my will on my tablets: for the fuller completion of all things." With the simply unsurpassable claim to his aspiration's companion, Zarathustra links his exhortation of himself to follow the path of heroism to the end, which the two preceding chapters indicated and announced, to his "ultimate testing and knowledge."[124] Zarathustra deploys his "abysmal thought" as a determining force for a path on which happiness is suspected of diverting from the goal, and acceptance of unhappiness serves as assurance of staying on course. Only when his "abyss stirred itself" and his thought "bit" him, we now learn, did he resolve on turning around. But he has "never yet" dared "to summon *up*" the abysmal thought, which he carries with himself, in himself, which he is carrying heavily. Did he *not* summon it up in the previous speech, in which he introduced it, because he was set upon by it in a dream-vision? Or because he did not call it by its name? Because he did not willingly expose himself to it? Or because he did not knowingly make it subservient to him? When Zarathustra will muster the courage to stand up to the "terribleness" of his thought and finds the strength of the "lion-voice," which he denied having at the end of the Second Part, to conjure it up at last, therewith is the penultimate station of his "path of greatness" marked: "When I have overcome myself in this, then I also want to overcome myself in something greater still; and a *victory* shall be the seal of my completion!" Is the "something greater" of which Zarathustra speaks to his conscience the proclamation of the Eternal Return? And does the "victory" foreshadow the *It is finished* that concludes the sacrifice of the religion-founder? Or is Zarathustra anticipating the overcoming of his disgust? And does he see his completion sealed by the laughter that is highest because it is grounded in the deepest seriousness? What the *something greater* means, what *victory* signifies, cannot be separated from the question of how Zarathustra determines the relationship of work and completion. Does the work stand in the service of the completion or the completion in the service of the work? "On Unwilling Bliss" places the work in the foreground and declares the "children" to be the purpose of Zarathustra's completion. Each one of these children, however, is supposed to resemble Zarathustra to the point of being easily mistaken for him, or, unlike the earlier disciples, to be of his

124. The "testing and knowledge" of the companion corresponds to and is part of the "testing and knowledge" that has Zarathustra as its subject and object in one: III, 3, 14–15, and 17 (204).

"kind and kin." Instructed by the experience on the blessed isles, Zarathustra does not want to resort again to the dependency in which the desire for love entangled him. "Desiring—this already means to me: having lost myself." When he calls to himself: "*I have you, my children!* In this having everything shall be security and nothing desire," the having of security designates a relationship to himself. The children become the imaginary alter ego of the soliloquy and the self-understanding. Zarathustra is far removed from having children in the world of space and time. They remain a goal of his hoping. The bridge to them can only be built by the book that gives the reader Zarathustra's speech and action, going-under and completion, security and desire, to consider.[125]

The summit that the wanderer envisaged at the beginning of the Third Part is not reached only after his return to the mountains, but already in the third and final speech on the high seas. In contrast to the two speeches that precede it, it is not determined by fear and longing. It is neither oriented toward the demand of devotion and greatness, nor tensely directed toward the future in the hopes of child and work. It breathes the happiness of the philosopher, who knows himself to be in harmony with the whole. In the middle speech, Zarathustra shied away from happiness. He mistrusted the "treacherous beauty" that would keep him from his work. He feared that "unwilling bliss" would appear at the wrong time. Entirely in keeping with heroism, which served him as a guiding star from the prologue on, he was willing to undergo his "deepest pain." He "waited," as the narrator reports, "for his unhappiness the whole night: but he waited in vain." Happiness, which he had bravely pushed "away from him," "came closer and closer to him." "Toward morning," when III, 3 breaks off, III, 4 begins, and heroism gives way to contemplation. "Before Sunrise" begins with the praise: "O heaven above me, you pure one! Deep one! You abyss of light! Looking at you I shudder with divine desires." The exclamation *O* connects "Before Sunrise" (III, 4) with the only two other chapters that likewise begin with *O*, "The Homecoming" (III, 9) and "On the Great Longing" (III, 14). Whereas the exclamation is directed at the heaven above Zarathustra in III, 4, it applies to solitude as Zarathustra's home in III, 9, and Zarathustra addresses his soul with it in III, 14. But in the book's most beautiful speech, the essential moments of the argument unfolded by the triad are in fact already united: In the heaven of "Before Sunrise," Zarathustra's soul recognizes itself, and in the movement that interweaves the two, in the dialogue his soul carries on with the heaven,

125. III, 3, 1; 6–17; 18; 20–21; 25–30 (203–6); cf. Prologue, 9, 2–5; 9; 16 (25–26), and see Pp. 18–19; further, II, 22, 28–30 (189), and P. 85.

Zarathustra is wholly *bei sich selbst*.[126] The "heaven" in question is neither the residence of the Gods nor the starry sky above us. It is not the heaven of the dyad heaven and earth, which signifies the world of man. The "heaven" Zarathustra addresses three times as "You abyss of light" is the heaven of the uniform, undifferentiated, translucent darkness before sunrise, without moon and stars, without luminous or radiant bodies. Zarathustra's praise applies to the abyss, which absorbs all light into itself and releases all light. To climb to the heaven's highest heights and the soul's deepest depths, to get over and beyond himself and the sun, to reach the summit from which he can "look down" on himself and his stars, Zarathustra goes back to what precedes every articulation. He calls on the undivided, the limitless, the *apeiron*, out of which the "heaven" and "soul" let the articulated whole emerge, by means of distinctions and delimitations. In so doing, Zarathustra, who attributes to the heaven the "sister soul" to his insight, is able to show how the "abyss of light" comes by the attributes of beauty and wisdom, how love and shame accrue to it. The only mention of *revelation* in *Thus Spoke Zarathustra* is reserved for this contemplation of the emergence and knowledge of the world.[127] More important still than the "heaven" Zarathustra creates in his own image in his speech remains the "heaven" of the undivided, in which he finds the ground common to his soul and its sister soul. The Yes and Amen that this "heaven" *is* are pronounced by Zarathustra to be *his* Yes and Amen. In "Before Sunrise," the insight into what is asserts its unconditional priority over all changing of the world. Zarathustra professes to have become a blesser and yes-sayer, "and for that I wrestled long and was a wrestler." Blessing is tantamount here to taking into protection or granting protection through knowledge. Zarathustra sees himself "standing over each and every thing as its own heaven, as its

126. In *Ecce Homo*, Nietzsche attributes to the speech "Before Sunrise" an "emerald happiness" and a "divine tenderness" such as "no tongue yet" has had before him (III, Thus Spoke Zarathustra 7, p. 345). – In light of the three chapters that begin with *O*, we can grasp the Third Part's rigorously symmetrical construction more precisely: III, 1: prologue. III, 2–4: first group of three, ending with the first speech that has *O* as a prelude. III, 5–8: first group of four. III, 9: center and second prologue, second speech beginning with *O*. III, 10–13: second group of four. III, 14–16: second group of three, beginning with the third speech that has *O* as a prelude. See Footnote 116.

127. "The God is veiled by his beauty: thus you conceal your stars. You do not speak: *thus* you herald your wisdom to me. / Mute over the roaring sea you have risen for me today, your love and your shame speak revelation to my roaring soul. / That you came to me beautiful, veiled in your beauty, that you speak to me mutely, revealed in your wisdom: / Oh how could I not guess all that is shamefaced in your soul! *Before* the sun you came to me, the most solitary one. / We are friends from the beginning: we have grief and dread and ground in common; even the sun we have in common. We do not talk to each other, because we know too much—: we are mutually silent, we smile our knowing at each other" III, 4, 3–8 (206).

round roof, its azure bell and eternal security." The happiness inherent in such blessing grows out of the knower's accord with his knowledge of the world: "For all things are baptized at the fount of eternity and beyond good and evil."[128] Whereas in the First Part's farewell speech, when the futurist teaching had reached its zenith, Zarathustra called out to the disciples: "Still we fight step by step with the giant Accident, and over the whole of mankind there has so far prevailed only nonsense, senselessness," now, in the speech he directs to the "heaven," he proclaims: "Verily, it is a blessing and no blasphemy when I teach: 'Above all things stands the heaven Accident, the heaven Innocence, the heaven Chance, the heaven Exuberance.' " It is not only to the old faith's "spirit of revenge" that this teaching would appear to be blasphemy. The inhabitants of the blessed isles would likely have revolted against it as well. The place of the goal-setting that changes everything and promises meaning is taken by the liberation of things from intention and purpose: " 'By Chance' [*Von Ohngefähr*][†]—this is the oldest nobility in the world, which I restored to all things; I redeemed them from their bondage to purpose." The protection provided by the knower's blessing is the protection of the world from the prevailing of an "eternal will" and from the rule of an "eternal reason." The redemption whose prospect is held out by the new teaching is the redemption from the need for redemption. In "Before Sunrise," Zarathustra, borne by the water's uniform movement and enveloped by the heaven's bright darkness, is able to absorb what in "On Redemption" he called the "most unbearable" for him into the Yes and Amen that his soul, aware of its heights and the world's depths, says to the whole.[129]

Upon the Yes and Amen to the whole follows the Yes and No among men. Heaven and earth require connection *and* separation. The reality of day demands the distinction between right and wrong, good and evil, for and against. Chapters 5–8 of Part III show Zarathustra, after his journey across the sea and before his homecoming in the mountains, on his way through the cities of the mainland. They bring the prophet, who speaks out more powerfully than ever, into contact with the people for the last time. It is not by chance that the four chapters are strewn with allusions to biblical speeches, figures,

128. That the designation *beyond good and evil*, which Nietzsche promotes to the title of his first work after *Thus Spoke Zarathustra*, is introduced by Zarathustra in "Before Sunrise" is further evidence of the distinctive importance belonging to the speech.

129. III, 3, 31–39 (206). III, 4, 1; 19; 22–28; 36–37 (207–10). I, 22.2, 8 (100). II, 20, 10–11; 16–19 (178–79). See Pp. 35–37 and 74–80. – The first line from III, 4, 36, "The world is deep—: and deeper than the day has ever thought" becomes the literally central saying in the song "O Man! Pay Heed!" which concludes "The Other Dance-Song" (III, 15) and is repeated in "The Night-Wanderer's Song" (IV, 19). Cf. Footnotes 126 and 128.

and places. Two of them, "Upon the Mount of Olives" (III, 6) and "On Passing By" (III, 7), establish the contrasting reference to Jesus and to the God of Moses already through their headings.[130] The prophet takes the floor, as he did last in the Second Part's first group of five (II, 3–7) and first in the Prologue. But he does not visit men with the intention of undertaking a new attempt at proclaiming the Glad Tidings. That he does not head "straight for his mountains and his cave" is instead grounded, as the narrator reports, in the fact that he wants to find out "what in the meantime has happened *with man*: whether he had become greater or smaller." The blessed isles were obviously unsuitable for this investigation, since they are exclusively populated by disciples or else crucially influenced by them. In the years that passed since the end of the First Part, the fate of man took place apart from that of the disciples.[131] Zarathustra's result admits of no doubt. Since he spoke in the town nearest to his cave and afterward taught in the town of "The Motley Cow," a marked descent has taken place. "*Everything* has become smaller!" On the blessed isles, Zarathustra's teaching was able to hold off the diminution. Beyond the circle of disciples, it did not thwart or even slow down the decline. And yet, to all appearances, Zarathustra was and is not unknown to men. In the first speech on the prophet's path through the people of which the narrator informs us, we learn that "all" talk of Zarathustra. However, Zarathustra adds: "they talk about me, but no one thinks—of me!" To think of the Counter-Jesus, to listen to him, to follow him, becomes the *unum necessarium*, and judgment is passed on a time that does wrong with regard to the one thing needful: " 'We have no time yet for Zarathustra'—thus they object; but what does a time that 'has no time' for Zarathustra matter?"[132] The prophet discerns the reason for the general diminution to be the fact that the people is still following the false teaching, a "teaching of happiness and virtue" that is oriented to comfort. With this he circles back to the speech he once addressed to the people in the marketplace. When he castigates the "fly-happiness" and opposes the conflation of virtue with what makes man "into man's best domestic animal," he is repeating, in different turns of phrase, the earlier critique of self-satisfaction and mediocrity. But this time the thrust aims directly at the "teachers of resignation," and he makes no secret of the fact that he sees the root of the evil in

130. See Matthew 24–25; cf. Luke 19:29, 37; 21:37; 22:39. See Exodus 33:22; 1 Kings 19:11; cf. Matthew 20:30; Luke 18:37; John 9:1.

131. III, 5, "On the Virtue that Makes Smaller," underlines the particular situation, the insular setting, that is to be observed in the Second Part: The condition of the disciples, and hence the success and failure of Zarathustra's teaching, frame the entirety of the action. See Pp. 40–41.

132. III, 5.2, 5 and 10 (212–13). Luke 10:42.

the idea of God that guides those teachers. Thus in a "sermon" he says is determined "for *their* ears," he four times hammers home the profession, suited to bringing out the underlying opposition sharply and making it manifestly visible to the reader: "I am Zarathustra, the godless one." In actuality, with the sermon in which he exhorts great love and great contempt anew, Zarathustra does not expect to find a hearing, "where no one has *my* ears." The speech "On the Virtue That Makes Smaller" (III, 5) achieves its goal only in the proclamation of the imminent decision, of the ultimate Yes and No: "*their* hour is coming! And mine will come too!" The prophet speaks of "parched grass" that thirsts for "fire," and of "flaming tongues" that are supposed to promise: "It is coming, it is near, *the great midday!*" The great midday, which in the speech "On the Gift-Giving Virtue" (I, 22) was provided to focus and inspire the futurist teaching's hopes, stands, in its recurrence, for the prophecy of Judgment.[133] — The other speech in the group of four that makes the prophet's voice resound also ends in an evocation of the "great midday." "On Passing By" (III, 7) begins with the zealous speech of a fanatic whom the narrator calls a "frothing fool," while "the people" calls him—further evidence of Zarathustra's renown—"Zarathustra's ape." The fool approaches Zarathustra in front of the gates to the "great city" in order to deter him, through an excessive description of its abjectness, from entering the city, his domain. Instead of "wading" through "mud," Zarathustra should turn around. No fewer than four times does he urge Zarathustra to "spit" on the great city and its gate, before Zarathustra, full of disgust, commands him to be silent. The encounter with the "frothing fool" sheds light on the difference between contempt out of hatred and contempt out of love, a contempt that serves pushing off and self-overcoming. The contrast with the fanatic also reinforces the earlier finding that the prophet has his strongest impulses in love and disgust, in love for man as he should be and in indignation over the world as it is. The clash between Zarathustra and his "ape," who says many of the things Zarathustra said previously and others that Zarathustra might say, finally indicates to the reader, in caricatured exaggeration, how much rests on *who* says something and *for what reason* he says it—or how little the author's word is to be equated with that of his creature. Zarathustra parts from the fanatic with the teaching: "where one can no longer love, there one should—*pass by!*" He turns away from the fool as from the "great city," which fill him not with grief, but disgust. He passes both by. Only, however, after having uttered for himself the "woe" that the prophet Jonah spoke under God's commission

133. III, 5.1, 1–8; 5.2, 1; 15–16; 25–35; 5.3, 4–9; 12; 21–23; 25–28 (211–17). Prologue, 3, 17–20 (15–16); 4, 6; 10–12 (17); 5, 11–15 and 25 (19–20). I, 22.3, 11–14 (102).

to the "great city Nineveh": "Woe to this great city!" Zarathustra continues with the Old Testamentary gesture: "And I wish I saw already the pillar of fire in which it will be burned up! / For such pillars of fire must precede the great midday."[134] — Between the two prophetical speeches that Zarathustra gives while "slowly striding through many a people and numerous cities," stands the only chapter of the Third Part ending with "Thus sang Zarathustra." "Upon the Mount of Olives" (III, 6) interrupts the furor of decision and judgment. Unlike for Jesus, who delivered his eschatological speech about the Return of Christ and the end of the world on the Mount of Olives, for Zarathustra, the Mount of Olives does not denote a location of his mission, but the "sunny corner" of his happiness. In "Upon the Mount of Olives," initially titled "The Winter-Song," Nietzsche gives the reader insight into the happiness that Zarathustra celebrates in a song sung for himself, while seeking, to the best of his ability, to hide it from the envious through the artful silence of a speech on coldness, ice, and need.[135] "How *could* they bear my happiness if I did not wrap mishaps and winter-needs and polar bear hats and snowy-sky cloaks around my happiness!" That he has to protect himself from the envy that greets the knower belongs to the lasting yield of the conversation with the youth, which concluded the First Part's first group of seven (I, 8). "So I show them only the ice and the winter on my summits—and *not* that my mountain still winds all the sun's belts around itself!" In the song of his soul, Zarathustra praises a happiness that does not depend on the success of the prophet's work. Two, not One.[136]

134. III, 7, 1; 3; 19; 21; 24; 26; 30–31; 37–40 (222–25); on what the fool says in III, 7, 16, compare Zarathustra's statement in III, 5.2, 24 (214). Verse 37 of the final version: "I am disgusted also by this great city and not only by this fool," initially read: "This great city grieves me: and I wished I were the stake on which it was burnt. You grieve me as well!" *KGW* VI 4, p. 407. Jonah 1:2; 3:2, 4; 4:11.

135. In the center of the chapter, Zarathustra confirms the depth of the exoteric-esoteric distinction: "It is my favorite wickedness and art that my silence learned not to betray itself through silence. / Rattling with words and dice, I outwit the solemn attendants: my will and purpose shall slip past all these severe inspectors. / That no one may see down into my ground and ultimate will—for that I have invented my long, bright silence. / I found many a prudent one, who veiled his countenance and muddied his waters so that no one could see through and down to the bottom of him. But precisely to him came the more prudent mistrusters and nut crackers: precisely from him were his most hidden fish fished out! / But those who are bright, forthright, transparent—they are to me the most prudent of the silent ones: those whose ground is so *deep* that even the brightest water does not—betray it" III, 6, 21–26 (220); cf. II, 12, 43–44 (149). The exoteric-esoteric distinction is not limited to the presentation of the *teaching*.

136. III, 7, 1 (222). III, 6, 3; 17–26; 30–34; 40–41 (214–17); cf. II, 6, 31 (126). See Pp. 24–26, 56, 61.

The last speech Zarathustra gives among men takes place in the town of "The Motley Cow." The "Speeches of Zarathustra" end in the place where they once began. We learn nothing about whom Zarathustra has for listeners when, "in the town he loved," he looks back on his teaching activity. Yet the accounting he gives for himself and for the reader comes out soberingly. "On the Apostates" (III, 8) is the only chapter of the book that begins with *Ah*.[137] Zarathustra laments over the "young hearts" in whom he had placed his hope. They "all" appear to him old, common, comfortable, "their feet of knowledge" weary, "as they put it, 'we have become pious again.'" The disappointment over the apostates' despondency forges ahead in strong images: "Verily, many a one of them once lifted his legs like a dancer, the laughter in my wisdom beckoned to him:—then he thought better of it. Just now I saw him crooked—crawling to the cross." But Zarathustra asks himself whether the "young hearts" were not so despondent because "solitude swallowed" him "like a whale." "Did their ears perhaps listen a long time longingly *in vain* for me and my trumpet- and herald-calls?" Was the retreat into the mountains a mistake? Did the teacher fail? Did Zarathustra, whatever he may have persuaded himself, in truth betray his mission? As the prophet Jonah had eluded God's commission when he found himself in the belly of the whale? Zarathustra retorts that there are always "but few whose hearts have long courage and exuberance." The "rest," the "most by far," the "many-too-many," who were the subject of sharp attacks in the First Part's teaching discourses, are "cowardly." Again to become pious is a sign of weakness; belief, a lack of courage and probity, of force and strength. But where are the *few*? Has Zarathustra won even one *companion* in all these years? Were the circumstances on the blessed isles not similar to the point of being easily mistaken for those in the town of "The Motley Cow" before the disciples' exodus? Did the disciple Zarathustra "loved most" not fail at precisely the moment in which it was necessary for him to shed the disciple, to overcome the believer, in order to prove his capacity for independent thinking and unflinching knowledge? Zarathustra sees in retrospect what is typical of his experiences, his failure and his disappointment: "Whoever is of my kind will also come across the experiences of my kind: so that his first fellows must be corpses

137. "Ah, does all lie wilted and gray that only recently stood green and mottled on this meadow? And how much honey of hope did I carry from here to my beehives!" III, 8.1, 1 (226). The chapter rendering Zarathustra's last speech in public is also the only one at whose end not "Thus spoke Zarathustra" or "Thus sang Zarathustra" is written, but rather "Thus talked Zarathustra": III, 8.2, 33 (230). Cf. I, 1, 27 (31).

and jesters. / But his second fellows—they will call themselves his *believers*: a living swarm, much love, much foolishness, much beardless reverence." The insight into the underlying necessity induces Zarathustra to call himself to order in hindsight: "Whoever is of my kind among men should not tie his heart to these believers." This time it does not remain at a consideration. The self-critique requires breaking with the past: "Let them fare and fall, O Zarathustra, and do not lament!" Yet if Zarathustra lets the "fellows," the disciples, from whose mouths not a syllable more is handed down to us after the failure of the beloved disciple's interpretation of the "mountain-castle of death" dream, fare and fall, who is supposed to bring about the great midday's reversal?[138] — More astonishing than the apostates' despondency is the return to the Christian God that Zarathustra emphasizes at the end of his stay among men. Zarathustra had bumped into believers on every side. He himself had done a great deal to nourish belief in the overman as the meaning of the earth and the turning point in time. Later, on the blessed isles, he opposed its being confused with the Christian teaching. The danger the confusion posed for his teaching served him as a reason for leaving the solitude into which he had withdrawn, in order to help the disciples to get over and beyond the stage of the "camel" and not to remain believers in his doctrine. The Second Part showed that the hope he had expressed in the farewell speech (I, 22) was deceptive. However, the apostates' return to the Christian God, without the overman's even being spoken of any more, is of a different quality. For "that *God* is *dead*" designated the presupposition of Zarathustra's teaching. When Zarathustra diagnoses the turn back to God in the book's fifty-second chapter, the question arises of whether God is only truly dead for those who have recognized pity, or another cause, as his sickness unto death. But if the Christian God is further to be reckoned with, can the recurrence of the Gods about whom Zarathustra says that they, in contrast to the biblical God, had laughed themselves to death, be precluded?[139] And if even apostates of the belief in the overman follow the path to the One God, does Zarathustra not need a

138. III, 8.1, 2–14 (226–27). I, 22.3, 2–8 (191). II, 17, 10 (163). II, 19, 33–43 and 47. II, 22, 43 (190). III, 1, 35 (196). See Pp. 94–95.

139. "They did not 'twilight' themselves to death—this lie is indeed told! Rather: one day they—*laughed* themselves to death! This happened when the most godless word issued from a God himself—the word: 'There is one God! Thou shalt have no other God before me!'—/—an old wrath-beard of a God, a jealous one, thus forgot himself:—/ And then all the Gods laughed and wobbled on their chairs and called: 'Is just this not godliness, that there are Gods, but no God?' / He that has ears, let him hear" III, 8.2, 28–32 (230). See Exodus 20:3; cf. Matthew 11:15 and Mark 4:9, as well as 23.

more powerful teaching in order to render unto belief the things which are belief's?[140]

In the center of the Third Part, Zarathustra praises the return to solitude as a homecoming to himself. The only chapter beginning with the sigh *Ah* is followed by the central chapter of the three that have *O* as a prelude.[141] "The Homecoming" (III, 9) identifies solitude as the true place of Zarathustra's *Beisichselbstsein* and assigns it a speech that shows him how much his time among men was a time of self-deviation, of forsakenness, and of necessary disguising. "But here you are in your own home and house; here you can talk everything out and pour out all reasons; nothing here is ashamed of hidden, obstinate feelings." Solitude tolerates sincerity and favors transparency. Collected, and with an unharnessed will, Zarathustra can show himself as he is, and see things as they are. "Uprightly and sincerely you may talk to all things here: and verily, it rings like praise in their ears when with all things one—talks straight!" Thus can he first do justice to them. Truth belongs to the horizon of solitude. To the scope and movement of Zarathustra's *Beisichselbstsein*.[142] In sharp contrast to this stands the forsakenness of *Außersichsein*. Solitude reminds Zarathustra of the stations of being-forsaken he underwent after his descent from the mountains to men, all of which are connected with his work. Solitude's speech culminates in a pointed critique of Zarathustra's alter ego, which in the conversation of his soul with itself at the end of the Second Part had demanded of him the will to rule, so that he might live up to his mission: "And do you yet recall, O Zarathustra? When your stillest hour came and drove you away from yourself, when in an evil whisper it said: 'Speak and shatter!'—/—when it made you sorry for all your waiting and silence and discouraged your humble courage: *This* was forsakenness!" In almost so many words, solitude makes Zarathustra's mission visible to him as his *Außersichsein*. Zarathustra does not reply merely with the affirming exclamation: "O solitude! You my home solitude!" with which he began. He extols as never before the privileged place that he discerns for himself in solitude: "Here all of being's words and word-shrines burst open for me: all being wants here to become word, all becoming wants here to learn from me to talk." The praise of solitude goes hand in hand with the rejection of the world of men. "But down there—there all talking is in vain! There forgetting and

140. III, 8.2, 1–26 (227–30). Prologue, 2, 21 (14); 3, 11 (15). II, 3, 37 (115). See P. 45 with Footnote 66.

141. "O solitude! You my *home* solitude! Too long have I lived wild in wild foreign lands not to come home to you in tears!" III, 9, 1 (231).

142. III, 9, 7–9 (231–32). Consider Pp. 58–59, 61–62, 76–80.

passing by is the best wisdom: *This*—I have now learned!" Zarathustra seems to have arrived *bei sich*. One, not Two.[143] — Yet how do things stand with Zarathustra's self-knowledge? Does his praise imply, does his rejection effect, a final orientation toward self-sufficiency? Does he comprehend his *Außersichsein* as part of the movement of his *Beisichselbstsein*? Has he ascertained for himself the rank-order envisaged by the Third Part's epigraph? In Part III's second prologue, Zarathustra calms himself with the thought that "human-being" now "again" lies behind him: "my greatest danger lies behind me!" For, he continues: "In sparing and pitying has my greatest danger always lain; and all human-being wants to be spared and pitied." The sparing and pitying of which he speaks are, considered more closely, the evading of truth and the misunderstanding of himself among men. This danger—a danger in regard to the truth that he wants for himself and owes to himself—lies behind him, so long as he remains in solitude. But does his greatest danger lie therein? His greatest danger, as concerns his self-understanding and his access to truth? What about love, which in the first prologue he called the "danger of the most solitary one"? What about revenge, to which he confessed himself vulnerable in "On the Tarantulas" (II, 7)? And what about disgust, from which he imagined he had redeemed himself already in the chapter "On the Rabble" (II, 6), only to have to acknowledge its force to himself again and again? Neither the danger of disgust nor that of love or of revenge is averted by Zarathustra's retreat into solitude. The Fourth Part will prove that with the *itio in partes*, not even the temptation of pity lies behind Zarathustra, but stands before him still.[144] — In its central section, the first speech of the group of four in the mountains, "On the Three Evils" (III, 10), makes an important contribution to Zarathustra's self-knowledge and self-understanding, even though, like the following two speeches, it is linked in its style and gesture to the earlier teaching discourses, and, along with the other three chapters, supplies the doctrinal arsenal for the unknown future addressees, whom in Parts III and IV Zarathustra calls his "children." For the third time, but the first without listeners being present, Zarathustra recounts a dream. In his dream he stood beyond the world and weighed it with a pair of scales. The weigher found the world to be "a humanly good thing," "not riddle enough to chase away human love, not solution enough to lull human wisdom to sleep," "guessable for divine nut crackers," good for the knower and hence justified as a whole.

143. III, 9, 10–15 (solitude's speech comprises the thirteen verses 3–15); 16–20, as well as 21–43 (232–34). On verse 20, cf. Footnote 130. See Pp. 83–85.

144. III, 9, 29–33 (233–34). See Pp. 47–48 with Footnote 69; Pp. 48–49, 77–78, 89, and 97–98.

Zarathustra's "day wisdom," which, with the finitude of "force," introduces in passing the teaching of the Eternal Return's first presupposition, agrees with the dream's conclusion and proceeds to substantiate it, following the example of the dream, by laying the "three most evil things," sensuality, thirst for rule, and selfishness, in the scales, in order to weigh them "humanly well." While the three "so far" worst-reputed lie in the one pan, Zarathustra casts "three weighty questions" in the other: "On what bridge does the now get to the someday? By what compulsion does the high compel itself to the low? And what bids even the highest to yet—grow upward?" Since the answers to the three questions are to be found in the opposing pan, and read *sensuality*, *thirst for rule* and *selfishness*, the second part of the speech serves as the new valuation's quod erat demonstrandum.[145] The justification of the "three best-cursed things," in view of what they contribute to making the world a "humanly good thing," ranges from the vindication—furnished with the necessary caveat—of *sensuality* as the "great parable-happiness" that is able to spur on to "higher happiness and highest hope," to the praise of *selfishness*, "which wells from a powerful soul." Zarathustra brings this selfishness, which he baptizes "self-lust," a selfishness that in the certainty of its reaching out knows how to distinguish what is good and bad for it and spurns everything contemptible, cramped, diminishing, "in the name of its happiness," into position against humility, obsequiousness, and "all kinds of servility" to Gods or men. As if he were not speaking in the mountains but had descended from his cave for the third time and addressed the people, he has the speech extend to judgment of the "pseudo-wise," "priests," "the world-weary," "cross-spiders," who praise selflessness and condemn selfishness. Entirely a prophet, he proclaims once again, and more sharply than before, what he proclaimed on his way through the cities: "But for all of them the day is now coming, the change, the sword of judgment, *the great midday*: then much shall be revealed!"[146] Furthest removed from the *déformation professionelle*, and most illuminating for the prophet's self-understanding, is the answer Zarathustra gives to the central of the "three weighty questions." He says of the *thirst for rule* that it "ascends alluringly even to the pure and solitary ones, and upward into self-sufficient heights, glowing like a love that paints purple bliss alluringly on

145. III, 10.1, 1–18 (235–37). Zarathustra expresses the teaching of the Eternal Return's decisive presupposition in verse 5: "'where there is force, *number* will become master: it has more force.'"

146. Zarathustra concludes with the verse: "And whoever pronounces the I wholesome and holy and selfishness blessed, verily, he also tells what he knows, a foreteller: "*Behold, it is coming, it is near, the great midday!*'" The prophecy of the great midday in verses 31 and 32 contains the sixth and seventh of eleven mentions, and the third and fourth of six italicized usages, of "great midday" in the book overall.

earthly heaven." By way of clarification, he adds: "yet who would call it *thirst* when what is high craves downward for power! Verily, there is nothing sick or addicted in such craving and descending!" In the case of Zarathustra, who for ten years did not weary of enjoying his spirit and his solitude in the mountains before he resolved to "go under," thirst for rule is another term for his love and his longing. For the love for men and for the longing to actively shape the world, both guided by the demands and filled with the hopes of his imagination. Before his weighing of the world, he did not call this love and longing, for which, as he notes, it is difficult to find "the right baptismal- and virtuous-name," thirst for rule. " 'Gift-giving virtue'—thus Zarathustra once named the unnamable." The name *thirst for rule* has the advantage of recalling the necessary connection that exists between wanting-to-rule and having-to-serve. It was with reason that Zarathustra asked about the *compulsion* by means of which "the high compels itself to the low."[147]

The embodiment of Zarathustra's *Außersichsein*, the "spirit of heaviness," receives a chapter of its own in III, 11. In it, Zarathustra sings for his own ears a "song" on the Old Enemy, who accompanies him in each of the four parts. It begins with the trumpet blast: "Whoever one day teaches men to fly will have shifted all boundary stones; all boundary stones themselves will fly up into the air for him; he will baptize the earth anew—as 'the light one.' " A veritable bird's-eye view that negates, along with the spirit of heaviness, all legislation and raises itself above everything Zarathustra has hitherto led into the field against his "supreme, most powerful devil, of whom they say that he is 'the ruler of the world.' " Nietzsche places the book's most obviously defiant and antinomian speech precisely between the treatment of the prophet's will to rule in "On the Three Evils" (III, 10) and the prospective or retrospective view of his work as a legislator in "On Old and New Tablets" (III, 12). In "On the Vision and Riddle" (III, 2), Zarathustra challenged the spirit of heaviness to a contest over what is heaviest, confident that the adversary, "half dwarf, half mole," would not be able to bear the burden of his "abysmal thought," of the new, heavy weight exerted by the Eternal Return. The spirit of heaviness stood for the objection of death, of decline, and of futility. However, in the chapter bearing its name, the spirit of heaviness stands primarily for the speech of morality and of law. Dwarf and mole accordingly switch places when Zarathustra, taking up the earlier characterization, has the "mole and dwarf" decree: "good for all, evil for all." The spirit of heaviness is blind to what is individual, to what is particular, to differences and inequalities. It

147. III, 10.2, 1–7 (on sensuality); 8–16 (on thirst for rule); 17–32 (on selfishness) (237–40). Cf. I, 22.1, 4–9 and 10–14 (97–98). Prologue, 1, 1–12 (11–12).

advocates what can be universalized and claims universal validity, what demands obedience in its generality and for the general public. Just as, in III, 2, it asserted the eternal recurrence of the like in general as a universal law.[148] Hence the critique of the spirit of heaviness has its first target in the universal claim made by law and morality. To the imperative of good and evil Zarathustra opposes *his* good and evil, and he emphatically appeals to *his* path, the one he has sought for himself and found to be good for himself, in contrast to one that is prescribed to all as the right path, or imposed as the path of moral law. In this spirit, the speech's last word reads: "For *the* path—that does not exist!" The critique, however, is not thereby exhausted. When Zarathustra declares that, in accord with the "bird's kind," he is enemy to the spirit of heaviness, "deadly enemy, archenemy, primordial enemy," the spirit of heaviness stands for everything that hinders Zarathustra and those who are of his kind from "flying": the demands of ruling and serving, the will to go-under, the commandments of devotion and duty, which keep them from their own good. The spirit of heaviness in question in III, 11 has a most comprehensive character.[149] As the custodian of order, of the superego, of convention, it reaches deep into man's being. As the voice of the meaning-founding and awe-awakening *Thou Shalt!* it gives life with heaviness that seriousness which the "weight-bearing man" in particular understands to be a mark of distinction. "But whoever wants to become light and a bird must love himself:—thus

148. III, 2.1, 10 (198) and III, 11.2, 19 (243); dwarf and mole or mole and dwarf are named together only in these two passages; III, 12.2, 17 (248) repeats the second passage and transforms it into the plural. On the contest over what is heaviest, see Pp. 90–92; cf. *The Gay Science* IV, 341 (p. 570).

149. While the *spirit of revenge* is only mentioned twice (II, 20, 31 and 44), the *spirit of heaviness* is named fifteen times (I, 7, 23 and 24; II, 10, 3 and 9; III, 2.1, 9; III, 2.2, 8; III, 11, heading; III, 11.1, 6; III, 11.2, 3; 8; 10; 18; III, 12.2, 16; IV, 17.1, 6; 10). The eighth mention, in verse III, 11.1, 6 (241), reads: "And especially that I am enemy to the spirit of heaviness, that is of the bird's kind: and verily, deadly enemy, archenemy, primordial enemy! Oh whither has my enmity not already flown and flown astray!" Unlike the spirit of heaviness, the spirit of revenge does not take on any bodily form. It remains essentially spirit. In contrast to the spirit of heaviness, which receives four verses of its own in the dream-vision of III, 2, it also never speaks a word. The spirit of revenge stands for what is capable of misleading, of seducing, of corrupting the will to power as the will to the thinkability of the world in the most important respect—what makes the will to power, at the limits of its powerfulness, in the face of its powerlessness, exert or seek to gain a power in imagination and interpretation that does not do justice to the phenomena. The spirit of revenge can be conquered by insight and, as an analytical concept, made subservient to knowledge. The spirit of heaviness, as the antagonist of the love of oneself, concerns life as a whole: thinking and feeling, conscience and self-understanding, knowing, acting, and valuing. The two, the spirit of heaviness and the spirit of revenge, meet in the negation of the world as it is.

I teach." Zarathustra is not speaking to the camel. In the same breath, though, he distinguishes the love of oneself, to which he urges himself and those like him, from the self-love of the "sick and addicted." "One must learn to love oneself—thus I teach—with a hale and healthy love: so that one can stand being with oneself." Zarathustra leaves no doubt that he is propounding anything but a universal teaching or a commandment for all. Learning to love oneself, in the sense of the love of oneself that Zarathustra is talking about "alone in the empty house," is "the subtlest, most cunning, ultimate and most patient" of all arts. It requires laying bare what is one's own; unlocking oneself; overcoming the barriers erected by convention; being able to wait for oneself; growing in the confrontation with the adversary; engaging seriously with the world of men; finding one's way by saying Yes and No. It is the most cunning art because it must be oriented dialectically like no other, and the ultimate because it concerns the whole course of life. For both reasons, it is to the greatest degree needy of mediation and negation. Sequence and structure do not remain external to it. Said in terms of the soliloquy's metaphors: "whoever wants to learn to fly one day must first learn to stand and walk and run and climb and dance:—one does not fly by flying!" Zarathustra achieves his *Beisichselbstsein* through the experience and insight of his *Außersichsein*. His Yes and Amen to the whole only acquires weight through the Yes and No that he knows how to say regarding parts and on specific issues. That he is able to reconcile the No in the here and now with the great Yes he shows in no less a case than that of his "devil," to whom he assigns a place in the economy of the world as well as in his own life. After having exposed in all its sharpness the conflict binding him to the spirit of heaviness, in the contemplation that follows the peak of the agon, he summarizes all that the spirit of heaviness has created: "compulsion, statute, need and consequence and purpose and will and good and evil." To this ascription, the broadest granted the opponent in the book, he adds the question: "must there not exist that *over* which one is to dance, to dance away? Must not, for the sake of the light ones, the lightest ones—moles and heavy dwarves exist?"[150]

Must whoever wants to teach those who are like him to fly set up boundary stones himself? Must he give laws by which they may measure themselves, to which they may pledge themselves, in contradiction to which they may discover and strengthen themselves? Must he compete with the "spirit of heaviness" and provide more demanding and more trying commandments, because what is most demanding and most trying is needed for liberating to flight and getting over and beyond all boundary stones? Is the best compulsion that can

150. III, 11.2, 1; 3–13; 18–19; 20–22; 29–37 (242–45). III, 12.2, 16–17 (248). See P. 105.

compel Zarathustra to descend from his mountain as a legislator therefore the love for those who, like him, are of the "bird's kind"? We do not know whether Zarathustra will ever again forsake solitude after his homecoming. "On Old and New Tablets" (III, 12), which, with thirty sections and two hundred thirty-three verses, is by far the book's longest chapter, seems to speak in favor of this. At the beginning we see Zarathustra sitting between "old, shattered" and "new, half-inscribed" tablets and awaiting his hour. He asks when it will come, "the hour of my going-down, going-under: for I want to go to men once more." He thus confirms the promise of the two-time return, of which he notified the disciples at the end of the First Part. The initiative, however, obviously does not lie with the legislator. He is waiting for an event, an appearance, a miracle, which is supposed to authenticate the kairos: "first the signs must come to me that it is *my* hour—namely, the laughing lion with the swarm of doves." Whether the signs are coming is uncertain, and when they do come, it remains open whether they bear what the prophet's imagination attaches to them. A little later we hear that he is waiting for those who are prepared to carry his tablets "to the valley and into hearts of flesh" with him. Zarathustra calls them "my brothers." There are, though, no indications that the imagined brothers, whom he addresses directly thirty-three times in "On Old and New Tablets," are on the way to Zarathustra, much less that they will learn what he has to say to them—unless they should set eyes on *Thus Spoke Zarathustra*. For Zarathustra does not at all say that he is in the process or even has the intention of continuing to inscribe the tablets. The "half-inscribed tablets" that surround him might come from an earlier stay in the mountains. The legislator is not using the time spent waiting to complete the already-begun code. Instead, he is looking back: "thus I recount myself to myself." In sections 2 and 3, Zarathustra reviews the path he followed in the First and Second Parts, up to the speech "On Redemption," remarking in passing that he made use of a foreign arsenal with the programmatic coinage "overman," whereas "great midday" was an authentic "Zarathustra-word." The compact overview culminates in the teaching of the redemption of man and his past through the creative deed, the re-creating of all "It was" into the will's eventual "But thus I willed it! Thus will I will it." Just two dashes removed from the summary of the futurist doctrine, Zarathustra expresses openly for the first time what is destined to complete the prophet's work and to elevate him into the veritable Counter-Jesus: "Now I wait for *my* redemption—that I might go to them for the last time. For I want to go to men once more: *under their eyes* I want to go under, dying I want to give them my richest gift!" After having fixed his eye on the *consummatum est* of his going-under, Zarathustra returns to the chapter's first verse

and at the same time to the book's first speech, the speech to the sun, with which the tragedy of the prophet began: "Like the sun Zarathustra too wants to go under: now he sits here and waits, with old, shattered tablets around him and also new tablets—half-inscribed."[151] — The look back at the old futurist doctrine sets the tone for and frames everything Zarathustra will say about his half-inscribed tablets. For in the following twenty-seven sections as well, he is recounting himself to himself. In his recollection, sentences, maxims, exhortations return from the earlier discourses, which he compiles, partly verbatim, partly in slightly modified form, into a kind of spoken breviary for the "brothers" on whom he is waiting. For example when he calls out to them, anticipating their presence: "You should only have enemies to be hated, not enemies to be contemptuous of: you must be proud of your enemy"; or: "To propagate yourselves not only onwards, but *upwards*—to that, O my brothers, may the garden of marriage help you!" Even in the three cases in which Zarathustra speaks explicitly of a "new tablet" and imputes them to himself, they are repetitions or clarifications of what he once propounded among men. The first tablet's commandment, which, in the name of love for the farthest, demands: "*do not spare your neighbor!* Man is something that must be overcome," goes back to the "prologue" and now forms the prelude to a "noble speech" with which Zarathustra addresses the noble ones in sections 4–6, and, entirely in the spirit of the futurist teaching, appeals to their self-overcoming, their devotion, their readiness to sacrifice themselves as "firstlings." "Those who are going under I love with my whole love: for they are crossing over." The appeal to the noble ones accords with the vision of the prophet who will seal his work through his own going-under. The second tablet connects the request that a new nobility be founded to the central thought of futurism: the redemption of the past through the creation of the future. Zarathustra names the danger of the thought that exposes all that was to reinterpretation by that which is coming. A "great despot" could compel all that is past "until it became bridge to him and omen," or "the mob" could become ruler and drown "all time in shallow waters." A new aristocracy, which "is adversary to all the mob and all that is despotic," is supposed to avert both forms of the danger of the past's exposedness. The history of mankind is handed over to a nobility that is yet to be achieved, is to be called into life and educated by the legislator, so that the noble ones, wholly directed toward the future, may, by means of their creating, re-creating, and creating anew, prove to be its guardians. The middle tablet's

151. III, 12.1, 1–3 (246); I, 22.3, 11 (102); cf. II, 22, 30 (189). III, 12.2, 1–9; 12 (246–47). III, 12.3, 1–8; 9–13 (248–49). See Pp. 11–12 and 33 with Footnote 53.

core sentences accordingly read: "Your *children's land* shall you love: let this love be your new nobility—the undiscovered land in the farthest sea!" And: "In your children shall you *make good* for being the children of your fathers: *thus* shall you redeem all that is past!" On the third tablet only two words are engraved: "*become hard!*" It is the imperative of preparation, of right attitude, of toughening up, of resoluteness for those who are commissioned to create the future, whatever the precise object and content of their creating may be. It is the command for those who want to rule and expect their bliss from "impressing" their "hand upon millennia as upon wax." It is the tablet for the legislator-prophet himself, who wants to be saved up for "One great destiny," who binds himself by his duty in order one day to be ready and ripe for the "great midday," who is filled with hope for "One great victory," who, like the noble ones to whom he speaks, craves *greatness*.[152] — The third and final tablet summons the creators to hardness toward themselves. But it also urges them to go with hardness to work at the destruction with which their creating is bound up. Already in the speech "On Self-Overcoming" (II, 12), Zarathustra stressed that "whoever must be a creator in good and evil" would first have to be "an annihilator" and "shatter values." Seven times in III, 12 he directs the exhortation "Shatter for me . . ." to those who are supposed to be creators and annihilators in one. The seventh exhortation, which precedes the tablet *Become hard!* is distinguished from the other six by the fact that it not only requests the shattering of laws, commandments, or articles of faith, but explicitly makes their representatives, defenders, custodians, the target of the attack. It belongs to a three-part speech in which the prophet speaks as a revolutionary, as he once did in his speech to the people in the market. In it recur the "good and just," a coinage that Zarathustra took up from the jester in the Prologue. Zarathustra reminds the "brothers" of his warning about the calamity of the "last man," to whom he refers outside the Prologue only this one time. And he continues to draw out the parallel to Jesus, who saw into the hearts of the "good and just" and recognized them as Pharisees. "But he was not understood." The "second one" that discovered their "land, heart and soil" was Zara-

152. III, 12.21, 3 (262); cf. I, 10, 18 (59). III, 12.24, 7 (264); cf. I, 20, 7 (90). – III, 12.4, 1–6 (249–50); cf. Prologue, 3, 2 (14); III, 12.5, 3 (250); III, 12.6, 1–5 (250–51); cf. Prologue, 4, 5–22 (17–18). – III, 12.11, 1–6, and 12, 9–11 (254–55); cf. III, 12.28, 5–8 (267–68). – III, 12.29, 1–8 (268); III, 12.30, 1–3; 5; 9 (268–69). – When Zarathustra demands that, for the founding of a new aristocracy, a new nobility should write the word "noble" anew "on new tablets," he does not neglect to indicate the aristocracy's theological equivalent: "For many noblemen are required and many kinds of noblemen, *that there may be a nobility!* Or, as I once spoke in a parable: 'Just this is godliness, that there are Gods, but no God!'" III, 12.11, 7 (254); cf. III, 8, 31 (230), and see Pp. 103–4 with Footnote 139.

thustra. He asked whom they hated most, and gave the answer: the creator, "the one who breaks the tablets and old values, the breaker." The "good and just," the representatives of the existing order, "crucify him who writes new values on new tablets." The revolutionary is prepared to take the crucifixion upon himself and to make the greatest sacrifice—here the twenty-sixth section of the chapter catches up to the third—in order to avert "the greatest danger of all of man's future," a danger he makes visible to his listeners, in sections 26–28, in the form of the "good and just." The exhortation, "*Shatter, shatter for me the good and just!*" combines the six exhortations to shatter that precede it and that apply to all valuations standing against the prophet's vision of man's future greatness. In the center, in sections 15 and 16, Zarathustra takes on tablets that one or another after him will call the tablets of old and of new nihilism: on one hand, the rejection of the world and of reason by the "pious backworldsmen"; on the other, the negation of wisdom and will by the "world-weary" and "preachers of death." The middle of the chapter "On Old and New Tablets" is thus held by the double exhortation to shatter the "old tablets of the pious ones" and a "*new* tablet" which reads: *Nothing is worthwhile* or *It's all alike*.[153]

"On Old and New Tablets" looks like an erratic block jutting out from Zarathustra's past into his solitude. The chapter, which takes up a quarter of Part III's length, is, however, no monolith. It is not the univocal speech of a legislator who conceives himself to be speaking to the legislators of the future or to the spokesmen of a new aristocracy, and who orients everything he says to the one purpose of the founding. Since, in his leisure, Zarathustra essentially recounts himself to himself, in his look back at the speeches he gave among men, he remembers not only the noble ones, but the knowers as well. The first exhortation to shatter the old tablets is in fact directed at them. It is issued in the name of *truth* and has in view the forbidden tree of the knowledge of good and evil: "*Alongside* the evil conscience has all knowing so far grown! Shatter, shatter for me, you knowers, the old tablets!" The three sections that are particularly addressed to the knowers (7–9), and that follow the three sections of the prelude-speech to the noble ones (4–6), start with the sentence: "Being true—few are *capable* of this!" Zarathustra maintains the distinction between the addressees. He continues what he began to practice in his speeches in the town of "The Motley Cow." In the arithmetic center of the chapter on legislation, the one hundred seventeenth of its two hundred thirty-three verses, and the seventh verse of the thirteen-verse section 16, in

153. II, 12, 41 (149). III, 12.26, 1; 5; 8–12; III, 12.27, 1–3; III, 12.28, 2–8 (265–68); cf. Prologue, 5, 5–26 (19–20); Prologue, 8, 1 (23) and 9, 7–8 (26); III, 12.3, 10 (249). III, 12.15, 1–5 and 16, 1–3; 8–9 (257–58). See Pp. 14–18 and 70–73.

which Zarathustra exhorts the shattering of the new tablet with the inscription *Wisdom makes weary, nothing is worthwhile*, we read: "Knowing: that is *pleasure* to the lion-willed!" Zarathustra does not stop there. In two sections, the only two that begin with *I* (19 and 21), he comes to speak of the highest soul and the question of wisdom and rule. The opening of section 19 indicates the selecting, collecting, and separating character of Zarathustra's rhetoric: "I draw circles around me and holy boundaries; ever fewer climb with me on ever higher mountains." What follows is without counterpart in the entire book. Zarathustra explicitly includes *the highest being* in the contemplation. Departing from the tradition or, more precisely, turning sharply against it, he asks about the highest *kind* or *species* of being, and since he immediately follows with the question of the meanest species, he is in some sense unfurling the entire rank-order that underlies his valuations: "What is the highest kind of all being and what the meanest?" The meanest kind is summarily determined according to its deficiency, its lack of creative force and independence. Zarathustra calls it "parasite" and exposes it to disgust. The highest kind of all being remains nameless. It is, however, much more extensively characterized. Whoever is of the "highest kind" is so by dint of the "highest soul." By eight determinations, Zarathustra marks the highest soul as the soul [1] "which has the longest ladder and can reach down deepest"; [2] "the most comprehensive soul, which can run and stray and roam furthest within itself"; [3] "the most necessary, which out of pleasure plunges itself into chance"; [4] "the being soul, which dives into becoming"; [5] "the having, which *wants* willing and desiring"; [6] "the one that flees itself, catching up with itself in the widest circle"; [7] "the wisest soul, which folly persuades most sweetly"; and [8] "the one that most loves itself, in which all things have their streaming and counter-streaming and ebb and flow." The first four characterizations correspond to the self-image that Zarathustra follows from the beginning. The fifth determination incorporates the result of the self-reflection in the "Night-Song" (II, 9). The sixth ties in with the soliloquies in "On the Three Evils" (III, 10) and "On the Spirit of Heaviness" (III, 11). The eighth is explained by "The Homecoming" (III, 9) and especially "Before Sunrise" (III, 4). Finally, the seventh determination can be read as an explanation of the book's first speech as well as of the chapter's first three sections. Understood in this way, it comments on the prophet's resolve to go-under and, going still further, on the will of the wise to rule among men. It seems to be contradicted by Zarathustra's saying at the end of section 21: "what is best ought to rule, what is best also *wants to* rule! And where the teaching reads otherwise, there—what is best is *missing*." Can there still be talk of play, of exuberance, or of an experiment with folly, if Ought and Wanting coincide? In the preceding verse Zarathustra

emphasizes that the peoples no longer want to rule. Two verses before that, we hear: "what calls itself a people today deserves no kings." And in the verse before that, Zarathustra calls out to his brothers: "Go *your* ways! And let the people and peoples go theirs!" Is what is missing, then, the people? The *best* in the sense of the best conditions for the rule of the best? Or does *that* best, which ought to rule and wants to rule, mean the best that rules in the highest soul and establishes belonging in the "highest species of all being"?[154]

The question *Who is Zarathustra?* which Zarathustra posed for his disciples in the chapter "On Redemption" (II, 20), is answered by his animals in the chapter "The Convalescent" (III, 13). His eagle and his serpent believe they *know* who he is and must become. They tell him what he is supposed to be to the world: the teacher of the Eternal Return. They make the thirteenth chapter into the chapter of the "eternal return." Just as the term of philosophical critique, the "spirit of revenge," appeared only in "On Redemption" (twice), the term of the new doctrine of the faith appears only in "The Convalescent" (four times). Three of the four usages, and all of the ones supporting the "eternal return," belong to Zarathustra's animals. It is also they who relieve Zarathustra of speaking and enchant the reader with the poetic presentation of the doctrine. Yet how does it stand with the animals' capacity to judge? What authority is to be accorded them as interpreters of Zarathustra's thought? Do speaking animals—in the thirteenth chapter Zarathustra's animals take the floor for the first and, as concerns Parts I–III, only time—not point to a legend of a saint or a fairy tale? The beginning of the narrative of the ultimate emergence of the heavy, great, redemptive thought has the ring of a fairy tale: "One morning, not long after his return to the cave"—though a considerable time after he gave the "vision of the most solitary one" to the unknown addressee on the high seas, to guess as a riddle—"Zarathustra sprang up from his bed like a madman, cried out in a terrible voice, and behaved as though there were still another lying on the bed, who did not want to get up." The other, whom Zarathustra calls a "sleepy worm," is the "abysmal thought" to which he had already referred twice and which he now conjures up like a demon or

154. III, 12.7, 1–6 (251). III, 12.16, 7 (258). III, 12.19, 1–11 (260–61). III, 12.21, 8; 9; 11; 12 (262–63). Consider P. 45 with Footnote 66. See Pp. 83, 97–98, and 106–7. – It is a remarkable coincidence that in the concluding characterization of the highest soul with *ebb and flow*, Nietzsche's Zarathustra makes reference to the same movement that Rousseau's Promeneur Solitaire places in the center of the description of the highest felicity with the contemplation of the *flux et reflux*: *Les rêveries du Promeneur Solitaire* V, 9. The agreement is not limited to the eighth determination of the highest kind of all being. On this, see *Über das Glück des philosophischen Lebens* [*On the Happiness of the Philosophic Life*], First Book, Chapter IV, "*Beisichselbstsein*."

spirit from his depths. "Zarathustra, the godless one, calls you! / I, Zarathustra, the advocate of life, the advocate of suffering, the advocate of the circle—you I call, my most abysmal thought!" After the caller has made himself known in a fourfold self-naming and elevated or deepened the one called, in its fourth and final mention, into the "most abysmal thought," we become witnesses to a scene out of an opera. Zarathustra encounters his "abyss": "Hail to me! Come here! Give me your hand – – huh! let go! Huh-huh! – – disgust, disgust, disgust – – – woe is me!"[155] — Zarathustra falls down "like one dead." When he comes around, he remains, pale and trembling, lying down and wants neither to eat nor to drink. The crisis of II, 19 is repeated with dramatic intensification. There the soothsayer's word, *all is empty, all is alike, all was*, weighed him down with the sadness and weariness that the soothsayer had prophesied of the oncoming world-darkness. Here it is the promise made by his own thought, the thought with which he wanted to conquer the spirit of heaviness, *all recurs eternally, alike down to what is smallest*, which fells him, overwhelmed with disgust. At that time Zarathustra refused drink and food for three days, just as long as Jesus, according to the testimony of the evangelists, lay in the tomb. This time his transports last seven days, just as long as the creation of the world. In II, 19, Zarathustra himself broke the silence, addressing the disciples, who had cared for him day and night, with the narration of the dream of the "mountain-castle of death." In III, 13, the animals, which have stayed with him the whole time, take the initiative. They encourage Zarathustra to leave his cave and step out into the "garden of the world." "All things want to be your physicians!" They also inquire as to whether "perhaps a new knowledge" has come to him, "one that is sour, heavy." Zarathustra replies to the animals that they should continue chattering. Listening to them refreshes him: "where there is chattering, there the world is already lying before me like a garden." Words and tones order and tend things. They serve as "rainbows and seeming-bridges between what is eternally separated." They connect and conceal at the same time, because they necessarily abstract. Generally speaking: "It is precisely between what is most similar that seeming tells lies most beautifully; for the smallest gap is most difficult to bridge." The general statement about language's beautiful seeming in the middle of

155. III, 13.1, 1–2; 6–9 (270–71); before III, 13.1, 2, the "abysmal thought" is mentioned in III, 2.2, 1 (199), and III, 3, 26 (205). The sudden change from the fairy tale–like to the opera-like is prepared by an allusion to Richard Wagner's *Siegfried* (act 3, scene 1: Wotan calling up Erda) in verse 5: "And once you are awake, you shall remain awake eternally. It is not *my* way to awaken great-grandmothers from their sleep in order to bid them—to sleep on!" Cf. *The Case of Wagner: A Musician's Problem* 9, 1 (*KSA* 6, pp. 33–34).

Zarathustra's first reply is of particular importance for what follows. For it takes up, in almost the same words, a passage from the "Night-Song" relating to the gap between giving and taking, the smallest gap that is last to be bridged: the gap of intention. At the beginning of the exchange in which the animals engage him, Zarathustra registers a reservation. He bids the animals to continue chattering and at the same time marks a dividing line. "To each soul there belongs a different world." With the "beautiful foolery" of speaking "man dances over all things." Yet it also puts him in a position to draw attention to that which separates and to show the gap that the "beautiful foolery" conceals. In their second part, the animals prove to be masters of the beautiful speech of man. They begin with a distinction: "To those who think as we do, all things themselves are dancing." They are among things, in their midst, not above them. They do not need to come closer to them, because they have not removed themselves from them. They do not have to build any bridges, because they know nothing of gap and abyss: "everything comes and reaches out hands and laughs and flees—and comes back." Only the encounter with man makes distinction necessary. And it requires a speech that aims at the whole. When the animals speak, in the manner of the highest observer, about the movement in which they are included, their speech becomes praise of eternal being. The four sentences of their ode to the eternally rolling *wheel of being*, the eternally running *year of being*, the eternally building-itself-alike *house of being*, and the eternally remaining-faithful-to-itself *ring of being* give memorable expression to the teaching of the Eternal Return. With the last verse, which places eternity at the end as a vanishing point, they finally succeed in the artful feat of presenting the core of the doctrine as resting in itself, round, and sufficient unto itself, without taking anything away from its sharpness in the implied rejection of every form of finalism, anthropocentrism, or futurism: "In every instant, being begins; around every Here rolls the ball There. The center is everywhere. Crooked is the path of eternity." The animals do not assign man any privileged place in the house of being.[156] — Zarathustra praises the animals and maintains his distance. Alluding to the "beautiful foolery" of speaking, he calls them "rogue-fools,"[‡] but in the same breath rebukes them as "barrel organs." Even though Zarathustra left the question of

156. III, 13.2, 1–2; 3–6 (the four verses of the animals' first part); 7–13 (Zarathustra's first seven verses in the exchange); 14–17 (the four verses of the animals' second part) (271–73). The two verses (15 and 16) of the animals' praise of eternal being read: "Everything goes, everything comes back; eternally rolls the wheel of being. Everything dies, everything blooms again, eternally runs the year of being. / Everything breaks, everything is joined anew; eternally alike the house of being builds itself. Everything parts, everything greets itself again; eternally the ring of being remains faithful to itself."

the "new knowledge" unanswered, the animals have obviously hit very well on "what had to be fulfilled in seven days," the attitude toward the whole that he reached. In doing so they are to all appearances familiar with the "vision of the most solitary one" from III, 2, which, as we now learn, has been *fulfilled* in the crisis of III, 13. For Zarathustra is referring to the vision of shepherd and serpent when he attests that "that monster"—out of courtesy to his serpent and his eagle, he no longer speaks of a serpent, nor even of an animal—"crawled into my throat and choked me! But I bit off its head and spat it away from me." Zarathustra remonstrates with the "barrel organs" that out of what he had achieved for himself in an act of self-overcoming, they have "already" made "a hurdy-gurdy song,"[§] an ode that everyone can recite, a teaching that can be repeated at will without any attention being paid to that "smallest gap" on which adequate understanding depends. Furthermore, the hurdy-gurdy song is overhasty. For Zarathustra is laid low, exhausted from that "biting and spitting out, still sick from his own redemption." The redemption of which he now speaks, the redemption effected by his resolute biting, is not the redemption that he envisaged in "On Old and New Tablets": the going-under among men. There, he hoped for redemption through the completion of the work, which would be sealed by his sacrificial death. The redemption at issue in "The Convalescent" is redemption from the will's *Unmut* over the "It was," redemption from indignation over the world as it is, redemption from the neediness for redemption. It is not tied to the completion of the "work," to greatness, victory or going-under. Spat out along with the serpent's head is the out-standing point of the circle, the goal of history, the consummating event, which, owing to the unevadable descent, the later decline, the impending decay, becomes an object of indignation: the greatness, envisioned by the futurist teaching, that stands in the storm. Zarathustra sets about explaining to his animals what he had to liberate himself from in order to be able to join in their song. He relates the prehistory of the crisis to which they have become witnesses. First, the origin of his entire teaching activity, the deep dissatisfaction with man, then the encounter with the soothsayer, which made his first beginning's failure visible to him. The *Unmut* over man's lacking greatness made him cry out, "as no one has ever cried: / 'Ah, that his most evil is so very small! Ah, that his best is so very small!' " Zarathustra leaves out the overman, whom the futurist teaching deployed to provide a remedy for "what is most unbearable." Of the turn implied by the prophecy in II, 19, he confesses: "Great surfeit of man—*this* choked me and had crawled into my throat: as well as what the soothsayer soothsaid: 'All is alike, nothing is worthwhile, knowing chokes.' " In rendering the three-part saying, Zarathustra makes

remarkable changes. He puts the central part, *all is alike*, first, and replaces the two flanking parts, *all is empty* and *all was*, with his own sharpening and clarifying interpretations: The inscription from that "new tablet" whose shattering he had demanded in the previous chapter, and the abbreviation *knowing chokes*, which denotes his ownmost problem. For knowing is grounded in and related to necessity, and from the chapter "On Redemption" (II, 20), we know that the will's ill will toward all *It was*, which Zarathustra exposed, proves on closer inspection to be ill will toward necessity. Knowing the necessity of descent, decline, decay, the necessity of the "meanest kind of all being," the necessity of the eternal recurrence of what he most detested as a consequence of his most abysmal thought—this knowing choked Zarathustra. It is no accident that his brief look back merges the episodes "The Soothsayer" (II, 19) and "On the Vision and the Riddle" (III, 2). Through the dwarf's thought of the recurrence of the eternally alike, the soothsayer's word becomes Zarathustra's true "torture." He expresses the result of both encounters in the sentence: "Eternally he recurs, the man of whom you are weary, the small man." The sickness of which he is reminded stands in immediate relation to the noble valuation: "All-too-small the greatest!—This was my surfeit of man! And eternal return of even what is smallest!—This was my surfeit of all existence!" The single mention, the only passage, in which the term "eternal return" crosses Zarathustra's lips, is followed by the sigh: "Ah, disgust! Disgust! Disgust!" The threefold disgust, which stood at the beginning of the seven days, recurs.[157]

In "On Redemption," Zarathustra answered the question of who Zarathustra is with the questions, "A physician? Or someone who has convalesced?" His animals call him a convalescent after having listened for a while to the account of his sickness. As soon as Zarathustra arrives at disgust, they interrupt him. "Speak no further, you convalescent!" As in their first intervention, they advise him to go out into the garden of the world, to roses, bees, and swarms of doves, to recover among the things. Above all, he should learn to sing from the birds. "For singing is for convalescents; the healthy man may talk. And even if the healthy man wants songs, still he wants different songs than the convalescent." As before, Zarathustra addresses the animals as "rogue-fools

157. III, 13.2, 18–38 (273–75). Zarathustra's second reply concludes with the affirmative formula, "Thus spoke Zarathustra," which usually stands at the end of the chapter. Cf. II, 19, 2 (172); III, 12.16, 2 and 8 (257–58). II, 20, 11 and 22–29 (179–80). On Zarathustra's disgust, see Pp. 47–48 with Footnote 69. On his *Unmut*, consider Pp. 77–80 with Footnote 104, and Pp. 90–92.

and barrel organs," but this time he bids them be silent. "That I should have to sing again—*this* consolation I invented for myself and *this* convalescence: do you right away want to make a hurdy-gurdy song out of that too?" Again the animals have hit on something, and now too Zarathustra resists the notion that what he had created for himself "in seven days" or understood to be right for himself will be imposed on him as a teaching for all. Already after two verses, the animals interrupt him for the second and final time: "Speak no further." Confident that they know the remedy of which Zarathustra is in need, they begin their great concluding speech. In it they demonstrate that they have followed Zarathustra's anamnesis and diagnosis attentively, and are clued in about the prophet's longing for greatness, victory, and going-under. They turn the objection to their hurdy-gurdy song around in requesting that Zarathustra create "a new lyre" for himself. And they individualize the general advice for convalescents, to sing songs conducive to healing, by orienting it toward the reconvalescent's particular objective: "heal your soul with new songs: that you may bear your great destiny, which has yet been the destiny of no man!" The animals promise Zarathustra not only the great destiny he had wished for himself, but historical uniqueness. They have more than consolation for him. As his physicians and as his commission-givers in one, they entrust him with the mission of teaching a doctrine that no one before him has taught: "For your animals know well, O Zarathustra, who you are and must become: behold, *you are the teacher of the eternal return*—this is now *your* destiny!" They encourage him on his path of greatness and name the goal. "That you, as the first, must teach this teaching—how could this great destiny not also be your greatest danger and sickness!" On the animals' pathway, Zarathustra will recover from his disgust and, to his glory, proclaim the tidings of being as eternally revolving within itself, in which they live and which suffuses them. For they "know" not only *who* he is but also *what* he, on closer inspection, must teach: "that all things recur eternally and we ourselves with them, and that we have already been here times eternal, and all things along with us." They even "know" *how* Zarathustra would speak to himself if he now wanted to die. Thus their speech is not limited to appointing the prophet and formulating the doctrine for which he is supposed to gain a hearing. In the last seven of its seventeen verses, it also renders the dying speech, which the animals give in Zarathustra's place. Eagle and serpent have him assure, in the face of death: " 'I come again, with this sun, with this earth, with this eagle, with this serpent—*not* to a new life or a better life or a similar life: /—I come again to this same and selfsame life, in what is greatest and also in what is smallest, again to teach the eternal return of all things—/—again to speak the word of the great midday of earth and man,

again to proclaim to men the overman.' "[158] In expanding the great midday into the great midday of earth and man, the animals endow Zarathustra with a mission of not merely historical, but as it were cosmic significance. And in believing that he will eternally repeat the same word, they literally eternalize his greatness and uniqueness: Zarathustra will always and eternally be the *first* teacher of the Eternal Return. To fulfill his mission, the proclaimer of the Glad Tidings must perish. The animals put in the mouth of the dying Zarathustra what he rejected in the conversation with his soul at the end of the Second Part: He has now spoken his word, and shatters. The animals bid him to bless himself and speak the *finis operis*: " 'Thus—*ends* Zarathustra's going-under.' " Zarathustra does not answer the animals. He does not hear, the narrator reports, that they are silent. He converses once again with his soul. He thinks. We do not know when he stopped listening to the animals: Whether he withdrew into himself when they appointed him teacher of the Eternal Return, or when they outlined the doctrine's content, or when they began to speak his dying speech for him. Just as little do we know whether he will comply with what the animals prompt of him. Neither do we see him ever *teach* the animals' teaching, nor will we be witnesses to his *end*. In the case of the conception of the eternal return of the selfsame, we have a "what is most similar," which connects Zarathustra and the animals and for which the "smallest gap" makes the greatest difference. Does Zarathustra believe what the animals believe? And do the animals believe what the men for whom the teaching is intended are supposed to believe? If the animals speak not only for life as a whole, if serpent and eagle, the "most prudent" and the "proudest animal under the sun," stand specifically for Zarathustra's prudence and pride, we may conclude that prudence advises Zarathustra of the teaching of the Eternal Return in order to prevent him from falling back into disgust and to silence the will's ill will, and that pride concurs in prudence's advice because the teaching doubly "eternalizes" Zarathustra: as the noble one who overcame

158. Verses 3–5 of the imagined dying speech. Verses 1 and 2 read: " 'Now I die and fade away,' you would say, 'and in an instant I am nothing. Souls are as mortal as bodies. / But the knot of causes in which I am entwined recurs—it will create me again! I myself belong to the causes of the eternal return.' " Verses 6 and 7, as simultaneously verses 16 and 17, form the conclusion of the animals' appointing-speech: " 'I spoke my word, I shatter of my word: thus my eternal lot wants it—as a proclaimer I perish! / The hour has now come for the one who is going under to bless himself. Thus—*ends* Zarathustra's going-under' " III, 13.2, 55–61 (276–77). – The first version of verse 5 of the dying speech (III, 13.2, 59) expresses even more clearly the animals' point of view, which is determinative for Zarathustra's mission as teacher of the Eternal Return: " '—as the teacher who speaks to m[en]: I teach and show you the overman—how else could you *bear* my teaching of return!' " *KGW* VI 4, p. 519.

the noble one's disgust, and as the knower who exposed the problem of the will to power to knowledge. But Zarathustra and his animals are not One. Neither his prudence nor his pride commands his thought.[159]

Zarathustra does not speak another word to man or animal for the remainder of the Third Part. He makes no move whatsoever to appear as teacher of the Eternal Return. However in the first sentence we hear from him after being called by his eagle and his serpent, he claims to have taught *his soul* something, to have given it everything. The first speech of the last group of three (III, 14), like the last speech of the first group of three (III, 4), and the central chapter (III, 9), begins with an emphatic *O*. After "O heaven above me" and "O solitude," "O my soul" completes the triad of self-understanding. Zarathustra is wholly turned toward his soul.[160] The image he draws of it is shaped by longing. The great longing that appears already in the chapter's heading brings us, on the one hand, back to the *longing of fullness*, the supposed overflow that wants to give itself away, the longing to which Zarathustra gave expression in the book's first speech; on the other, to the *longing for completion*, for the consummating event, the triumphant going-under, the longing to which Zarathustra gave voice in the speech immediately preceding his being called. For the longing for completion, III, 14 introduces the metaphor of the grapevine that, "weighed down by its happiness," urges the vintner, "who waits with diamond vintner's knife." Zarathustra also presents the vintner to his soul, in succession, as a "golden wonder," the "voluntary bark and its lord," as its "great releaser," and as the "nameless one—for whom only future songs will find names." The God is evoked, but, as in the entire book, Dionysos remains unnamed. The same is true of Ariadne, whose name still provided the speech's title in the fair copy. In the inner dialogue described by "On the Great Longing" (III, 14), Zarathustra includes both Dionysos and Ariadne. They are the nameless personae of the conversation, in which he allows Ariadne to speak just once, in the two central verses. After he has professed himself the author of her fullness, the giver who gave gifts to the taker—"O my soul, I gave you everything, and all my hands have become empty on you"—she replies, "smiling and full of melancholy," building on Zarathustra's self-reflection in the "Night-Song": "Who of us has to be thank-

159. III, 13.2, 40–42 (the three verses of the animals' third part); 43–44 (the two verses of Zarathustra's third reply); 45–61 (the seventeen verses of the animals' fourth part); 62 (275–77). III, 12.30, 2 (269). Prologue, 10, 3 (27). Consider Pp. 79–80.

160. "O my soul, I taught you to say 'today' as well as 'one day' and 'formerly' and to dance your roundelay over and beyond all here and there and yonder" III, 14, 1 (278). Sixteen of III, 14's thirty-two verses begin with "O my soul." On the Third Part's symmetrical structure, see Footnotes 116 and 126. Consider Pp. 96–97.

ful?—/—does the giver not have to be thankful that the taker has taken? Is gift-giving not a need? Is taking not—mercy?" The gap between giving and taking, which determined Zarathustra's love for men from the start and drove the drama forward from the Prologue until the chapter "The Convalescent" (III, 13), can be sublated in the unity that encompasses both personae. Thus in the last verse of the speech of his soul, after he has requested, as his "ultimate," that it sing, sing to him, sing for him, Zarathustra is able to respond with equanimity and serenity: "That I bade you sing—speak now, speak: *who* of us now has—to be thankful?—But better yet: sing to me, sing, O my soul! And let me be thankful!" Giving and taking do not burst apart the unity as long as they are not directed toward something external. The same goes for longing, provided that it is thought as an internal relation, determined by Dionysos and Ariadne.[161]—The "ultimate" that Zarathustra had to give to his soul, the bidding that it sing, is followed solely by its or his songs, which conclude the Third Part. The first of them, "The Other Dance-Song" (III, 15), invites comparison with its precursor in the Second Part not merely by its heading—the only "repetition" among the book's headings. Like "The Dance-Song" (II, 10), which occupies the center between "Night-Song" (II, 9) and "Tomb-Song" (II, 11), "The Other Dance-Song" is the middle, between III, 6 and III, 16, of the Third Part's three songs, which of course do not leap out to the eye as a triad in the same way. The first triad places God and man on each side of the philosopher. In the second, Zarathustra sings first of his happiness and last of his love for eternity. In the one as in the other case, Zarathustra's dialogue with life stands in the center. The out-standing position of the double dialogue is further underlined by the two dance-songs' inverted structures. Whereas in the "Dance-Song," the first and the third sections contain the frame-narrative and the speeches addressed to the listeners, surrounding the dance-song proper, in the "Other Dance-Song," which knows neither frame-narrative nor listeners, the dialogue with life takes place between the actual song for dancing in the first part and the third part's song, "O Man! Pay Heed!" In III, 15, Zarathustra's song begins with the same words it began with in the middle section of II, 10: "Into your eye I looked of late, O life." But it no longer adds: "And into the unfathomable I then seemed to be sinking." Instead, it continues: "Gold I saw twinkling in your night-eye—my heart stood still in such delight." And shortly afterwards, in place of the mocking-song on

161. III, 14, 9–15; 16–17; 18–19; 23–29; 31–32 (279–81); cf. III, 4, 24 (209); III, 12.30, 1 and 9; 5 (268–69). Prologue, 1, 2–12 (11–12). III, 12.1, 2–3 (246); 12.3, 9–13 (249). On Ariadne, consider Footnote 73. On the reason why Nietzsche replaced the heading "Ariadne" with "On the Great Longing" and does not mention Dionysos anywhere by name, see P. 8.

the spirit of heaviness that took up twenty verses in II, 10, Zarathustra substitutes twenty verses of a song of praise to life, set in rhyme. Life no longer seems unfathomable to Zarathustra. In the meantime, he has made rhyme and reason of it. The rhymed song, which Zarathustra sings to the motleyness of unruly life, in ironic distance from himself, is the prelude to the serious conversation in the second part.[162] In it, *life* speaks for the third and final time—after the chapters "The Dance-Song" (II, 10) and "On Self-Overcoming" (II, 12). It begins with what is common and emphasizes what is particular, in connecting Zarathustra with itself: "We are both real ne'er-do-wells and ne'er-do-evils. Beyond good and evil we found our island and our green meadow—we two alone!" Life ascribes to Zarathustra what Zarathustra ascribed to the whole in "Before Sunrise." Then it contradicts Zarathustra's central statement in the Second Part's dance-song—namely, that "from the ground up" he loved only life, not wisdom: Life and Zarathustra do not love each other "from the ground up." In its love for Zarathustra, life confesses to being "jealous" of wisdom, which, in the best case, he loves more than life. In the best case, because life in turn loves Zarathustra for the sake of his wisdom. It declares frankly: "If your wisdom should one day run away from you, ah! then my love too would quickly run away from you." Life and Zarathustra have in common not only the "green meadow" named *Beyond Good and Evil* but also the orientation toward *wisdom*. They are good for each other as long as both love each other with a view to wisdom. But wisdom—as the "Dance-Song" brought to light—looks similar to life to the point of being easily mistaken for it. Finally, life says "softly" that it doubts Zarathustra's faithfulness: "I know you are thinking that you want to leave me soon. / There is an old heavy, heavy rumble-bell: at night it rumbles all the way up to your cave:—/—when you hear this bell strike the hour of midnight, you think, between one

162. The twenty rhymed verses of the dance-song proper end with the feigned acceptance of the "little old woman's" winged counsel (I, 18, 33), with which Zarathustra makes himself into the subject of mockery: "At the beat of my whip shall you dance and cry so! Yet have I not forgotten the whip?—No!" (III, 15.1, 25). Life replies at the beginning of the second part, taking up a word of Schopenhauer's: "O Zarathustra! Do not crack your whip so frightfully! Surely you know: noise murders thoughts—and just now such tender thoughts are coming to me" (III, 15.2, 2). In May 1882, a few months before he wrote the chapter "On Little Old and Young Women" (I, 18), Nietzsche staged a *tableau vivant* in the studio of a photographer in Lucerne that showed him and Paul Rée at the drawbar of a handcart on which Lou Salomé was sitting, holding a whip in her hand. The photograph makes playful reference to a centuries-old tradition of pictorial representations of the topos "Phyllis riding Aristotle," in which the whip is an attribute of the woman. See the illustrations collected by Ludger Lütkehaus in *Nietzsche, die Peitsche und das Weib* (Rangsdorf, 2012).

and twelve—/—you think, O Zarathustra, I know it, of how you want to leave me soon!" In its third statement, life speaks of neither jealousy nor wisdom. The unfaithfulness it has in mind responded to the call of the bell, which reaches out from the world of men to the prophet. If Zarathustra is thinking about leaving life, it is with a view to his mission, to the belief in completion by going-under, to the longing for an event external to himself. Zarathustra concedes the thought, or the will: "Yes, I answered hesitantly, but you also know—." *What* life is supposed to know, he says to it, he says to "her," "in her ear." The brief intervention's conclusion is meant entirely for her. The words, which we do not hear, are an expression of his affection and affirmation. They belong to the lovers. However, life's reply to Zarathustra's only utterance in the dialogue keeps the riddle of the "Other Dance-Song" within narrow bounds. Obviously, he reassures "her" by confirming his love and faithfulness: *I will return to you*. Or: *I recur and you as well*. For life says, and it is the last thing it says altogether: "You *know* that, O Zarathustra? No one knows that." Life shows its best side. "She" takes the consolation of the belief Zarathustra offers her to be a testimony of his love. She proves her wisdom in the knowledge of ignorance. And her skepticism allows her to keep her distance from every kind of doctrine that would be imposed on her. We are therefore not surprised, after the closing scene in which life and Zarathustra look at each other, gaze at the "green meadow," and weep together, to hear from Zarathustra: "But just then, life was dearer to me than all my wisdom ever was."[163]

Nietzsche seals the Third Part's end with the last song Zarathustra sings for himself. It is the sixth, or, if we consider "O Man! Pay Heed!" which recurs in the Fourth Part as "Zarathustra's Round," separately, the seventh song in total. Like the Third Part's other two chapters containing songs, the last one too has a heading that exhibits a peculiarity: Where "Upon the Mount of Olives" (III, 6) is the only one of Zarathustra's songs that is not called a song in the title, and "The Other Dance-Song" (III, 15) remains the only chapter whose title explicitly refers to that of an earlier chapter, "The Seven Seals (Or: The Yes- and Amen-Song)" (III, 16) is the book's only chapter to be equipped with two titles. Whereas the second heading naming the song points back to the center of the key speech "Before Sunrise" (III, 4), the first heading recalls, by way of contrast, the sixty-sixth and final book of Luther's Bible, The Revelation of John, just as the title of III, 6 invited comparison with Jesus's eschatology. The main title indicates the enigmatic conclusion with which we are faced at the end of the third act, and it reflects the structure of the song, which consists of

163. III, 15.1, 1–4; 5–25; III, 15.2, 2; 3; 4–6; 7–11; 12–13; 14 (282–85). II, 10, 11–30 (140–41); II, 12, 27–36 (148–49). III, 4, 25 (209). See Pp. 54–56, 59–60, and 97–98 with Footnote 128.

seven parts of seven verses each, in which verses 5, 6, and 7 are repeated seven times. The refrain constituted by the three identical verses, which invoke return seven times and eternity three times seven times, contains Zarathustra's sevenfold declaration of love for eternity, the sevenfold expression of his desire for the "nuptial ring of rings," and the sevenfold assurance never to have found "the woman" from whom he wanted children, except it be eternity. The declaration of love, the desire for the nuptial ring, the will to have children from her—none of this pertains to a "woman" who would differ from life or belong to another world. The *da capo* in the celebration of eternity is a judgment. Zarathustra's desire, will, and love are directed to this life, the One life, his life, on which the refrain stamps eternity as a seal of approval. In the transition to *eternity* in the "Yes- and Amen-Song," there occurs a change, not of subjects, but of names, a change that completes Zarathustra's elliptical answer to *life* in the "Other Dance-Song" and confirms, three times seven times, the testimony of love that he whispered into "her" ear. This accords with the fact that already, thirteen chapters before, Zarathustra spoke emphatically of his "children" and claimed to "have" them. However it stands with the "having," however much wishing or longing there may be in it, eternity's children are part of his life.[164] — In seven stanzas, the "Yes- and Amen-Song" says *Yes* to Zarathustra's life and *Amen* to the whole. (1) The first seal speaks of the "soothsayer," of the "soothsaying spirit," and of "soothsaying lightning bolts." It recalls the prophet's futurist orientation and justifies the long solitude by reference to the preparation for the task: "And verily, long must one hang on the mountains as heavy weather if one is someday to kindle the light of the future!" (2) The second seal deals with the destroyer, whose anger "broke tombs open, moved boundary stones, and rolled old shattered tablets down into steep depths." It recalls the revolutionary and his overcoming of an antiquated tradition, of "moldy words" and "musty sepulchers." The singer notes that his exultation and his love apply "even to churches and God's tombs," "once the sky gazes with a pure eye through their shattered roofs." (3) The third seal praises the "creative breath," the "heavenly need that compels even accidents to dance astral roundelays," and the "laughter of creative lightning"

164. The three verses, whose words are repeated unchanged, with slightly different punctuation, read: "oh how should I not lust after eternity and after the nuptial ring of rings—the ring of return! / Never yet have I found the woman from whom I wanted children, except it be this woman, whom I love: for I love you, O eternity! / *For I love you, O eternity!*" III, 16.1, 5–7; 16.2, 5–7, etc. (287–91). III, 4, 19 (208). III, 3, 20–21 (205); cf. Pp. 95–96. The Revelation of John 5:1. – On the change of names, Laurence Lampert remarks: "'Eternity' is the name that Zarathustra wills Life to take. As is appropriate for a bride, Life receives a new name from her husband." *Nietzsche's Teaching: An Interpretation of "Thus Spoke Zarathustra"* (New Haven, 1986), p. 240.

that "obediently follows" the thunder of the deed. It shows the creator turned toward the earth in competition with those like him: Zarathustra, as "with creative new words and Gods' dice-throws" he takes part in the play of the world, as a God.[165] (4) The fourth seal celebrates drinking from the Heraclitean mixing jug, in which all things are rightly mixed. In the middle it places Zarathustra, as a "grain" of the true salt of the earth. The destroyer and creator as a catalyst who brings the "farthest to the nearest," "fire to spirit," "pleasure to sorrow," and "the wickedest to the kindest," as a ferment that binds good with evil. (5) The fifth seal relates Zarathustra's "pleasure in searching," "which drives the sails toward the undiscovered" and loves the sea most when it "angrily contradicts." It directs the view to the philosopher, who sets out onto the open sea. In the moment of pushing off from the ruling opinions and certainties, the seafarer calls out to himself: "the shore has vanished—now the last chain has fallen from me." (6) The sixth seal highlights laughter's power to liberate "all that is evil" to its own bliss. It proclaims the new "Alpha and Omega," which is supposed to triumph over the spirit of heaviness: That "all that is heavy becomes light, all body dancer, all spirit bird." (7) The seventh seal has the lover ascending "with his own wings into his own skies" and, borne by his imagination "into deep luminous distances," reaching the bird's insight through play. It articulates the "bird-wisdom": That there is no above and no below, that he who is light may throw himself around, out, back, as he likes, that he should sing, and speak no more, because, for him, all words lie. In harmony with this ethereal "wisdom," the song's last words before the refrain are, and the last thing Zarathustra has to say remains: "speak no more!"[166] — When the animals told Zarathustra that he should speak no further, they were addressing a convalescent. They bade him sing and heal his soul with new songs, so that, having convalesced, he would one day live up to his commission as "teacher of the eternal return." Is the Zarathustra of the "seven seals" a convalescent? Or is he someone who has convalesced? Does he say to himself: "Sing! speak no more!" in order to recover completely? Or is he over and beyond all speaking, teaching, proclaiming? If we assume that the "Yes- and Amen-Song" does not serve a therapeutic purpose—an assumption for which the chapter's title, structure, and content give us grounds—then we

165. The third stanza, the third seal, was initially titled *Dionysos* in the fair copy, before Nietzsche deleted the name and replaced it with the digit 3. *KGW* VI 4, p. 543. Consider P. 123 with Footnote 161.

166. III, 16.1, 1–4 (287). III, 16.2, 1–4 (288); cf. II, 19, 15–32 (173–74); II, 4, 18 (118). III, 16.3, 1–4 (288–89); cf. P. 45 with Footnote 66. III, 16.4, 1–4 (289); cf. Matthew 5:13. III, 16.5, 1–4 (290); cf. III, 12.28, 4–5 (267) and III, 2.1, 2–5 (197). III, 16.6, 1–4 (290); cf. The Revelation of John 1:8, and see Pp. 24 and 32. III, 16.7, 1–4 (291); cf. III, 11.2, 1 (242) and III, 13.2, 14–17 (272–73).

face an open ending.[167] We do not know which path Zarathustra will take. Whether he wants to fulfill his prophecy of the third descent and complete his mission with a sacrificial death among men. Or whether he is sufficient unto himself as one who has convalesced and remains in the solitude of the mountain heights. The movement covered by the seven stanzas, from the prophet and revolutionary's tense future-directedness to the dancer and flyer's laughter, does not suggest that Zarathustra is still determined by a thing that is "most unbearable" for him; and the "bird-wisdom," with its indifference to above and below, its negation of all boundary stones, its rejection of words, its celebration of freedom and lightness, does not give any reason to expect the appearance of a prophet, legislator, or religion-founder. The Third Part ends with the old riddle and a new question mark. One, not Two?

167. "The Seven Seals (Or: The Yes- and Amen-Song)" is the only chapter in Parts I, II, and III, in which "Thus spoke Zarathustra," "Thus sang Zarathustra," or some variation of these affirmative formulas does not appear anywhere. The narrator maintains perfect silence.

IV

I know no other way of dealing with great tasks than as *play*.
FRIEDRICH NIETZSCHE: *Ecce Homo*

The tragedy announced by Nietzsche's *Incipit* does not come to its end in the "Fourth and Final Part." It continues as long as Zarathustra retains his love for men and allows himself to be determined by his hope for the consummatory event in which his work is supposed to culminate. The resolution that seemed to be suggested by the Third Part's conclusion does not prove true. Zarathustra is obviously not sufficient unto himself as one who has convalesced. Yet he also does not make any move to seek the going-under that he had promised himself. "Life" was in error when "she" conjectured that Zarathustra would soon leave her. Picking up the thread from the beginning of the Second Part, the Fourth Part's first sentence laconically reports: "—And again moons and years flowed over Zarathustra's soul, and he paid them no regard; but his hair turned white." Zarathustra did not set out for men in order to fulfill his mission after the "Yes- and Amen-Song." He has become an old man without having taught anyone the Eternal Return. For the time being, he shows no readiness to speak his "word" and shatter. Year after year, the long-envisaged sacrificial death is postponed. And if it finally does occur, it will not have the same significance for a, let us say, seventy-year old as it has for a thirty-three year old. Is Zarathustra's postponement the method of choice for taking the sting out of the tragedy and pragmatically bringing closer together what cannot be reconciled in principle? But can *tragedy* still be spoken of in the case of a philosopher who does not know how to reach clarity about a conflict of principle and to master his moral tornness? There is no doubt, the drama's fourth act necessarily becomes *comedy*.[168] — The prelude is formed by the

168. The Fourth Part, which Nietzsche described in a letter to Peter Gast (February 14, 1885) as "perhaps unprintable" and called "a 'blasphemy' composed with a buffoon's whim" (*KGB* III 3,

second and final conversation between Zarathustra and his animals to be made audible to us by the narrator. As before in "The Convalescent" (III, 13), the initiative in "The Honey Sacrifice" (IV, 1) also comes from the animals, and again they take the floor four times in total, albeit in a much shorter exchange of a distinctly different character. The burlesque of IV, 1, which in every respect demands to be put in relation to the calling-scene of III, 13, does not play out on Zarathustra's sickbed inside his cave, but in the open in broad daylight. Zarathustra is sitting on a stone in front of the cave and looking out "across winding abysses" to the sea. The animals show themselves to be unwaveringly concerned with Zarathustra's weal and woe. Not his disgust but his longing now brings them on to the scene: "O Zarathustra, are you perhaps on the lookout for your happiness?" The question regarding his happiness is the first thing we have heard from their mouths since they prompted Zarathustra with his dying speech, without finding any echo. This time the response is not lacking: "What does happiness matter! I have long since ceased

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p. 12), has alienated or unsettled many readers and embarrassed some interpreters. In particular, those interpreters for whom there is no question that Zarathustra is the teacher of the Eternal Return and who emphasize his will to power as a will to rule, as a will to the transformation of the world, as a will to legislation, are inclined to neglect the Fourth Part or to separate it from Parts I–III as a kind of aberration from the book "proper." In fact, Nietzsche spoke already of the book's four parts (i.e., of the later scope of the whole), when he had completed the Second Part, half the enterprise (letters to Peter Gast, end of August 1883, and Franz Overbeck, November 9, 1883, *KGB* III 1, pp. 443 and 455). The reason Nietzsche had the Fourth Part printed privately and at his own expense in an edition of forty-five copies in April 1885 was primarily that in view of the meager sales of the first three parts, each of which had sold only a few dozen copies, no publisher willing to print the sequel could be found. In 1886, on the back cover of *Beyond Good and Evil*, Nietzsche drew attention publicly to the existence of the Fourth Part: "The fourth and final part of the work mentioned, from the beginning of the year 1885, has not yet been handed over to the booksellers." He concludes the Preface to the new 1886 edition of the *Birth of Tragedy*, "Attempt at a Self-Critique," with five verses from the chapter "On the Higher Man" (IV, 13.17, 5; 13.18, 1–3; 13.20, 7) and the citation "*Thus Spoke Zarathustra*, fourth part, p. 87" [correctly p. 87 as well as p. 89]. And even in *Ecce Homo*, whose discussion of *Thus Spoke Zarathustra* passes over the Fourth Part in silence, the author makes sure that the reader's curiosity for the concealed part is piqued when he confides in section I, 4: "I have composed a case, as the 'Temptation of Zarathustra,' in which a great cry of need reaches him, in which pity sets upon him like a last sin that wants to entice him away from *himself*. Remaining master here, keeping the *height* of his task untainted by the much lower and more shortsighted impulses that are at work in so-called selfless actions, that is the test, perhaps the last test, a Zarathustra must pass—his proper *proof* of strength . . ." (pp. 270–71). After these prominent references to the Fourth Part, the later request to Peter Gast that he collect the few copies that had been given as gifts to friends, so that the writing could first be published "after a couple of decades of world-historical crises" (letter of December 9, 1888, *KGB* III 5, pp. 514–15) might also serve to increase interest in the book's subversive part: *Nitimur in vetitum*.

striving for happiness; I am striving for my work." The heroic gesture may at first glance obscure what on closer inspection it only underlines: that Zarathustra's reply agrees completely with the idea of happiness that already appeared in his speech to the sun at the beginning of the book. At that time the prophet had reflected his solitude's dissatisfaction and the surfeit of his supposed overflow of wisdom in the memorable invocation of the "great star": "What would your happiness be, if you did not have those whom you illuminate!" Zarathustra returns to the idea that was supposed to justify his resolve to want to "become man again," and connects *true* happiness with work, with effect, with being for others. He displaces it into the future, delivers it over to hope, makes it into a matter of longing. At the same time, the longing for completion and the longing of fullness coalesce. For Zarathustra insists that he suffers no lack of happiness. Instead, it is heavy, pressing him, not wanting to depart from him, clinging to him "like melted tar." He gives up the metaphor of tar for his present happiness after the animals, whom he has called "roguefools" for the third and final time, answer him: "O Zarathustra, is *that* why you yourself are becoming ever yellower and darker, even though your hair wants to look white and flaxen? Yet behold, you are mired in your own tar pit!" Zarathustra corrects himself and shifts from the register of the longing of fullness to that of the longing for completion. "What is happening to me is what goes on in all fruits that are ripening. It is the *honey* in my veins that makes my blood thicker and my soul stiller." The animals content themselves with a brief "So it will be." They do not remind him of his mission. Instead, they encourage him to climb a high mountain with them. "The air is pure, and today one sees more of the world than ever." Zarathustra seizes on the proposal. But he will not be content to contemplate the world on the mountain. The ascent is to serve a practical purpose. Zarathustra instructs his animals to see to it that honey "is at hand" there, "yellow, white, good, icy-fresh golden comb-honey. For, know that up there I want to make the honey sacrifice." Once they have reached the heights, he bids the animals return home. His mission's commissioners, who in III, 13 had imposed on him nothing less than the sacrifice of his life, have become servants whom Zarathustra commissions to fetch the material for an imaginary sacrifice, only to send them back home once they have served their purpose. What is more, as soon as he has made certain that he is alone, he begins to laugh "with all his heart": "That I spoke of sacrifices and honey sacrifices was merely a ruse of my speech and, verily, a useful foolishness! Up here I may speak more freely than in front of hermits' caves and hermits' domestic animals." Not only does Zarathustra speak differently to hunchbacks than to his pupils, and differently to his pupils than to himself, the addressee-oriented speaking and keeping silent,

enlightening and hiding, guiding and misleading, applies just as well to dealing with his animals, whom the narrator will later call "Zarathustra's animals of honor." The eagle and the serpent, who claimed to know who Zarathustra was and who he must be in III, 13, willingly bring what is needed for a new religious cult in IV, 1. As is evident from the two chapters in which they speak, they are equally receptive to the doctrine and to the *pia fraus*. After they proclaimed Zarathustra the teacher of the Eternal Return in III, 13, he reduces them to the status of a hermit's domestic animals in IV, 1. He is of a mind for "rumbling bears" and "evil birds," for solitary, not domesticated animals. He intends to use the honey as bait. He does not want to make a sacrifice to anyone, and he does not have to sacrifice anything. "I squander what is gifted to me, I, a squanderer with a thousand hands: how could I still call that—sacrificing!" This also applies when he becomes the true fisher of men, casting his happiness out as bait in order to attract the "strangest human fishes" with the "golden fishing rod" of his truth, to get them to bite and to draw them upward to *his heights*. Zarathustra links the bizarre image of the angler who ascends into the highest heights in order to fish in the deepest abyss—"Has a man on high mountains ever caught fish?"—to a lucid self-determination of who he is, which responds to the determination imposed on him by the domestics: "For *that* is who I am from the ground up and the very beginning, drawing, drawing in, drawing upward, raising up, a raiser, cultivator and disciplinarian who once not in vain advised himself: 'Become who you are!' " Zarathustra professes himself to be the educator who, by drawing others upward to him, cultivates himself. He wants to be the one who determines his own nature.[169] — Even when he believes himself alone, unobserved, and unheard, Zarathustra hews to the prophecy of his going-under. However, since its confirmation in "On Old and New Tablets" (III, 12), nothing has changed about the fact that Zarathustra remains in a state of waiting: "I am still waiting for the signs that it is time for my descent; as yet I do not myself go under, as I must, among men." The prophet is still waiting for the appearance of the laughing lion with the swarm of doves. Until the occurrence of this event, the action required by his mission can remain safely suspended. For Zarathustra no longer says that he is waiting for his *redemption*. He now calls his waiting "cunning and mocking." He is equally freed from impatience and from patience,

169. IV, 1, 1–14 (295–97). Prologue, 1, 2–5 and 11–12 (11–12). III, 14, 23 and 28–29 (280). IV, 19.2, 3 (397). On the "golden fishing rod" in IV, 1, 10, see II, 10, 12 and 22, as well as Footnote 75. On the word of Pindar from the second *Pythian Ode*, which will be of great importance for the concluding dyad *Ecce Homo* and *The Antichrist*, consider *The Gay Science* 186, 270, 335, and 338 (pp. 503, 519, 563, 567–68). Cf. Pp. 18–19, 25–26, 61, 80, 119–22.

since, as he emphasizes against Pauline love, he no longer *endureth*. Unchanged, he speaks "as one who has time." Yet not as one who would have to bridge or withstand the time of waiting: rather, one who appreciates that his "eternal destiny" seems to have "forgotten" him, that it "does not hurry and urge" him, that it leaves him "time for jests." How does it therefore stand with the urgency of Zarathustra's striving? Does his seriousness belong primarily to work or to play? To the future, ultimately, or to the present? He does not want to be mistaken for a "swaggering wrath-snorter from waiting," setting himself apart from those who threaten with the "scourge of God," and laughing over the zeal of those "who get a word in today or never." In contrast to the prophets, who ascribe their mission to God, he claims that he and his destiny have "time and overmuch time" for talking. But when in justifying his certainty and serenity he refers for the first and last time to the coming of the empire of Zarathustra, he speaks, no differently than the prophets and religion-founders before him, of a Must and a May Not in which belief and hope's Ought and Wish are expressed: "For it must yet come one day and may not pass by. / Who must come one day and may not pass by? Our great Hazar, that is our great, distant empire of man, the thousand-year empire of Zarathustra – –" Admittedly, he immediately adds: "How distant might this 'distant' be? what does that concern me!" Nevertheless, to all appearances the vision of a future empire that will bear his name and whose erecting someday he anticipates as certain, concerns or concerned him quite a bit. Was the prospect of winning over to his happiness the most gifted and suitable from the "sea of men" not sufficient incentive for him to reach the highest heights? Did he have to aim at the whole of mankind, did he have to behave as a prophet, legislator, and founder of a new eon, in order to become who by his nature he can be?[170]

"The Cry of Need" (IV, 2) brings Zarathustra back into contact with the world of man for the first time since he turned away from it at the end of the speech "On the Apostates" (III, 8). The day after the jesting sacrifice—it is the drama's second day, which accounts for eighteen of Part IV's twenty chapters[171]—we see Zarathustra, who has "spent and squandered" the honey

170. IV, 1, 15–29 (297–99). III, 12.1, 1–4 and 12.3, 9–13 (246, 249). On IV, 1, 16, cf. 1 Corinthians 13:7. After III, 12.3, 9, Zarathustra's redemption is mentioned only in III, 13.2, 20 (273). On the great Hazar and the thousand-year empire of Zarathustra, see Footnote 2; cf. The Revelation of John 20:2–10.

171. Counting by pages, the Fourth Part is the longest part of *Thus Spoke Zarathustra*, but reckoning by days, months, or years, it is the shortest. The action plays out on three consecutive days. The Fourth Part, like the Third, is constructed symmetrically, though in a less complex arrangement. IV, 1: Prologue: "The Honey Sacrifice," first day, in front of Zarathustra's cave and on a mountain above it. IV, 2: Prelude to the first half: "The Cry of Need," second day, before

"down to the last drop," sitting on the stone in front of his cave, as he did on the first day. This time he is not looking out to the sea, but tracing the shadow of his figure on the ground with a stick and reflecting, presumably on man's future. He is startled when he sees "another shadow alongside his shadow." It is the shadow of the soothsayer who once plunged him into the deepest philosophic crisis with the prophecy of the impending world-darkness and the slogan *all is empty, all is alike, all was!* To characterize the soothsayer, the narrator calls to mind the teaching from II, 19, in the interpretation of it given by Zarathustra in III, 13, and, by way of clarification, inserts an additional part in the third position of this altered version: "All is alike, nothing is worthwhile, world is without meaning, knowing chokes." The soothsayer is apparently the first "rumbling bear" that Zarathustra has attracted with the bait of his happiness. In any case, he is the first representative of mankind to whom he has directed a word since leaving the town of "The Motley Cow" years ago. As in their previous encounter, Zarathustra invites the soothsayer to be his guest. He would like to be forgiven for the fact that "a cheerful old man"—there is no talk of striving for the work or of longing for going-under—"sits at the table" with him. A self-description which the soothsayer acknowledges with a head-shake and a prophecy: "but whoever you are or want to be, O Zarathustra, you have been it up here for the longest time—shortly your skiff shall sit on dry land no more!" The "waves of great need and tribulation" will reach the prophet on his mountain and eventually carry him away. The tide is rising; there is no remaining in solitude. Alerted by the soothsayer, Zarathustra hears from the depths a "long, long cry," in which he believes he perceives a man's cry of need. Whereas at the beginning of the Second Part, a dream was sufficient to make Zarathustra hurry to the disciples on the blessed isles for the sake of supporting his teaching, which he saw to be in danger, now mankind's need, to which the soothsayer urgently points, cannot even move him to the "descent": "what is man's need to me! My last sin, which has been saved up for me," he says to his counterpart, "do you perhaps know what it is called?" The soothsayer knows the answer: *pity*. For he has come, he professes, to seduce Zarathustra to this very "last sin." The Fourth Part's

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midday, in front of Zarathustra's cave. IV, 3–9: First group of seven, second day, before midday, below Zarathustra's cave. IV, 10: End of the first half: "At Midday," outside Zarathustra's cave. IV, 11: Prelude to the second half: "The Welcome," second day, after midday, inside Zarathustra's cave. IV, 12–18: Second group of seven, second day, after midday, inside Zarathustra's cave. IV, 19: End of the second half: "The Night-Wanderer's Song," second day, before and at midnight, outside Zarathustra's cave. IV, 20: Epilogue: "The Sign," third day, morning, in front of Zarathustra's cave.

experimental design is therewith named. The question is: Will Zarathustra resist the temptation of pity and retain his heights, or will he make out like the God who died of his pity for men? This question, for which the epigraph Nietzsche prefixed to the Fourth Part has prepared us, goes hand in hand with the other question of whether Zarathustra understands the "last sin" as a sin against his own good or as a sin in regard to his mission, a diversion and aberration from his world-historical task.[172] — After the cry has sounded anew, this time longer, more anxious, and much closer than before, the soothsayer appears more emphatic: "Do you hear? Do you hear, O Zarathustra? the cry is for you, it calls you: come, come, come, it is time, it is high time!" When the disciples told Zarathustra of the voice that had called "It is time! It is high time!" in the Second Part, the admonition seemed enigmatic to him. Later he understood the call "It is high time!" as a request that he leave the blessed isles and return to himself. The "cry of need" contains the opposite request. Zarathustra is supposed to give up life in solitude and turn toward men. He is "confused and shaken." When the soothsayer indicates to him that it is the "higher man" who is crying for him—hence obviously an addressee of Zarathustra's teaching—he for his part cries, "seized with horror": "The higher man! What does he want here?" How much must the prophet have diverged from his mission if the echo that he finds puts him in fear and trembling? The soothsayer continues to increase the pressure. He refers to the happiness that the philosopher deployed as bait. "O Zarathustra, you do not stand there like one made giddy by his happiness: you will have to dance to keep from falling down!" After having already alluded to Zarathustra's speech to the people with the call "It is time," he once again circles back to that first speech, "which is also called 'the prologue' ": "No one should be allowed to say to me: 'Behold, here dances the last glad man!' " The soothsayer does not leave it at confronting the dance of the last glad man with mankind's need and tribulation. He finally denies that happiness is still to be found anywhere at all. Not even with a philosopher on mountain heights. If Zarathustra's bait attracted him, it was the *skandalon* that the philosopher's happiness appeared to him to be: "Happiness—how would one ever find happiness with such buried ones and hermits? Must I yet seek the last happiness on blessed isles and far away between forgotten seas? / But all is alike, nothing is worthwhile, seeking does

172. The later statement by Nietzsche quoted in Footnote 168 postpones the most important question, in line with the argument unfolded in *Ecce Homo*. – IV, 2, 1–5 (300–301); cf. IV, 2, 25 (303). II, 19, 2 (172). III, 13.2, 31 (274); cf. III, 12.16, 2 and 8 (257–58). As Part IV's epigraph, Nietzsche chose verses from the speech "On Those Who Pity" (II, 3, 34–37) that count among the weightiest verses in the whole book. Consider P. 45 with Footnote 66.

not help, there are also no blessed isles anymore!" Only now, when the soothsayer has arrived at his old proclamation and varied the slogan from before, does Zarathustra regain his composure and attitude: "No! No! Three times no!" he calls "with a strong voice" and, as when he had comprehended "everything that had happened" in II, 19, strokes his beard. "*That* I know better! There are still blessed isles!" Zarathustra *knows* that the soothsayer's slogan is not true because he *knows* that there *is* happiness and that consequently there *can be* blessed isles: they need not coincide with the islands of the same name, on which Zarathustra had first encountered the soothsayer. The "higher man" no longer fills him with anxiety. He wants to seek him in the forests from which the cry seemed to him to have come. "Perhaps an evil animal harries him there. / He is in *my* domain: in it he shall not come to harm! And verily, there are many evil animals in my company." Zarathustra does not speak like one who is overpowered by mankind's misery and acts out of pity. But rather like a ruler who claims jurisdiction in his realm, who knows the dangers with which he lives, and who grants protection to those who enter into the ambit of his strength. The soothsayer interprets Zarathustra's departure as a flight from his truth and announces that he will wait for him in the cave. Zarathustra replies that they will both be there in good spirits in the evening, and makes a prediction which must prove either true or untrue that same day: "you yourself shall dance to my songs as my dancing bear. / You do not believe it? You shake your head? Well then! Come on! Old bear! But I too—am a soothsayer." The soothsayer of the great midday challenges the soothsayer of the great weariness to a competition—by prophesying an event that is part of the comedy.[173]

In seeking the "higher man" in the Fourth Part's first group of seven, IV, 3–9, Zarathustra successively encounters a motley flock that has struck out into his realm and that, together with the soothsayer, Zarathustra, his eagle, and his serpent will form the dramatis personae of the second group of seven, IV, 13–18: two kings, one on the right and one on the left, along with an ass; the conscientious in spirit; a magician; the last pope; the ugliest man; a voluntary beggar; and a wanderer. Common to the nine is that Zarathustra does not recognize in any of them the higher man to whom he intends to grant

173. The last sentence of IV, 2, "But I too—am a soothsayer," recalls the sentence from II, 17, "But Zarathustra too is a poet," which heralded the undermining of the futurist doctrine. But in contrast to the statement on Zarathustra the poet, the statement on Zarathustra the soothsayer is not followed by professions that would correspond to those on the poet: "Ah, how weary I am of the poets!" or "verily, I am ashamed that I must still be a poet!" II, 17, 8 and 25 (163, 165); III, 12.2, 12 (247). – IV, 2, 6–27 (301–3). II, 18, 2 and 41–42 (167, 171); III, 3, 18 (204). II, 19, 44 (175). Cf. Prologue, 5, 7, and 12 (19).

protection, and that he nevertheless invites all of them to wait for him that evening in his cave. At Zarathustra's court, the old world is to be a guest and will be made to dance. The testimony at the end of the conversation with the soothsayer, "But I too—am a soothsayer," prepares us for the fact that each of the nocturnal company's guests connects something important with Zarathustra, in agreement or conflict; that they each carry something of him in themselves or provoke in him something that can contribute to the clarification of the question of what Zarathustra is, what he wants to be, and what he does not want to be.[174] — The first of the seven encounters, the "Conversation with the Kings" (IV, 3), seems to correspond to Zarathustra's aspirations to rule. For the two kings Zarathustra meets give an answer to the question of who is to be the ruler of the earth that points in the direction of that empire of Zarathustra which "must come one day." The two kings have set out with "only one ass" in order, like Zarathustra, to seek the "higher man." Unlike Zarathustra, however, they do not seek the higher man because they believe he is in need, but because they hope that he will help them in their need. Where Zarathustra looks downward, they look upward. When Zarathustra explains to the kings that they are in his realm and his rule, they profess that in the higher man they see or long for the man who is higher than they, "even though we are kings. To him we are leading this ass. For the highest man should also be the highest ruler on earth." One ass and One ruler. The kings prove not only to be attentive pupils of Zarathustra, whose word on the "death of peoples" (I, 11) has clearly impressed them, and from whose speech "On the Thousand Goals and One" (I, 15) they have drawn their conclusion. They are also familiar with Socrates's proposition regarding philosophers and kings and obviously willing, as kings, to give precedence to the philosopher: "There is no harder unhappiness in all man's destiny than when the powerful of the earth are not also the first among men. Then everything becomes false and crooked and monstrous." Zarathustra shows himself delighted by the wisdom, unknown "among kings," and in turn regales the noble listeners with blasphemous mocking verses that leave no doubt that the ass the kings have with them is not earmarked for a follower of Jesus, but for his antipode.[175] — The king on the right, next to whom the king on the left remains pale

174. The three personae who could easily be "mixed up and confused" with him once again receive their own chapters in the middle of the second group of seven (IV, 14, 15, 16). Cf. II, 7, 21, and 26 (129–30), and Pp. 48–49.

175. IV, 3.1, 1; 18–28 (304, 306–7); on verses 1 and 22, cf. Matthew 21:5; on verse 28, Isaiah 1:21 and The Revelation of John 27; on verse 23, cf. Plato, *Republic* 473c11–e2. The linkage to the proposition regarding philosophers and kings in verse 23 is continued in verse 24 with the linkage to Zarathustra's "prologue": "And when they [viz. the powerful of the earth] are even the last

and—when the two do not speak "with one mouth"—mostly mute, bears eloquent witness to the fact that the changed rhetoric Zarathustra agreed to after the dialogue with the bitterly weeping youth (I, 8) did reach the political addressee. He reports that although the image of Zarathustra shown by Zarathustra's enemies "in their mirror" did frighten the kings, he so pricked their hearts, again and again, with the sayings of his that were handed down to them that finally they had to come to hear him himself. The king on the right is able to recite by heart striking passages from the speeches Zarathustra gave during his first stay in the town of "The Motley Cow." He was particularly taken in by "On War and Warriors" (I, 10). Yet he does not go over and beyond recitation and reminiscence. Zarathustra may have lured the kings into his mountains and forests with his speeches, but they will not bring about a reversal. At the end of the conversation he declares that the "whole virtue" remaining to the kings today is "*being able* to wait." It is the virtue in which, if we may take him at his word, Zarathustra has years of practice. In the case of the king on the right, by contrast, *waiting* is a persisting in a state of longing and revulsion. It is difficult for him because he has not been able to overcome his disgust. The king on the left speaks of the "old sickness" assailing the "poor brother" when, in the center of the conversation's first part, which Zarathustra overhears from a hiding place, the king on the right cries out his revulsion at the "rabble" and at the kings' being forced "to represent the first among the rabble," to have to play a role to which they are not entitled: "Ah, disgust! Disgust! Disgust!" The king on the right's exclamation is a late echo of the exclamation "Ah, disgust! Disgust! Disgust!" which the prospect of the "eternal return of even what is smallest" caused Zarathustra to utter when "the convalescent" recalled "his sickness" in III, 13. Both times the longing for greatness is paired with revulsion at what is smallest. Disgust "chokes" the king, as it "choked" Zarathustra. Both times it is a matter of the noble affect.[176] — If the first encounter reflects the success and failure brought about by Zarathustra's way of speaking to the noble addressee, the second expands the view to the success and failure that Zarathustra's speech might have with its preeminent addressee. The two encounters form a pair. Two rulers short on deeds are followed by a knower remote from life. Zarathustra does not ap-

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[men] and more brute than man: then the price of the mob rises and rises and at last mob-virtue even says: 'behold, I alone am virtue!'"

176. IV, 3.2, 1–11 (307–8); cf. III, 12.1, 1–4; 12.3, 9–13 (246, 249). IV, 3.1, 1–15 (304–5). On the two central verses of IV, 3.1, see III, 13.2, 33–39 (274–75), and Pp. 118–19. On IV, 3.2, 2, cf. II, 1, 4–8 (105–6).

proach him with caution or deliberation. Immersed in thought, he stumbles over the "conscientious in spirit," in whom he comes up against a caricature of himself.[177] Given over completely to science, the conscientious one lies by a swamp "like a fisher." Whereas Zarathustra fishes in the sea of men with the "honey" that flows through his veins and thickens his blood, the scientist's desire is directed solely toward the subject of his research, the leeches that he attracts with his bare arm in a pool of water. What moves him is secure knowledge; what distinguishes him is cruelty toward himself. While the king on the right was filled with sayings from the chapter "On War and Warriors" (I, 10), the conscientious in spirit professes that it was a word from the speech "On the Famous Wise Ones" (II, 8) that won him over to Zarathustra: " 'Spirit is the life that itself cuts into life': this induced and seduced me to your teaching. And verily, with my own blood I increased my own knowing!" The conscientious one takes the teaching, to which he is committed, literally. He gives his blood in order to do justice to the claim of the "great conscience-leech Zarathustra." The goal of his research is however not, as Zarathustra initially suspects, knowledge of the leech, "an immensity" that he would not allow himself to venture. "But what I am master and expert of, that is the leech's *brain*:—that is *my* world!" His pride lies in having no equal in this world, and he believes himself to be in perfect concert with his model when he calls out to him: "Better a fool on one's own account than a wise one according to the judgment of others!" The conscientious in spirit wants to get to the bottom of one thing, whether it "is called swamp or sky." To him the world shrinks into "a hand's breadth of ground" on which he, in his science, can stand. To him, the whole decomposes indiscriminately into parts of equal rank according to the standard of their conscientious handling. "In the right science-conscience there is nothing great and nothing small." That Zarathustra initially steps on him carelessly with his feet and his words, even raising his stick against and striking him, cannot derogate from the disciple's reverence. For him, following Zarathustra is the one thing needful. It gives his life a foothold in which only "this one man," Zarathustra, and "that one animal," the leech, really matter to him. More precisely, it is the commandment of probity in which he

177. In the opening sentence, the narrator contributes a jesting remark to the jest of Zarathustra's encounter with the caricature of himself: "but as happens to everyone who reflects on grave matters, in so doing he suddenly stepped on a man" IV, 4, 1 (309). The caricature in the chapter "The Leech" is preceded, in the "Conversation with the Kings," by an ass, another caricature of Zarathustra, who cannot help saying Yes to everything, even if he says it "with an evil will." IV, 3.1, 27 (306).

finds his foothold. It determines his conscience, which wants him to "know one thing and nothing else." He is "disgusted by all the halves in spirit." Probity is his point of honor, however narrow its catchment may be: "Where my probity ceases, I am blind and also want to be blind. But where I want to know, I also want to be honest, that is, hard, strict, narrow, cruel, inexorable." The critique of those who are nothing but honest in the "forest of knowledge," which Zarathustra leveled in the speech "On the Exalted Ones" (II, 13), the critique that they elevate cruelty toward oneself into a moral end, has left no trace in the conscientious in spirit, even though to all appearances he, unlike the kings, came into contact with Zarathustra's teaching through the speeches of the Second and the Third Part. The lesson for the knowers has not reached him: *Probity is not enough*.[178]

After the first two encounters have confronted Zarathustra with the reception of his teaching in the wider circle of pupils and adherents that is opened up by the oral tradition, in the next two encounters he meets two old men who, even though they are unversed in his teaching, both feel themselves struck by it in a particular respect. In the case of the magician, it is disguising; in the case of the last pope, piety. The magician invokes the word "penitent in spirit" that Zarathustra used at the end of the speech "On the Poets" (II, 17) when he spoke of the "spirit of the poet," which wants spectators and binds itself to spectators, only, having become weary of itself, to turn its gaze against itself in the end. Zarathustra had coined the term in II, 13 to characterize those who are nothing but honest, who fixate on cruelty toward themselves and gain their self-regard from the heroism of this cruelty. "On the Exalted Ones" subterraneously connects the chapters "The Leech" (IV, 4) and "The Magician" (IV, 5), which, in the fair copy of the text, were still titled "The Conscientious in Spirit" and "The Penitent in Spirit." The magician wants to play the "penitent in spirit" for Zarathustra. Zarathustra finds him, as he before found the conscientious one, lying on his belly and blocking the way. In contrast to the leech scientist, however, the magician is not lying on the ground because he is entirely given over to the subject about which he desires to know. Rather, he behaves "like a maniac" and theatrically falls down in order to deceive Zarathustra, who for the first time believes he might have in front of him that higher man from whom the cry of need came. Even when Zarathustra futilely tries to stand him back up, the fallen man still pretends not to notice that he is not alone. Only after Zarathustra has heard the dithyramb on the "unknown God," in which the poet laments over the torments of

178. IV, 4, 14–30 (310–12). II, 8, 25 (134) and III, 12.7, 5 (251). III, 11.2, 33–37 (245). Cf. III, 5.2, 10 (212–13), and P. 99. Consider Pp. 61–62.

his solitude and expresses longing for his "hangman-God," his "pain," and his "last happiness," does he put an end to the comedy by reaching yet again for the stick and striking the wailer, whom he berates "with furious laughter" as an "actor," "counterfeiter," "liar from the ground up." The magician claims that the deception he attempted was meant to provide a sample of his art and to test Zarathustra. He wished to put on stage that penitent in spirit into whom, according to Zarathustra's diagnosis, the "poet and magician" transforms himself when he "freezes to death from his own evil science and conscience." Zarathustra counters that there had been seriousness in the artist's play: "you *are* something of a penitent in spirit." As an enchanter of all, who lives by the art of disguising, he is disenchanted with himself. There remains to him neither lie nor cunning to protect himself from *disgust*, which he is no more able to overcome with his acting than the "exalted ones" were able to overcome it with their heroism: "You reaped disgust as your one truth. Not a word of yours is genuine anymore but your mouth: namely the disgust that sticks to your mouth." The magician confirms the judgment when he protests indignantly: "who may talk thus to *me*, the greatest one alive today?" only to confess in the next moment: "I am weary, my arts disgust me, I am not *great*—why do I disguise it!" For this moment of probity, the "breath and flash" in which he was undisguised, Zarathustra is willing to *honor* him as a "penitent in spirit," wherewith he makes a statement about the difference in rank that separates the poet and artist from the honest, nothing but honest, hero of knowledge. To Zarathustra's question of why he laid himself in the path, of what test he wanted to put to him, of what he tempted him to, the old magician avers that he was only seeking, he was seeking a great man, he was seeking Zarathustra. Is the seeking of greatness Zarathustra's true temptation?[179] — The death of God leads the last pope to Zarathustra. In him, he is seeking "the most pious of all those who do not believe in God." The fourth of the seven encounters revolves around the word *God is dead*, which is given prominence by the Fourth Part's epigraph. "Retired from Service" (IV, 6) ends with Zarathustra's confirmation that the old God is "thoroughly dead," while it falls to the pope in the tenth verse to certify, with his master's voice, that the old God, "in whom all the world once believed," is no longer alive: "Thou say

179. IV, 5.1, 1–12; 5.2, 1–7; 8–17; 18–24; 25–37 (313–20). II, 13, 3; 13–14; 25–27; 35 (150–52). II, 17, 37–45 (165–66). See Pp. 95 and 120–21. The song that the magician performs in pretended solitude is so little *his* song that in 1889 Nietzsche can include the nine stanzas—in a slightly modified arrangement and expanded to include a reply by Dionysos—in the *Dionysos-Dithyrambs*, under the title "Ariadne's Lament." (A line belonging to the sixth stanza is added to the fifth stanza in the *KGW* and *KSA*.)

it." The highest church dignitary, who is now "retired from service, without a master, and yet not free," speaks as an eye- and ear-witness: "And I served this old God until his last hour." In the center of the chapter, in verses 25 and 26, Zarathustra finally requests that his counterpart free himself of the dead God, twice using the same turn of phrase: "Let him go." Initially Zarathustra is annoyed at the sight of the "mummed tribulation" that he sees sitting by the path, looking like "the priestly kind": "what do *they* want in my realm?" Having escaped the magician's attempt at deception and talk of God, he wants to avoid the "tall man in black with a gaunt, pale face" in whom he suspects some "sorcerer with laying-on of hands," "dark miracle worker of God's grace," or "anointed world slanderer." The conversation about the dead God only comes about because the aged pope approaches Zarathustra. He pleads with him to help "one who has gotten lost" and reports that he had set out to find the "last pious man," a saint "who, alone in his forest, has not yet heard what all the world today knows." With this ignorant one, he wanted once again to prepare a festival for himself, a festival of pious remembrance and late worship. But the "most pious man" was "dead himself." The first man Zarathustra once encountered in descending to men, the "dualitary" who had turned away from men in order to live entirely for his God, has in the meantime followed God into death. The pope therefore resolved, in the forests and mountains into which he had come because of the saint, to seek "another," whom he knows only by hearsay. After Zarathustra has heard the report, which takes him back to the time when he wanted to "become man again" and to bring men "a gift," he does something that he has not done in any encounter before and will not do in any after. He grasps the seeker's hand and contemplates it "for a long time with admiration." Because he sees before him neither a sorcerer nor a world slanderer, but one whose hand "has always dispensed blessings," the Counter-Jesus makes himself known: "It is I, the godless Zarathustra, who speaks: who is more godless than I, that I might enjoy his instruction?" The aged man, who was attracted by the saint's inwardness and who proved himself to be an ascetic—"for he was blind in one eye"—believes he is "the more godless one" without being able to rejoice over it. "Whoever loved and possessed him the most has now also lost him the most." To Zarathustra's question of whether he knows *how* the one whom he served until the end died, the last pope responds, after some hesitation, with a blasphemous speech. At its beginning, he claims to be more enlightened "in matters of God" "than Zarathustra himself," since a good servant knows everything about his master. In the center, he denies that the God he loved was a God of love. And at its end, he confides that God *suffocated* "one day on his all-too-great pity." The servant's message agrees in effect, *sit venia verbo*, with

the assertion of the event contained in the Fourth Part's epigraph. But it does not have its sharpness, and it does not exhaust its meaning. The pope's blasphemy does not come close to the prudence of the serpent's theology. Zarathustra interrupts the speech with the question of whether the pope saw the course of events with his own eyes, and, without waiting for the answer, states that it could have happened this way *and* also otherwise. The truth of the event is not tied to one witness if it is not restricted to one date, one act, one perspective. "When Gods die, they always die many kinds of death." Their kinds of death correspond to the kinds of ways in which they preserve themselves in their being. Because there are different reasons for faith, there are different ways of answering faith and different reasons for turning away from faith.[180] Zarathustra follows the pope's seven verses with seven verses in which he confronts the biblical God in the name of the probity, cleanliness, and good taste that he demands of piety. The critique culminates in the judgment, which makes reference to the belief in God's omnipotence: That the creator, whom Zarathustra, following the example of the Apostle Paul and the Prophet Isaiah, makes visible as a potter, "took revenge on his pots and creatures for having bungled them himself—that was a sin against *good taste*." The pope sees himself confirmed in his expectation by Zarathustra's speech on piety: "O Zarathustra, with such an unbelief you are more pious than you believe!" He adds: "Is it not your piety itself that no longer allows you to believe in a God? And your overgreat probity will lead you away beyond good and evil as well!" The pope fails to recognize that Zarathustra was speaking ad hominem, that he oriented his critique of the biblical God toward piety and specifically invoked it at the end because, for his counterpart, piety is what is most important, what gives foothold and distinction. And as for the "overgreat probity" that he attributes to Zarathustra, the speech "On the Exalted Ones" has evidently remained unknown to him.[181] Nonetheless, in what appears to

180. Nietzsche took the Fourth Part's epigraph from II, 3, 34–37 (115). Zarathustra provides the pope with a historical interpretation that is calibrated to Christianity: "Is it true, as they say, that pity strangled him [viz. God] /—that he saw how *man* hung on the cross, and could not bear it; that the love for man became his hell and in the end his death?" IV, 6, 22–23 (323). Consider P. 45 with Footnote 66. On the different ways of answering faith, see my writing, *Das theologisch-politische Problem. Zum Thema von Leo Strauss* (Stuttgart–Weimar, 2003), pp. 43–46. [*Leo Strauss and The Theologico-Political Problem* (Cambridge, 2006), pp. 24–26].

181. If in the last of his seven verses Zarathustra has the "good taste" in piety speak: "Away with *such* a God! Rather no God, rather make destiny on one's own account, rather be a fool, rather be a God oneself!" it is not a case of that "atheism from probity" that has been attributed to Nietzsche. "Atheism from probity" forbids itself belief in God as something wished for, consoling, blissful. It denies itself the wish, the consolation, the blissful, for the sake of morality. Cf.

him as Zarathustra's piety, he hits on something that connects the two of them over and above everything that separates them. He gives clearest expression to what connects them when he attests of Zarathustra, who contemplated his blessing hand with admiration, that he has eyes, hand, and mouth that have been destined for blessing "from all eternity." "One does not bless with the hand alone." When the pope bestowed blessings to the world, he did so in the service of the God who is now dead. Zarathustra blesses all things by teaching "that over them and through them no 'eternal will' wills." The saint in the forest lived his piety by praising his God with singing, weeping, laughing, and rumbling. Zarathustra's "piety" proves itself in his wanting to carry the Yes-saying even into all abysses of knowledge and in his striking up a Yes-and-Amen song to the whole. The aged pope hopes for relief of his melancholy from Zarathustra, who loves over and beyond man as he himself loved over and beyond man. "Nowhere on earth will I now feel better than in your company!"[182]

In several respects, "The Ugliest Man" (IV, 7) occupies a special position among the chapters of the first group of seven. It not only introduces into the drama the figure who will play the key role in the second half's course of action. As distinguished from the previous encounters, which brought Zarathustra together with representatives of politics, science, art and religion, in the fifth encounter he meets a man who plays no role within society but is rather reduced to being mere man. The chapter confronts Zarathustra with the greatest challenge and sheds a sudden light on his moral constitution. It contains the only conversation at whose end Zarathustra asks himself whether his counterpart had been the higher man. And it stands quite apart insofar as in it, a partner in dialogue helps to decipher the subtitle of *Thus Spoke Zarathustra*. The chapter features a sharp change of scenery. Filled with the "good things" that the four encounters had given him to think about, Zarathustra unexpectedly steps into a "realm of death." He finds himself in a desolate landscape, reminding him of the encounter with the spirit of heaviness and the

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The Gay Science, 344 (pp. 574–77), and *On the Genealogy of Morals: A Polemic*, III, 27 (*KSA* 5, pp. 408–11).

182. IV, 6, 1–4; 5–15; 16–26; 27–33; 34–40; 41–45; 46–50 (321–26). Prologue, 1, 11 (12); 2, 10; 2, 18–19; 2, 21 (12–14). III, 4, 22–28 (208–9). On verse 10, see John 18:37 and Matthew 26:25. On verse 18, see III, 5.3, 7 (215), and John 8:18, Mark 6:50. On verse 39, consider Romans 9:20–23 and Isaiah 45:9. The meaning of the Pauline passage Zarathustra has in view I have discussed more closely in *Die Lehre Carl Schmitts. Vier Kapitel zur Unterscheidung Politischer Theologie und Politischer Philosophie* (Weimar–Stuttgart, 1994), 4th ed., 2012, pp. 143–45. [*The Lesson of Carl Schmitt: Four Chapters on the Distinction Between Political Theology and Political Philosophy* (Chicago–London, 1998). Expanded edition, 2011, pp. 90–92.]

choking shepherd's struggle in "On the Vision and Riddle" (III, 2). In a valley avoided by all animals and sought out only by "a kind of ugly, thick, green serpent" when they grow old, in order to die there, he sees something sitting by the path, "shaped like a man and yet hardly like a man, something inexpressible." This desolate something, in which nothing is as it ought to be, a nothing-but-human, without cultivation, refinement, rank-order, triggers a reaction in Zarathustra that is unprecedented in the book's four parts: He is set upon "all at once with the great shame of having laid eyes on such a something"; "blushing all the way up to his white hair," he averts his gaze and is about to leave the "wicked place." The *blush* shows Zarathustra's shame, which precedes his curiosity. It marks the noble trait in the prophet's constitution that conflicts with the philosopher's passion of knowledge. The noble trait in Zarathustra bid him to revolt against the world as it is. It made man's fragmentedness into something unbearable for him. It caused him to suffer from man. Zarathustra's single blush is the sign of his nobleness and his human nature. The Gods appear noble, in the best case. Seventeen verses later, Zarathustra will hear from the "inexpressible" something that it was his blush by which the "ugliest man" recognized him "as Zarathustra."[183] Yet after the involuntary blush, Zarathustra does not turn his back on the "inexpressible" something—which the noble one wants not only not to speak about, but also not to see—because it poses a riddle for him. "Guess my riddle!" is its bait. "What is *the revenge on the witness*?" It challenges the knower's pride and passion, which win out over shame: "So then, guess the riddle, you hard nut cracker—the riddle that I am!" Unlike before, when he reported Zarathustra's blush, the narrator now shifts into the tone of one who knows how to captivate his listeners with a fairy tale: "what do you believe happened with his soul then? *Pity assailed him*; and he sank down at once, like an oak tree that has long withstood many woodcutters." If the scene is supposed to make the temptation of Zarathustra by pity visible in an image, it shows that the temptation lasts no longer than the blink of an eye. For Zarathustra immediately rises again and with "a brazen voice" proclaims the answer to the riddling question: "*you are the murderer of God!* Let me go. / You could not *bear* the one who saw *you*—who saw you always and through

183. Zarathustra's blush is spoken of only in verses IV, 7, 4 and IV, 7, 21. The event is reported by the narrator and witnessed by the "ugliest man." In "Before Sunrise," Zarathustra ascribes a blush to "heaven," the fabric of his soul: III, 4, 34–35 (210); cf. III, 4, 3–4 (207). Apart from these four mentions, *blush* does not appear in the book. Consider II, 3, 2–6, and Pp. 44–45. – Nowhere does the Platonic Socrates blush. However, Seth Benardete calls the four dialogues *Republic*, *Charmides*, *Lysis*, and *Lovers*, which are narrated entirely by Socrates, "the invisible blush of Socrates": *Socrates and Plato: The Dialectics of Eros—Sokrates und Platon. Die Dialektik des Eros* (Munich, 2002), p. 29.

and through, you ugliest man! You took revenge on this witness!" Zarathustra makes no move to attend to the ugliest man. His "pity" consisted in guessing what was going on in the "murderer of God" when he took revenge on the one who, with his omnipresence and his omniscience, his all-encompassing law and his all-comprehending attention, was pressing down on the nothing-but-human man. After Zarathustra has solved his riddle, the inexpressible one does not let him go. He detains him with a speech of his own, which, as opposed to the first impression of his "gurgling" and his "rattling," is sharp, clear, and well-constructed. In fact it is the longest, if not the outstanding speech that Zarathustra gets to hear in the seven encounters. The ugliest man complains about pity, which pursues him, and from which he flees to Zarathustra. He believes himself too rich for alms, "rich in what is great, in what is terrible, in what is ugliest, in what is most inexpressible." He praises Zarathustra for his shame before the shame of the great sufferer, which honored him, and for the noble speech "On Those Who Pity" (II, 3), which heard his case. And he is the first interlocutor who praises Zarathustra for saying no to "what the preacher" who claimed to be the truth "spoke": "You warned against his error, you were the first to warn against pity—not All, not None, but you and your kind."[184] He knows the speech that is pertinent to him so well that he is able to recite the four verses that follow the Fourth Part's epigraph and form the conclusion, before in turn warning Zarathustra against pity toward those who, like himself, seek Zarathustra out: "For many are on their way to you, many who are suffering, doubting, despairing, drowning, freezing." At the end, he confirms the reason for the murder that Zarathustra guessed, and thus substantiates the proposition that Gods die many kinds of death. "The God who saw all, *even man*: this God had to die! Man cannot *bear* that such a witness live." Zarathustra states that he has found none more deeply contemptuous of himself than the inexpressible one: "*that* too is height." Does the mere man, who eludes society and is not determined in any way, still contain something of that chaos of which "the prologue" had spoken? The one who is most deeply contemptuous of himself, who believed that he had only the choice between murdering himself and murdering the God of conscience, will in any event, it may be predicted, become the greatest test for Zarathustra's Yes-and-Amen song.[185]

184. With this determination of the preeminent addressee of Zarathustra's teaching, to whom he does not belong, the "ugliest man" shows an insight that distinguishes him from many a future interpreter.

185. IV, 7, 1–2; 3–4; 5–10; 11–41; 42–52 (327–32). John 14:6 and 18:37–38. II, 3, 38–41 (115–16). II, 2, 12 and 29 (110–11); II, 3, 37 (115); IV, 6, 33–34 (324). Prologue, 3, 2 and 16–17 (14–15); 4, 6 (17); 5, 10–11 (19); cf. I, 6 (45–47).

The last two encounters bring Zarathustra together with a caricature of Jesus and with his own shadow. "The Voluntary Beggar" (IV, 8) takes him from the chilling cold of the valley that the shepherds called "Serpents' Death" to the torpid warmth surrounding a herd of cows on a knoll. Amidst the cows, "a peaceable man and sermonizer on the mount" is seeking to come nearer to his goal of "happiness on earth." The "sermonizer on the mount" proclaims to Zarathustra: "Except we be converted, and become as cows, we shall not enter into the kingdom of heaven." And: "if a man shall gain the whole world and not learn this one thing, rumination: what is he profited! He would not be rid of his tribulation /—his great tribulation: but today this is called *disgust*." Just as, in the second encounter's caricature, the leech scientist appealed exclusively to words of Zarathustra's, in the penultimate encounter's caricature, the sermonizer on the mount has the words of Jesus on his lips throughout. But whereas the conscientious in spirit took the words of Zarathustra literally, the voluntary beggar, "who once threw away great riches," modifies the words of Jesus, instructed by history, to fit the present's changed circumstances. For Christianity has not overcome *disgust*, but has instead increased it, reinforced it, made it universal. It has fueled feelings of revenge and reaction, and promoted equality, until the hour came "for the great, bad, long, slow mob- and slave-insurrection: it grows and grows!" The teaching must therefore be reoriented. The voluntary beggar believes that happiness on earth is no longer to be found among the poor, but among the animals, and in particular among the cows, who have taken it "furthest." They "invented for themselves rumination and lying in the sun. They also abstain from all heavy thoughts, which bloat the heart." Their rumination knows no disgust. The liberation from disgust, which the sermonizer on the mount did not attain, is the one thing that makes him enthusiastic about Zarathustra. When he recognizes him, he kisses his hands in delight. He is the first to apostrophize Zarathustra as the "man without disgust" and "overcomer of the great disgust." And at the end of the encounter, he attests him to be "even better than a cow," a flattery Zarathustra acknowledges by exclaiming "Away, away from me!" and by swinging his stick, although not, as in the cases of the conscientious in spirit and the magician, by striking.[186] — The wanderer who calls himself Zarathustra's "shadow" is the only persona that Zarathustra does not approach, but who instead runs after him, as befits a shadow. It is also the only one that he asks, "Who are you?" and to which he says, "I do not like you." Obviously, in this meeting Zarathustra's own identity is to a greater degree in question than in the previous six. He is annoyed when the shadow requests that he stop and wait. After the encounter with the voluntary beggar, who is now running ahead

186. IV, 8, 1–5; 6–13; 14–34; 35–41 (333–37). Matthew 18:3 and 16:26; cf. Luke 6:20.

of him, his demand for disciples, penitents, comfort-seekers, and other believers has been met. "Where has my solitude gone? / Verily, it is becoming too much for me; this mountain range is teeming, my kingdom is no longer of *this* world, I need new mountains." Naturally, the shadow cannot simply be shaken off, and so Zarathustra turns around and listens to his speech. "A wanderer am I, who has already walked much at your heels: always on the way, but without goal, also without home." Like Zarathustra at the beginning of the Third Part, the shadow says of himself that he is a wanderer, but unlike Zarathustra, he does not in the same breath call himself a mountain climber. He has never climbed over and beyond himself until he saw even his stars beneath him. And for him there is no homecoming, because to him solitude has never become home. "Whirled, unsteady, driven onward" by every wind, he suffers from continual wasting. "Everything takes from me, Nothing gives, I become thin—I am almost like a shadow." For the longest time he oriented himself to Zarathustra. He "flew and drew" after him into "the farthest, coldest worlds," and proved his bravery by adopting the slogan *nitimur in vetitum*: "if there is anything of virtue in me, it is that I had no fear of any prohibition." Following Zarathustra's example, he swung himself onto the stage of the lion, who shatters whatever his heart has revered, overturns all boundary stones and images, and unlearns "the belief in words and values and great names." In the center of the speech he places the word, *Nothing is true, all is permitted*. For him, the slogan of the great liberation proved to be an abbreviation for the great disappointment. "I have become too much enlightened: now nothing concerns me any longer. Nothing I love is alive any longer—how should I still love myself? / 'To live as I please, or not to live at all': thus I want it, thus the saintliest wants it as well. But woe! how can *I* still be—pleased?" Without truth that concerns him, without the self-obligation to *Become who you are*, without any task, the shadow ends up in a desperate condition: "A heart weary and impudent; an unsteady will; fluttering wings; a shattered backbone." Seeking for his "home" becomes his "affliction," and with his own words he joins the soothsayer's old, ever newly varied lament: "O eternal Everywhere, O eternal Nowhere, O eternal—In vain." On a different level, that of the knower, the shadow makes visible to Zarathustra the danger of failure that the youth in "On the Tree on the Mountain" (I, 8) brought to sight on the level of the noble one. Since the shadow has followed Zarathustra much further than had the youth, the danger is much greater.[187] "With sadness," Zarathustra replies to the speech: "You are my shadow!" The wanderer

187. In a draft for the personae of the Fourth Part, Nietzsche also considered an encounter between Zarathustra and the "youth of the mountain": Posthumous Fragments Fall 1884–Beginning 1885 29 [24], *KSA* 11, p. 343. Cf. Pp. 24–26.

is *Zarathustra's* shadow. He has followed Zarathustra's path. But the wanderer is only Zarathustra's *shadow*. He lacks what constitutes Zarathustra. He lacks his flesh and blood, his heart and brain. He lacks Zarathustra's nature. To the shadow, whom he now calls "free spirit and wanderer," Zarathustra makes the prognosis that the allure of a *new security* will become his temptation. "To such unsteady ones as you, finally even a prison seems bliss." He adds the warning: "Beware that a narrow belief does not capture you in the end, a harsh, severe delusion! For you are now seduced and tempted by whatever is narrow and solid." A prognosis and warning that, looking back over a century or two, may be deemed clear-sighted.[188] — The "three runners," who at the beginning of the seventh encounter were "one after the other"—first the voluntary beggar, in the middle Zarathustra, and finally the shadow—have in common that each in his own and each in a totally different way is on the path to *happiness*. The sermonizer on the mount seeks to achieve happiness immediately. He has in mind only this one thing. Whether he finds it among the animals or with Zarathustra is all the same to him. One of them should show him the path. The free spirit does not pronounce the word. Yet wherever he was thrust, he hoped that happiness would ensue, or that he would find what he calls his home. He sought and seeks happiness mediately, in pursuing the achievement of a goal. In losing the goal, he lost the path. Both the beggar and the shadow are lured by the honey in Zarathustra's cave. The wanderer claims in his speech to have been Zarathustra's "best shadow" and to have also sat where he sat. But the shadow was not there before sunrise, when Zarathustra spoke to the abyss of light. And he is never there at midday, when the sun stands highest.

Zarathustra's happiness stands in the center of the Fourth Part. It is the subject of the chapter "At Midday" (IV, 10), which depicts the philosopher's return to himself. The last book's most beautiful speech completes the triad that stretches from the encounter with himself before sunrise to the call of the midnight bell, and has its natural middle in the contemplation of the perfect midday. For the *perfect midday*, at which the sun stands highest, in contrast to the promised historical *great midday*, at which the species is supposed to achieve its highest hope, is a naturally determined midday. It recurs naturally in the course of the philosopher's life as well as in the species' historical development, whereas the great midday, which the prophet conceives of as historically unique, cannot recur except by the eternalization of its uniqueness

188. IV, 9, 1–9, 10–28, 29–36 (338–41). III, 1, 2 and 16–17 (193–94). III, 9, 1 (231). John 18:36. The word, "Nothing is true, all is permitted," about which the shadow says that he spoke it to himself, will later be attributed by Nietzsche to the "order of free spirits par excellence" of the Assassins: *On the Genealogy of Morals*, III, 24 (p. 399).

through the teaching of the Eternal Return. The great midday is part of the futurist program and belongs entirely to expectation, to the consummating deed, and to belief. By contrast, in the philosopher's semiotics the perfect midday designates the presence of his happiness. — After the encounter with the shadow, Zarathustra continues on his path alone. He finds no one else besides "himself again and again." He enjoys his solitude and thinks "about good things—for hours." Even on a morning so rich in external events, Zarathustra's reflection in solitude hardly occupies less time than the seven encounters, which have taken place in the hours before, and the conversation with the soothsayer, who found Zarathustra already absorbed in reflection. When the sun is standing directly above Zarathustra and not casting any shadows, he lies down, "around the hour of perfect midday," under an old tree "that was embraced by the rich love of a grapevine and hidden from itself." Unlike the wanderer and free spirit, who was not made to pause by anything because he did not know how to see anything that seemed to him to be worthy of love, Zarathustra is so filled by his eyes' lust that even in sleeping his eyes remain open, as they are not sated "of seeing and praising the tree and the love of the grapevine." To contemplate the world and say Yes to it with open eyes is not only the precondition of happiness, but constitutes a good part of the happiness about which Zarathustra speaks "to his heart" while falling asleep. The soliloquy begins with the request to become aware of contemplation and of the transformative force it contains: "Still! Still! Did the world not become perfect just now? Yet what is happening to me?" The "sleep," which does not shut Zarathustra's eyes and leaves his soul awake, silences his passions and unharnesses his will. It "pats" him inwardly and bids his soul stretch out: "how she becomes long and weary, my wondrous soul! Has a seventh day's evening come to her precisely at midday?" The soliloquy seems to be headed toward the happiness of retrospection, toward the happiness of ripeness and completion, toward the happiness of the successful work, which corresponds to the judgment of the creator in the Book of Genesis when he saw everything that he had made and found it to be very good. The happiness of the perfect midday, however, is not subsumed under the happiness of success, of creating, or of one's own effectiveness, nor even of the contemplation of this effectiveness in its products and results. It concerns something different, something deeper- and further-reaching. Zarathustra promptly remarks that his soul, which has already tasted "too much that is good," contorted her "mouth." There dwells a "golden sadness" in looking at ripeness and completion if it does not lead to a re-presentation: if it does not become an incentive or foster a recognition. Happiness is in fact not mentioned by name in "At Midday" until the soliloquy has reached midday's sheer presence, the moment or the

"half eternity" when Zarathustra's "sleep" accords with midday's "sleep," and his soul is nothing but awake: "O happiness! O happiness! Do you perhaps want to sing, O my soul? You are lying in the grass. But this is the secret solemn hour when no shepherd blows his flute. / Forbear! Hot midday sleeps on the meadows. Do not sing! Still! The world is perfect."[189] Being-still goes over and beyond speaking and singing insofar as it absorbs the world and the self into itself and bestows on them the attention required to think and feel that the world *is perfect*. This judgment finds expression in no other passage of *Thus Spoke Zarathustra*. It is reserved for the happiness that Zarathustra experiences at perfect midday. Immediately thereafter, Zarathustra ascribes happiness to the "old midday," and in the center of the chapter, in order to affirm the happiness that covers him and the midday, he evokes a God's laughter. — The contemplation's peak is followed by the reflection on the little bit that suffices, in the state of waking stillness, for becoming aware of the deepest and widest harmony—the smallest movement, the slightest vivification, the least deviation from the uniform baseline: "Precisely what is littlest, what is softest, lightest, a lizard's rustling, a breath, a flash, a blink of an eye—*a little* makes for the *best* happiness. Still!" The presence of the perfect-midday happiness makes time dissolve in an instant: "What happened to me: Listen! Did time perhaps fly away? Am I not falling? Did I not fall—listen! into the well of eternity?" The change from the present to the imperfect tense indicates the transition to the happiness of completion and of retrospection, albeit of a particular kind. It coincides with the happiness of ripeness or of the work's completion in that it can be grasped in the words: Now I could die. Recollection takes the lead. "What? Did the world not become perfect just now? Round and ripe? Oh, the golden round hoop—whither is it flying? I'll run after it! Quick!" Zarathustra admonishes himself to being-still once again; then, as the narrator reports, he feels "that he is sleeping." Upright again—the sun is still standing directly above him—he asks the heaven, in which, through which, he is able to recognize the abyss of light, the question: "when, well of eternity! you cheerful, awful abyss of midday! when will you drink my soul back into you?" Eternity opens up at perfect midday, just as, before

189. Zarathustra continues: "Do not sing, you winged one in the grass, O my soul! Do not even whisper! Yet behold—still! the old midday is sleeping; he is moving his mouth: is he not just now drinking a drop of happiness—/—an old brown drop of golden happiness, of golden wine? It flashes over him, his happiness laughs. Thus—laughs a God. Still!—" IV, 10, 14–15 (343). – *Happiness* is mentioned nine times in "At Midday." The fifth mention makes the comparison with a God in the chapter's central verse. *God* appears only this one time in IV, 10. The request *still!* is likewise pronounced nine times. The fifth mention, in the central verse, follows *God*.

sunrise, the world of man, which is divided into heaven and earth, enables the view of the undivided, out of which the world of man arises and into which it returns.[190]

If "At Midday" (IV, 10) revolves around the happiness of the philosopher, in "The Welcome" (IV, 11) it is the happiness of the prophet, which is essentially expectation, hope, longing, that appears. The Fourth Part's most solitary chapter, the only one in which Zarathustra has neither man nor animal around him, is followed by the prelude to the work's most sociable chapters. Zarathustra experiences the happiness of the perfect midday *on* his path, not at its end or after the achievement of the initial goal. His efforts to track down the "higher man," in fact, seem to be without result. When, "after long seeking and roaming around in vain"—in which, immersed in thought, he has enjoyed his solitude—he returns to his cave in the late afternoon, he hears the "great cry of need" anew. Unlike in the morning, when he perceived it in the distance, he now realizes that the cry is composed "of many voices." In the cave, from which the cry of need issues out to him, he finds assembled all those he had encountered in the morning and invited over, along with the ass. Zarathustra sees his eagle standing in the midst of the "gloomy company," "bristling and restless, for he was supposed to answer too much for which his pride had no answer." Around the eagle's neck hangs the "prudent serpent," in just the way it had joined itself to the eagle when, at the end of the Prologue, the two soared through the air "in wide circles," and Zarathustra wanted to let himself be led by them.[191] By now (since III, 13 at the latest), Zarathustra is in

190. IV, 10, 1–2; 3–15; 16–24; 25–29 (342–45). III, 4, 1; 19; 22; 37 (207–10). See Pp. 96–98. – The similarities in the description of happiness between "At Midday" and the *Cinquième promenade* of Rousseau's *Reveries* are striking. No less remarkable are the differences in detail. On this, see the confrontation referred to in Footnote 154. I restrict myself to three hints: Whereas in IV, 10, Zarathustra's happiness is associated with the perfect midday, in the *Cinquième* the Promeneur Solitaire experiences his perfect happiness in the afternoon, during bad weather. If Zarathustra is able to unharness his will through "sleep," the play of collectedness and serenity, in such a way that in the waking stillness he is turned wholly toward the world and himself, the Promeneur Solitaire knows how to silence his sociable affects through undivided attention to the movement of water that he contemplates and, by means of his senses, absorbs. While the happiness of the perfect midday is affirmed by the laughter of a God, who joins in the scene, Rousseau seals the happiness of contemplating the *flux et reflux* with the assertion that as long as the state lasts, the Promeneur Solitaire is sufficient unto himself, *comme Dieu*. The description of the highest felicity is not the only respect in which Rousseau, set side by side with Nietzsche, proves to be sharper. And harder as well.

191. Prologue, 10, 1 (27), and IV, 11, 2 (347) are the only passages in which Zarathustra's two animals appear as joined into a unity, first in the sky, then on earth. Cf. P. 34 with Footnote 55. – The enumeration of the ten guests begins with the king on the right and ends, after men-

the lead. He sees the spectacle with "great amazement," examines each of the ten guests "with affable curiosity," "reads" their souls, and welcomes the assembled, who have risen and are awaiting his address in awe: "You despairers! You strange ones! So it was *your* cry of need that I heard?" The *higher man* that the soothsayer had announced is not One. He is sitting in Zarathustra's cave in entirely different manifestations and representatives. "But why am I amazed! Did I myself not attract him to me with the honey sacrifices and cunning lure-calls of my happiness?" That Zarathustra attracted the "higher men" does not mean that he wanted to attract *them*. He admittedly keeps up the *pia fraus* of the honey sacrifice. Nevertheless, he tells the "criers of need"—including the old soothsayer, who, as befits a soothsayer, had only been ahead of the others—outright that they are in need of someone who "makes" them "laugh again." What is needful and suitable for them is not someone who exhorts them to self-overcoming, gives them a task, points to a goal, but instead "a good gay buffoon, a dancer and wind and wildcat, some old fool." When at once Zarathustra requests that the "despairers" forgive him for the frivolous speech, "unworthy, verily! of such guests!" it only becomes more frivolous: "But you do not guess *what* makes my heart so high-spirited:—/—you yourselves do, and the sight of you, forgive me! After all, everyone who looks on a despairer becomes courageous." The strength that the sight of them gave to Zarathustra was a "proper guest's gift." To make the higher men *laugh* again, that remains Zarathustra's seriousness. First of all, however, he holds out the prospect of security to them. "In my home and house none shall despair, in my territory I protect everyone from his wild animals." Those who take refuge in Zarathustra's rule receive protection from themselves and access to what is Zarathustra's own. "This here is my realm and my rule: but what is mine shall be yours for this evening and this night. My animals shall serve you: let my cave be your place of rest!" No ruling without serving, even if it is only a part of the ruler that makes itself subservient. After the speech by the cave's ruler, who laughs "from love and wickedness," the guests remain silent with the same awe with which they had awaited his speech, until the king on the right responds in the name of all. He points out that Zarathustra, another

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tioning the soothsayer and the ass, with the ugliest man, who alone is described more fully: "but the ugliest man had put on a crown and slung two purple belts around him—for, like all who are ugly, he loved to disguise himself and act beautiful." In the enumeration of the guests, the voluntary beggar and the shadow, the two happiness-seekers whom Zarathustra encountered last, occupy the central positions. If we include Zarathustra's animals, who are named in the eleventh and twelfth places, the shadow and the conscientious in spirit stand in the middle of the twelve. As we have seen, they are particularly close to Zarathustra, each in his own way.

lord in the form of a servant, has humbled himself before them—"but who would be able to humble himself like you, with such pride? *That* in itself uplifts us." For this spectacle alone, the assembled, whose "crying of need" is already a thing of the past, would have climbed even higher mountains. "For we came as onlookers; we wanted to see what makes gloomy eyes bright." They sought a dispenser of consolation, refreshment, and edification, whom their spokesman believes he has found in the mere "sight" of Zarathustra. In Zarathustra's high and strong will, he praises the earth's "most beautiful plant," which he has come to *look at*. He expects of Zarathustra's rule the imperious appearance of the commander and victor who is capable of healing his heart by giving him back the belief in an order. At the same time, he assures Zarathustra that a great awakening is underway. "Some have learned to ask: who is Zarathustra?" And the answer they have given themselves is obviously: He is the savior who must avert the need. The king admonishes the prophet to live up to the "great longing" that is directed toward him. He makes audible to him what those "into whose ears" Zarathustra dripped his "honey" "said at once to their hearts": " 'Does Zarathustra still live? It is no longer worthwhile to live, all is alike, all is in vain: or—we must live with Zarathustra!' / 'Why does he, who has announced himself for so long, not come? thus ask many; did solitude swallow him up? Or should we perhaps come to him?' " Like the soothsayer in the morning, and in almost the same words, the king predicts to Zarathustra: "your skiff shall not sit on dry land much longer." But unlike the soothsayer, he does not speak of the "waves of great need and tribulation" that will reach Zarathustra. The despairers whom Zarathustra sees before him and who "already no longer despair" because he is among them, are a "token and omen" that "better ones" are on the way to him. If the prophet does not descend from his mountain, "the last remnant of God among men" will strike out for him. The "waves" that the king on the right promises Zarathustra are "the men of the great longing, of the great disgust, of the great surfeit," all of whom want to learn one thing from Zarathustra: "the *great* hope." — The welcome by the "higher men" effects a dramatic turn. Zarathustra fends off the king's devout homage, as frightened by it as by the king's attempt to kiss his hand. He counters his transfiguration and the talk of the "remnant of God among men," not with the laughter of a buffoon, but with the anger of a prophet. The invocation of the great longing and the claim of the great hope for the men of the great disgust and the great surfeit provoke Zarathustra to an outburst, causing him to speak in moving words of *his* longing and *his* hope more insistently and more illuminatingly than ever before or after. What Zarathustra expressed "high-spiritedly" in his welcome,

without detracting from the awe of his guests, he now declares brusquely, without any further ado: He has not been waiting for the higher men. To him they are neither high nor strong enough. They want to be spared, but he does not spare the *warriors* with whom he wants to achieve his *victory*. Obviously, he is still striving for the great upheaval, for the changing of the world and the reshaping of the human things. To him the guests are also "not beautiful enough and well-born" to serve his cause. "I need pure, smooth mirrors for my teachings; on your surface even my own image is distorted." According to this late correction, the distorted image of his teaching that Zarathustra saw in the mirror at the beginning of the Second Part was due not so much to the work of his enemies as to the insufficiency of his friends. The higher men are burdened with the memory of the dead God. The spirit of heaviness presses down on them. They carry the "mob" in themselves. For all these reasons, he had suggested a satyr to them to make them laugh. They do not partake in Zarathustra's hope and are not part of his future: "I must not go down for the last time with you. You came to me only as an omen that higher ones are already on the way to me," though not, as he emphatically clarifies, as an omen of what they called the "remnant of God among men" and what he calls the "leftover residue of God": "No! No! Three times no! It is for *others* that I am waiting here in these mountains, and do not want to lift my foot from here without them." He is waiting for those who—following a word of the poet Simonides—"are built at right angles in body and soul," and for whom he knows a new name: "*laughing lions* must come!" The laughing lions *must* come, like Zarathustra's thousand-year empire *must* come. Their Must is an Ought, a demand, a wish of longing. Zarathustra has no more clue of their arrival in his lifetime than of the erecting of the great Hazar. The higher men turn into an omen of the laughing lions solely in the prophet's imagination. But they certainly are evidence of his dissatisfaction with man. And, if nothing else, the insistence that the perfectly built beings of his vision *must* appear names the precondition on which he makes his eventual going-under depend. Zarathustra remains in the state of world-historical advent. He requests that instead of speaking to him of the "leftover residue of God," his guests speak to him of his "gardens," his "blessed isles," his "beautiful new kind." He is no longer content with their "guest's gift" (i.e., that they provoke his high-spiritedness). He now entreats them, and thereby overwhelms himself, to talk about his *children*, to report to him what they have heard of them, to confirm that his imagination's creatures are on the way to him. He demands something of which the guests cannot be capable and which necessarily leaves him *außer sich*: "what did I not give /—what would I not give, that I might have

one thing: *these* children, *this* living plantation, *these* life-trees of my will and my highest hope!" After he has expressed his highest hope, Zarathustra pauses, because, as the narrator knows, his longing sets upon him. He closes "eyes and mouth as his heart was moved." Two, not One.[192]

The evening company of thirteen is led out of the impasse into which it has gotten at the end of the welcome, after the king's speech and the prophet's reply, by the old soothsayer, who already took the first step in the morning. He glosses over Zarathustra's being moved and the dismay of the guests by reminding Zarathustra that he had invited him to eat and drink. "Surely you do not want to feed us with speeches?" The soothsayer of the eternal *In vain* takes care that those who have gathered in Zarathustra's cave do not fare as did Socrates and his friends in Plato's *Republic*, who were deprived of their meal and continued to be denied the strengthening of their bodies during the founding of the best city in speech. The king on the left, "the silent one," is quick to confirm that he and the king on the right have brought enough wine, "a whole ass-load." Zarathustra, who said of himself that he had an eagle's stomach, bids those present to prepare two good lambs, accompanied by roots, fruits, nuts, "and other riddles for cracking," once again outbidding Jesus, who had one lamb prepared for his Last Supper of thirteen. At the very beginning of "that long meal which is called 'The Last Supper' in the history books," the voluntary beggar, who is the only one to speak out against "meat and wine and spices," gives Zarathustra occasion to deliver a golden word for the tradition: "I am a law only for my kind, I am no law for All." What is supposed to bind future generations to the new Last Supper, in which "nothing else was talked of" besides the higher man, are no universal tidings. Or, more precisely: the tidings that will issue forth from it—the heading, like the

192. IV, 11, 1–3; 4–13 (Zarathustra's welcome); 14; 15–32 (the king's welcome); 33; 34 and 36–54 (Zarathustra's reply); 55 (346–52). On verse 42, see II, 1, 4–9 (105–6); cf. Pp. 39–40. On verse 50, cf. I, 3, 34 (38); I, 20, 6 (90); Plato, *Protagoras* 339b1–3. On the "children," see III, 3, 6–21 (203–5), and consider Pp. 93–96. – Shortly before Zarathustra begins to speak of his *children*, he says to the "higher men": "From your seed there may one day grow a genuine son and perfect heir, even for me: *but that is far off*. You yourselves are not those to whom my heritage and name belong" (IV, 11, 46; my emphasis). When he took leave of them at the end of the First Part, Zarathustra had held out to his disciples the prospect that the overman would grow out of them: "You solitary ones of today, you who are withdrawing, you are one day to be a people: out of you, who have chosen yourselves, a chosen people shall grow:—and out of it the overman" (I, 22.2, 14). The *overman* has not arisen out of Zarathustra's disciples, and his *son* remains far away, in an utterly indeterminate future. Zarathustra has not come any closer to fulfilling the longing for the children of his love.

writers of history, names it simply *the* Last Supper—indeed concern all, but they are not addressed to All.[193] — The speeches Zarathustra gave during the symposium, standing up and near to the entrance of the cave, as the narrator notes, are compiled in "On the Higher Man" (IV, 13). That their subject is the higher man does not mean they would be restricted to the "higher men" who heard them during the Last Supper, or even that they would deal principally with them. Like the Third Part's longest chapter, "On Old and New Tablets" (III, 12), the Fourth Part's longest chapter begins with an autobiographical look back. "When I came to men for the first time, I committed the hermit's foolishness, the great foolishness: I set up in the market." The next sentence confirms from the other end, as it were, the hint given by the ugliest man regarding the subtitle of *Thus Spoke Zarathustra*: "And when I spoke to All, I spoke to None." Zarathustra's self-critique immediately results in the request to turn one's back on the market, which he once directed to the knowers and now expressly addresses to the "higher men." The people in the market neither wants to know anything of the knowers, nor does it believe in higher men. It believes in the proposition *We are all alike*, resulting in the *verità effettuale* of the proposition in the center of the soothsayer's apocalyptic proclamation: *All is alike*.[194] In the second move, with the futurist teaching's presupposition of the death of the old God, Zarathustra reaches the hope for a new rule that inspires and is inspired by the teaching. He parodies and inverts Christian eschatology: "You higher men, this God was your greatest danger. / It is only since he lies in the tomb that you have been resurrected. Only now does the great midday come, only now does the higher man become—master!" Zarathustra needs scarcely a handful of verses for the recapitulation of the futurist teaching before he revives the vision with which the First Part—the original book *Thus Spoke Zarathustra*—concluded: "Only now does the mountain of man's future go into labor. God died: now *we* want—

193. IV, 12, 1–4 and 6–7; 8; 9–11; 12–18; 21 (353–55). III, 11.1, 4 (241). Matthew 26:19; Luke 22:13–18. Cf. Prologue, 5, 26 (20), and Footnote 9.

194. "You higher men, learn this from me: in the market no one believes in higher men. And if you want to speak there, well then! But the mob blinks, 'we are all alike.' / 'You higher men'—thus blinks the mob—'there are no higher men, we are all alike, man is man, before God—we are all alike!' / Before God!—But now this God has died. But we do not want to be alike before the mob. You higher men, go away from the market!" IV, 13.1, 4–6 (356). Cf. I, 12, 1–18 and 39 (65–66, 68). – The "mob" *blinks* twice in connection with its belief: *We are all alike*, as in the Prologue the "last man" *blinked* twice in connection with his belief: *We have invented happiness* (Prologue, 5, 15 and 25). The last man blinked four times in the Prologue in total. The two usages of *blink* in IV, 13.1, 4 and 5, are the only ones after the quadruple use in the Prologue. See P. 15.

that the overman should live." Along with the old teaching, the overman who stood at its head recurs. In the Fourth Part he is mentioned only in the speeches "On the Higher Man." Here, however, he appears four times in rapid succession. Zarathustra claims himself "to be the only one and first" to pose the question of how man is to be overcome. He professes in front of the "higher men": "The overman lies close to my heart, *he* is my first and only—and *not* man: not the neighbor, not the poorest, not the most suffering, not the best." To the doctrine of the faith regarding going-over and going-under that he presents to them, he adds the dark encomium: "And in you too there is much that makes me love and hope." His love and hope pertain to their contempt and despair. These distinguish the higher man from the last man, who is not able to have contempt for himself and does not despair of his present. With the exhortation to pave the way for the overman, the "pathetic comfort," which Zarathustra targeted as a pushing-off point four times in the speech in the market, comes back. Disgust likewise recurs. In the face of the "masters of today," Zarathustra intones the call of threefold disgust that he earlier blurted out himself, and which he last heard from the king on the right: "Disgust! Disgust! Disgust!" To achieve the promised goal, the teaching of the overman takes the side of "evil" against the "wisest ones" and of the "great sin" against "that preacher of the little people." For the upheaval of the existing conditions, it deploys what tradition has devalued and religion has proscribed. Even if this should "not" be "said for long ears." Zarathustra loves the "higher men" because they are *not* capable of living today. He loves them precisely for their dissatisfaction, their resistance, their presumptive rebellion. Hence none of them appears more worthy of his love than the ugliest man, who has the most contempt for himself, is least capable of living among men, and is afflicted most severely by his need. Yet how deep does the need of the "despairers" go if the mere presence of Zarathustra is sufficient to make them *forget* their despair?[195] — Zarathustra's love for the "higher men" is essentially demand. In that respect the first speeches that he gives in his cave agree with the speech he gave in the marketplace at the beginning of his teaching activity. They do not suggest that he has succumbed to the temptation of pity. Zarathustra holds out the prospect neither of sparing nor of relief from suffering. For the third time, the prophet says "No! No! Three times no!" He demonstrates hardness: "Ever more, ever better of your kind shall perish—for you shall have it ever worse and harder. Only thus—/—only thus

195. IV, 13.1, 1–6 (356); 13.2, 1–2; 4 (357); 13.3, 1–11 (357–58); 13.5, 1–4 (359). On the subtitle: IV, 7, 33 (330); cf. IV, 12, 16 (354). On the vision: I, 22.3, 14 (102). On disgust: III, 13.1, 9 (271); 13.2, 38–39 (274–75); IV, 3.1, 14 (305).

does man grow into *those* heights where lightning strikes and shatters him: high enough for lightning!" He defends himself vehemently against what he called his "last sin": "My mind and my longing are aimed at what is few, what is long, what is distant: what could your small, multiple, brief misery matter to me?" He goes so far that he brings into view what is most unbearable for him, what moved him, at the age of forty, to descend, and plays his suffering, from man's fragmentedness, from the senselessness in the work of the giant Accident, off against their suffering from themselves: "You all do not suffer from what *I* suffered." The recollection of his earlier suffering keeps him firmly in the activistic mode. Even of his wisdom, deeds are required. It is supposed to "give birth to lightning" and put out the eyes of the "men of today." Everything again appears oriented toward changing the world. As he once admonished the disciples, Zarathustra admonishes the higher men to probity, to keeping their reasons secret from the "mob," to independent activity, and more. In the center of the chapter, he finally addresses them as "you creators." His admonition has evidently become detached from those who are present. It has long since been addressed to higher men like those whom Zarathustra had in mind in the town of "The Motley Cow," on the blessed isles, or in the solitude of the mountains, before the criers of need had sought him out.[196] He spurs the creators to their work, to love of those who are pregnant, to virtue, which is with their child. Creating justifies what is unclean, and much else. But Zarathustra does not hide the fact that only solitude becomes the true test of the higher and highest men: "In solitude, whatever one brings into it grows, even the inner brute. On this score, solitude is inadvisable for many."[197] — After the view of solitude, the perspective from which Zarathustra speaks changes, and with it the tone of his speech. The serene contemplation of the world gains ground. Instead of contempt and despair, there is talk of what is perfect. Angry urgency gives way to liberated laughter. From the heights of the one who is over and beyond all tragic plays and tragic seriousnesses, the creators' failure looks different than from the viewpoint of futurist activism, on which the heavy weight of instituting meaning weighs. It becomes part of the world's play of chance and necessity, and Zarathustra is

196. IV, 13.11 and IV, 13.12 begin the same way: "You creators, you higher men!" The two subsequent formal addresses obviously have different *higher men* as their subjects and thus draw attention to the requisite distinction: "Shy, ashamed, awkward, like a tiger whose leap turned out badly: thus, you higher men, *I often saw you slinking aside*" IV, 13.14, 1 (363), my emphasis. "The higher its kind, the more rarely a thing turns out. You higher men *here*, have you not all—turned out badly?" IV, 13.15, 1 (364), my emphasis.

197. IV, 13.6, 1–6 (359); 13.7, 1–3 (360); 13.8, 1–2 and 4 (360); 13.9, 1–3 and 6–7 (361); 13.10, 1 (361); 13.11, 1 and 5–6 (362); 13.12, 1 and 3 (362); 13.13, 1 and 8 (363). Cf. I, 8, 12–14 and 23–24 (52–53).

able to encourage and cheer up the higher men: "A *throw* turned out badly for you. / But, you dice-players, what does that matter!" There is no reason to despond or to despair: "if something great has turned out badly for you, have you yourselves then—turned out badly? And if you yourselves have turned out badly, has *man* then turned out badly? But if man has turned out badly: well then! come on!" Has the world then—thus the thought, which aims at the whole, is to be completed—turned out badly? Along with futurism, Zarathustra also sees anthropocentrism beneath him. In the magnanimity that accrues to him from the highest perspective, he is now able to raise up the "higher men" in his cave, "badly turned out" all, who place their hope in him. He bids them to be "of good courage": "How much is still possible! Learn to laugh at yourselves, as one must laugh!" He advises them, as his animals—his prudence and his pride—advised him years ago, to look at what is perfect in order to convalesce by it. "How rich this earth is in small good perfect things, in what has turned out well!" In the cheerfully boisterous part, the last seven speeches of the chapter, Zarathustra's seriousness belongs to the objection against Jesus, whom he charges with nothing less than "the greatest sin" so far recorded on earth, the word: "Woe unto those that laugh now!" Where in "On Free Death" (I, 21), the only speech in which he utters the name, he judged that Jesus did not learn to live and to laugh, fifty-two chapters later he opposes him as the spirit of heaviness incarnate. Not only did Jesus not know how to live and to laugh, he "hated and sneered at" the laughers, filled with the desire to be loved unconditionally. "Weeping and gnashing of teeth he promised us." "Must one then right away curse," objects Zarathustra, "where one does not love?" "But that is what he did, this unconditional one."[198] Against the unconditionality that promises a foothold, Zarathustra pleads for the lightness that provides an overview. He inaugurates himself as the Nazarene's true counter-image: a "dancer," one "ready for flight," "blissfully light-minded," "soothsayer" and "soothlaugher" in one, "not impatient, not unconditional, one who loves leaps and side leaps." He does not wear the Passion's crown of thorns, but serenity's rose-wreathed crown. And he alone has placed on himself this "crown of the laugher" who says Yes to life: "I myself have pronounced my laughter holy. I found none other strong enough for that

198. Zarathustra continues: "He came from the mob. / And he himself simply did not love enough: or else he would have been less angry that he was not loved. All great love does not *want* love:—it wants more. / Get out of the way of all such unconditional ones! That is a poor sick kind, a mob-kind: they look severely on this life, they have the evil eye for this earth. / Get out of the way of all such unconditional ones! They have heavy feet and sultry hearts:—they do not know how to dance. How could the earth be light to such as them!" IV, 13.16, 4–7 (365). On the love that wants *more*, see Footnote 66. – IV, 13.16, 1–4 (365). I, 21, 25–28 (95). Luke 6:25.

today." Zarathustra is the lone laughing lion far and wide. At the end, he throws the laugher's crown to the higher men, as he had thrown the golden ball to the disciples. Yet unlike then, he does not say that he wants to see what the higher men will do with the crown. Nor does he set up for them the tablet that he placed over the creators: *become hard!* but instead calls out to them: *learn to laugh!*[199]

In the treatment of the higher man, in which the turning points of his own path shine through, Zarathustra no more makes a secret of his distance from his guests than he did in welcoming them. After he has finished, he flees "for a short while" out into the open. He in fact leaves the "higher men" behind in his cave twice on this evening, as he twice left the disciples behind in order to withdraw into solitude long ago. But he does not have to persuade himself to do it or tear himself away from them. To the eagle and the serpent, with whom he enjoys the "good air" outside the cave, he says that he only now knows and feels how much he loves them. A few hours in the company of the "higher men" suffice for Zarathustra to learn to value his animals, who keep silent, more highly. Meanwhile, the old magician makes use of Zarathustra's absence to unfold his art inside the cave. He believes himself capable of winning over the other "higher men," who, like him, suffer from "*the great disgust*," to his "evil spirit and magic devil," who—about this he does not leave them in doubt for a moment—is Zarathustra's "adversary from the ground up." He expects that, to all "for whom the old God has died and for whom no new God yet lies in cradles and swaddling clothes," only the magic of poetry will make bearable the interregnum between the old and new certainty of belief. Or that they agree with him that the existence of the world is only to be justified as an aesthetic phenomenon. About the "laugher's crown" he says not a word. He does not think of dissuading his comrades from the "tribulation-trumpeting" or "mob-sadness" of which Zarathustra warned them. On the contrary, he is resolved to cater to his listeners' melancholy with the spectacle he wants to perform for them. The melancholy and the senses, which he bids the Last Supper's participants to "open up," are supposed to help his art to its triumph. In point of fact, with a song set to the music of his harp, in which he introduces himself as a poet of a wild longing and bliss who, banned from all truth, thirsts for truth with a hot heart, he succeeds in procuring not only attention. "All who were gathered," the narrator states, went "unawares into the net of his cunning and melancholic sensuality." All, with the exception of the

199. IV, 13.14, 1–3 (363–64); 13.15, 1–7 (364); 13.17, 1 and 5 (365–66); 13.18, 1–3 (366); 13.19, 1 and 3 (366–67); 13.20, 5–7 (367–68). I, 21, 35–36 (95–96). III, 12.29, 6–8 (268). Cf. I, 7, 22–26 (49–50), and P. 24, as well as P. 45.

conscientious in spirit, who takes the harp away from the magician, demands "good air," and, as Zarathustra's friend, raises the objection: "woe, when such as you make speeches and fuss about *truth*! / Woe to all free spirits who are not on guard against *such* magicians! Then their freedom is done for: you teach and lure back into prisons." The conscientious in spirit, however, does not merely take the side of the free spirits, in whose name Zarathustra had praised the unruly spirit "which comes like a storm wind to every today and every mob" at the end of his last speech. Going further, he imagines he is on the trail of a more profound distinctness that separates him from the other "higher men." Whereas he professes to be seeking more security in the company of Zarathustra, he believes that the others, on the contrary, were seeking in Zarathustra's company more insecurity. For him, "today, when everything is tottering, when all the earth is quaking," Zarathustra is the firm tower and the strong will from which he hopes to gain a foothold. Whereas they, he conjectures, expected from Zarathustra "more thrill, more danger, more earthquaking." They crave "the worst, most dangerous life," the very thing that "makes" him "most afraid, the life of wild animals." The conscientious in spirit praises fear as man's inheritance, which has civilized him, allowed him to bring cultivation to the "inner brute" about which Zarathustra spoke, and, "having at last become refined, spiritual, intellectual," given him science. The moment the leech scientist has arrived at the derivation of his virtue from mankind's developmental history, and science as its most recent achievement, Zarathustra, laughing, rains on his parade. Having returned to the cave shortly before, he takes it upon himself to turn the disciple's "truth" on its head. Not fear but courage is "the whole prehistory of man." He declares fear the exception, and courage, adventure, pleasure in the uncertain, in the undared, the decisively forward-driving forces in man's genesis. "*This* courage, having at last become refined, spiritual, intellectual"—Zarathustra wants to bring the reversal of the thesis to its conclusion—"this human-courage with eagle-wings and serpent-prudence: *this*, it seems to me, is today called—." He cannot complete the sentence by saying "science" or "gay science" because all cry "Zarathustra" and break out into a "great laughter." For the first time, Zarathustra has succeeded in making the "higher men" laugh and in uniting them in laughter. Even the magician laughs: "Well then! He is gone, my evil spirit!" The magician displays the artistic flexibility and adaptability that he exhibited already in the first encounter with Zarathustra. He claims to have warned the audience himself of the "lying and belying spirit" who assailed him. In general, he knows how to exculpate himself: "Did *I* create him and the world?" With all his art and creative force, the poet's jurisdiction and liability are limited. The magician reaps universal acclaim for the compliment he pays

the host at the end: Zarathustra understands better than anyone the art of loving his enemies—says the magician, alluding to himself. But he takes "revenge for it"—as he adds, in view of the conscientious in spirit—on his friends. Revenge, however, can only be spoken of from the actor's point of view, since for him everything is measured by applause, or from the point of view of men who only pay heed to praise and blame, to winning one's case and asserting oneself. Zarathustra made visible to the friend the limitations of the recourse to fear for explaining one's own virtue and mankind's progress, without demonstrating that the historical derivation from courage was adequate. While it was his intention to set the leech scientist, who was trapped in the narrowness of his timidity, straight, the heroic genealogy of science served no less to encourage, cheer, or at least lure the "higher men" collectively out of their melancholy. For the conjecture that the conscientious in spirit made about the other guests was misguided. None of them seeks, in the company of Zarathustra, more *insecurity*. The aesthetic enjoyment of wildness and danger performed as a spectacle for the eyes and ears says nothing about the willingness to set out into danger or expose oneself to wildness. The conscientious one took a surrogate to be the reality. It was with reason that "the first thing" Zarathustra offered the "higher men" in his welcome was *security*. Only in the security marked out for them by the court of his authority can he put them in a different, better, cheerful, mood with any prospect of success. That it can at best be a question of the reversal of their *mood* was indicated by the appeal with which he concluded the speech "On the Higher Man." Zarathustra neither has philosophical natures before him in his cave, nor is he talking to political revolutionaries. Accordingly, his attention is focused on dietetics. To it belongs the strengthening of the feeling of security, which for the "higher men" is bound up with Zarathustra's presence. Zarathustra shakes the guests' hands in succession "with wickedness and love." When he again wants to leave the cave, because, as the narrator points out, he is once more craving good air and his animals out in the open, the wanderer detains him: "stay with us, or else the old torpid tribulation might assail us again." Zarathustra's shadow is conscious of the security's fragility. He fears that, without Zarathustra's presence, the Last Supper's company will be overcome anew by weeping and cries of need. He mentions the pope and the kings by name. "There is much hidden misery here that wants to speak, much evening, much cloud, much torpid air!" The free spirit has an exceptional nose for the torpor of religion and politics. Besides in Zarathustra's cave—assuming Zarathustra is near—he, who has seen various lands, claims to have breathed "similarly good bright oriental air" just once, when he escaped "melancholy Old Europe" and stayed among "daughters of the desert." At that time he composed

a song for the "Oriental girls," whom he loved, a song he now sings as a "dessert psalm" in front of elderly gentlemen and an ass, in order to banish the melancholy. With "a kind of roar," he begins singing a song of European escapism to a clime "over which no clouds and no thoughts hang." Of the two sensuous songs sung in his cave that evening, Zarathustra hears only the wanderer's frivolous mocking-song. The preference for the air of solitude and the praise for the air in Zarathustra's cave indicate the distance that separates Zarathustra from his shadow.[200]

The attitude Zarathustra adopts toward the higher men is one of ambivalence. He first (IV, 11) engages with them in "love and wickedness" and later (IV, 15) turns to them in "wickedness and love." But in between and afterward, he flees their company as quickly as he can. If he is drawn to the open, why does he return to the cave? His pride bids him grant security to those who strike out into his realm. The seven encounters in his mountains and forests showed that the conversations with the "strange ones" piqued his curiosity and gave him fodder for reflection. His longing upgrades the "despairers" into forerunners of those who are supposed to come to him one day. And his prudence tells him that he can test out the strength of his influence and charisma *in corpore vili*. After the song of the wanderer and shadow, Zarathustra for the second time leaves the cave, which is now filled with the guests' noise and laughter. With a mixture of contentment and ill will, he hears the jubilation of the "higher men," in which the ass joins with his Yea-Ah: "in my company they unlearned, methinks, their crying out in need! /—though not yet, unfortunately, their crying out." The reversal of mood has succeeded, without Zarathustra's harboring the illusion that the higher men would therefore have access to his cheerfulness. "They are merry," he says to himself, "and who knows? perhaps at their host's expense; and if they learned to laugh from me, it is still not *my* laughing that they learned!" At his place outside the cave, he accepts with serenity the difference that will not be sublated: "But what does that matter! They are old people: they convalesce in their own way, they laugh in their own way." He reminds himself, as Odysseus reminded himself, of having borne more doggish treatment: "my ears have already endured worse without becoming surly." Zarathustra shows leniency for the guests and exercises indulgence toward himself. "This day is a victory: he is already retreating, he

200. IV, 14.1, 1–4; 14.2, 2–5 and 8–10 (369–71). IV, 15, 1–4; 7–18; 19–22; 23–28; 29 (375–78); cf. IV, 11, 12 (348); IV, 13.13, 8 (363). IV, 16.1, 1–5; 6–8; 9–14 (379–80); on the opening verse of IV, 16, see Luke 24:29. The songs of the magician and the wanderer were written as poems in the fall of 1884 and later included by Nietzsche, with changes, in the *Dionysos-Dithyrambs*: "Only Fool! Only Poet!" and "Among Daughters of the Desert" (*KSA* 6, pp. 377–80 and 381–87). Cf. Footnote 179.

is fleeing, *the spirit of heaviness*, my old archenemy!" In astonishing fashion, Zarathustra seems to have lowered his standards and narrowed his horizon. The success of his dietetics with a few old people, for one evening, becomes the victory over the archenemy. No radical change, no insight far and wide. Or does Zarathustra have his dissociation from the claim of the prophet in mind when he speaks of victory over the spirit of heaviness? His laughter at the criers of need and at himself? The change in his speech from the exhortation to give rise to the overman to the request of learning to laugh? His insight of having, above all tragic plays and tragic seriousnesses, even the highest commitment and the greatest task beneath him? This is suggested by the fact that shortly thereafter, when the clamor and laughter of the "higher men" again issue out of the cave to him, he observes: "from *them too*, *their enemy*, the spirit of heaviness, is retreating. They are already learning to laugh at themselves: do I hear right?" Yet what he convinces himself of then is fittingly filed under lowering and narrowing: Through "warrior-nourishment, through conqueror-nourishment," he believes he has awakened "new desires" in the Last Supper's participants. "New hopes are in their arms and legs, their heart expands. They are finding new words, soon their spirit will breathe high-spiritedness." *New* desires, yet of what kind? And high-spiritedness *for what*? Zarathustra credits himself with still more: "*Disgust* retreats from these higher men: well then! that is my victory. In my realm they are becoming secure, all stupid shame is running away, they are pouring themselves out." He expects them to remember the good in the life that lies behind them. He anticipates their gratitude, an indication that they are convalescing. "Before long they will be thinking up festivals and putting up monuments to their old joys." The prophet predicts the progress of the therapy. And in view of the sufferers' anticipated convalescence, the narrator does not hesitate to speak of Zarathustra's *happiness*.[201] — Fright over a sudden deathly stillness in the cave and curiosity awakened by an "aromatic smoke and frankincense, as of burning pinecones"—the fruit of the tree to which the king on the right compared the host in the welcome—cause Zarathustra to go over to the cave's entrance. There he sees all the "higher men," from the kings and the pope, to the voluntary beggar in the middle, to the conscientious in spirit and the ugliest man, kneeling and worshiping the ass. For Zarathustra, what he observed at the end of his last stay among men, in the chapter "On the Apostates" (III, 8), seems to be repeating itself in his own cave: the return of belief. "They have all become *pious* again, they are *praying*, they are mad!" Zarathustra witnesses

201. IV, 17.1, 1; 2–8; 9–17 (386–88). The words *them too, their enemy* in verse 10 have been emphasized by me. On verse 5, cf. *Dawn* 199 (p. 173).

how the ugliest man, who is struggling for words "as if something inexpressible wanted to get out of him," intones "a pious, strange litany" in celebration of the ass. It consists of eight praises and eight replies by the ass, who each time cries "Yea-Ah"—not as in the earlier cases, when he had spoken up "with an evil will," but affirming the homage to the best of his ability. The litany, which begins with *Amen* and ends with *Yea-Ah*, continually mocks the Christian God, who took on the form of a servant in order to bear men's burden. It praises the new God, "from eternity to eternity," for not speaking, "except that he always says Yes to the world that he created." It commends him for refraining from every revelation and hence pronouncing no prohibitions on man and requiring no obedience. Yet along with the Christian God, it also mocks Zarathustra, because it ascribes to the deity being worshipped attributes that point to his teaching. For example, when it locates the "kingdom" of the ass "beyond good and evil." When it reverses the word of the Bible—"whoever loves his God chasteneth him"—it makes use of a word of Zarathustra's from the address to the people in the market, and thus makes his most popular speech into part of the parody. And when it speaks of the little children that the ass suffers to come unto him, it relates not only to Jesus's request to his disciples in the Gospel of Matthew, but also to the longing for "children" to which Zarathustra had given expression in welcoming the "higher men." In the center of the litany, the ugliest man places a physical characteristic of the God, recognizable to everyone, that can be believed in and of which he attests to a "hidden wisdom," as he does of the peculiarity that the God can by his nature only say Yes. Zarathustra's suspicion that the guests might be merry at his expense has proven true, just as his prediction that their spirit would soon breathe high-spiritedness has been fulfilled.[202] — In the chapter "The Ass Festival" (IV, 18)—initially titled, like the great success with the public by David Friedrich Strauß, "The Old Belief and the New"—the staging of the new cult

202. IV, 17.2, 1–3; 4–19 (388–89). The ass cries Yea-Ah "with an evil will" in IV, 3.1, 27 (306), and IV, 12, 21 (355). On verse 6, see Hebrews 12:6 and The Revelation of John 3:19, as well as Prologue, 4, 18 (18). Cf. on verse 4, The Revelation of John 7:12; on verse 6, Philippians 2:7; on verse 8, Genesis 1:31; on verse 12, Genesis 1:27; on verse 16, Matthew 19:14 and Proverbs 1:10. – Gustav Naumann has pointed out that Nietzsche is drawing on the Christian tradition of the *festum asinorum* and taking inspiration from a liturgy in which the parody of the deposed cult of Dionysos plays a role: *Zarathustra-Commentar. Vierter (letzter) Theil* (Leipzig, 1901), pp. 179–91. Nietzsche himself leaves a trail to the Christian Feast of the Ass when later, in a different context, he says "in the language of an old mystery": "adventavit asinus / pulcher et fortissimus," therewith quoting two lines from that festival verbatim: *Beyond Good and Evil* 8 (p. 21). In *Ecce Homo* Nietzsche will assert of himself: "I am the *anti-ass* par excellence and hence a world-historical monster" (III, 2, p. 302). Cf. Footnote 177.

in "The Awakening" (IV, 17) is followed by the justification of the new belief. *It* is the true ass festival. Zarathustra initiates the comedy. He puts an end to the litany by crying Yea-Ah "even louder than the ass"—it is the Fourth Part's thirteenth and final Yea-Ah—pulling those who are praying up from the ground and admonishing them that anyone else watching them, anyone besides Zarathustra, would judge that, with their new belief, they were the "worst blasphemers or the most foolish of all little old women." Zarathustra requests one by one that the Last Supper's participants explain themselves. Only the two kings, the beggar—who of the ten guests has the shortest part, with two verses in the Fourth Part's second half—and the soothsayer does he exempt from the questioning. The old pope once again claims to be more enlightened than Zarathustra "in matters of God": "Better to worship God thus, in this form, than in no form at all! Think about this saying, my exalted friend: you will quickly guess that there is wisdom in such a saying." That his saying's wisdom is not exhausted by the belief that it is better to have any religion at all than none—a belief that negates the truth-claim of every religion—that it instead points to God's requiring a form in order to give belief a foothold, becomes clear from the objection to the word of Christ from the Gospel of John, "God is spirit," which is subsequently raised by Christ's retired representative: "He who said 'God is a spirit'—he took the biggest step and leap so far on earth toward unbelief: such a word is not easily rectified on earth!" The diagnosis he makes of Christianity as having been the trailblazer of unbelief or of belief in nothing is followed by a profession by the pope that is consistent in every sense with the wisdom of his saying: "My old heart leaps and skips that there is still something on earth to worship." Even if it is an ass or a stone. The wanderer and "free spirit," who has changed places with the magician, disavows any responsibility: "what can I do about it!" But it is he who determines the God of the new belief to be the old God: "The old God lives again." The ugliest man, who has "reawakened" him, is to blame for everything. "With Gods, *death* is always just a prejudice." They die along with belief and experience their resurrection in belief. The old magician, whom Zarathustra asks how he could have committed such a stupidity—for in the future who is supposed to believe in *him* if *he* believes in such "divine asininities"—gives an answer that underlines his actor's nature: "you are right, it was a stupidity—it has been difficult enough for me too." The shortest explanation is followed by the longest. The conscientious in spirit concedes that he is "perhaps" not *permitted* to believe in God—whereby, as is to be expected of him, he makes himself known as an atheist from probity. Yet he adds that, to him, God "seems relatively most believable" in the form provided by the new belief. The attributes that the founders of the cult ascribe to the worshipped

being seem to him those most easily reconciled with the fact that, according to the belief of the most pious, God is supposed to be eternal. In the second half of his justification, the conscientious in spirit proves his skill at ad hominem arguments when, in almost as many words, he reminds Zarathustra of his own speech and bluntly requests that he reflect on himself. "You yourself—verily! you too could well become an ass out of overflow and wisdom." The conscientious one is able to adapt the compliment that the ugliest man paid to the new God, "You walk on straight and crooked paths," to his counterpart: "Does a perfectly wise one not gladly walk on the crookedest paths? Appearance teaches this, O Zarathustra—*your* appearance!" Finally, the ugliest man replies, to the question of whether it is true that he reawakened the dead God, that Zarathustra is a rascal. "Whether *he* still lives or lives again or is thoroughly dead—which of the two of us knows that best?" About that which he *knows*, Zarathustra does not need to ask anyone. And the most important thing the ugliest man "knows," he knows from Zarathustra: "from you yourself I learned it once, O Zarathustra: whoever wants to kill most thoroughly, *laughs*." The ugliest man proves himself to be an attentive pupil. He also has ready the relevant quotation from the speech "On Reading and Writing" (I, 7): "'Not through anger but through laughter does one kill'—thus you once spoke." For him it is clear that in the comedy, Zarathustra is playing the role of the ignorant one: "you are a rascal."[203] — In the reaction to the "rascally answers" of the guests from whom he exacted a justification, Zarathustra allows his satisfaction with the therapeutic success to show through. "O you rogue-fools all, you jesters! Why do you disguise and hide yourselves from me! / How the heart of each one of you twitched with pleasure and wickedness, that at last you had become as little children again, namely, pious." Zarathustra addresses the "higher men" for the first and only time as "rogue-fools," a form of address he has hitherto reserved for his animals, and requests that they leave the cave and go with him out into the open. The Last Supper's company has cast off its melancholy. It has learned to laugh. It has acted out the longing to become "as little children" in a travesty of its own devising, and it has understood how to furnish what was necessary for convalescence lightfootedly, in a comedy with reasons that, the magician's response excepted, did not fall short of the seriousness of the matter under discussion. They are now supposed to cool their "hot children's exuberance and heart's noise" outside. Still inside the cave, Zarathustra again addresses the "higher men," whom he calls "my new friends." The ass festival—the travesty and the comedy—has

203. IV, 18.1, 1–3; 4–7; 8–9; 10–11; 12–13; 14; 15; 16–21; 22–25; 26–29 (390–91). John 3:24. Prologue, 1, 5–12 (11–12). IV, 17.2, 14 (389). I, 7, 24 (49).

changed Zarathustra's attitude toward the "strange ones": "how well I like you now—/—ever since you became gay again!" To make their relaxed mood sustainable, he proposes to them the institutionalization of what they invented for themselves: they are in need of new festivals, "a small, brave nonsense, some worshipping service and ass festival, some old gay Zarathustra-fool." He exhorts them not to forget the night in his cave and recurrently to celebrate the ass festival of their mockery: "do it for love of yourselves; do it also for love of me! And in remembrance of *me*!" Zarathustra's blasphemy, which puts the good of the Last Supper's participants first, forms the conclusion of the dietetics.[204]

What is most important once again occurs out in the open. "The Night-Wanderer's Song" (IV, 19), which brings together the Last Supper's thirteen outside Zarathustra's cave at night, occupies a position in the Fourth Part's structure corresponding to that of the chapter "At Midday" (IV, 10), and, like that chapter, its subject is happiness.[205] The view is initially directed to the happiness of the "higher men," who are standing together silently with Zarathustra, "just so many old people, but with consoled, brave hearts, and inwardly amazed at" feeling "so well on earth." Zarathustra thinks "anew," as the narrator knows: "oh how much I like them now, these higher men!" Yet he does not say it aloud. Instead, the ugliest man, whom Zarathustra led out of the cave by hand, distinguishing him in front of all of them, takes the floor. Amid the general silence, he begins "once more and for the last time to gurgle and to snort," and that "which was the most amazing thing of that amazing long day" happens: The man of the deepest despair, the man who felt the greatest contempt for himself and challenged Zarathustra's nobleness like no other, joins in with Zarathustra's Yes and Amen to life: "For the sake of this day—*I* am for the first time content that I lived the whole of life." Zarathustra has brought about not just a reversal of mood, but obviously a conversion. "It is worthwhile to live on earth: one day, one festival with Zarathustra taught me to love the earth." The mere man, who stands outside society, becomes the exemplum of an *imitatio Zarathustrae*: " 'Was *that*—life?' I want to say to death. 'Well then! Once more!' " God's murderer, who could not bear for an eye to see his whole ugliness, to penetrate into his inexpressible innermost,

204. IV, 18.2, 1–3 (393); 18.3, 1–5 (393–94). Luke 22:19. – Zarathustra calls the animals that are particularly partial to him *rogue-fools* three times: III, 13.2, 18 (273); 43 (275); IV, 1, 2 (295).

205. "The Night-Wanderer's Song" follows the second half's group of seven, just as "At Midday" follows the first half's group of seven. And just as "At Midday" signifies the conclusion and culmination of the morning, "The Night-Wanderer's Song" signifies the conclusion and culmination of the afternoon and evening, respectively, of the second day, which ends with the twelfth strike of the midnight bell. See Footnote 171.

says Yes to life in the very words with which Zarathustra challenged the "spirit of heaviness" to a duel to the death in the competition over who could bear what is heaviest. The ugliest man repeats the saying with which Zarathustra once, in his dream-vision, wanted to strike dead "even death," and requests of the others to join in with him: "Do you not, like me, want to say to death: Was *that*—life? For Zarathustra's sake, well then! Once more!" As the repetition makes clear, his Yes and Amen is tied to Zarathustra. He says *da capo* for the Counter-Jesus's sake. Not the teaching of the Eternal Return, but Zarathustra's presence, his laughter, his mockery, his distance from the world and from his own condition, the guidance, the nourishment, the encouragement he received from Zarathustra, have allowed him to drive away melancholy and forget disgust. After the ugliest man has spoken his last word—*Once more!* is the last thing anyone other than Zarathustra says in the drama—the narrator once again shifts to the tone of one who understands how to captivate his listeners with a miracle story: "And what do you believe happened then? As soon as the higher men heard his question, they became conscious all at once of their transformation and convalescence, and of who had given them these: then they rushed up to Zarathustra, thanking, reverencing, caressing, kissing his hands, each after his own fashion: so that some were laughing, some crying." We are supposed to believe that Zarathustra healed them all. That he had the right therapy and the correct medicine for each of the higher men. For each had something of him. Among the possible answers to the disciple's question in "On Redemption" (II, 20), *Who to us is Zarathustra?* the two options Zarathustra placed in the center, *A physician? Or someone who has convalesced?* both now seem to be confirmed: Someone who has convalesced *and* a physician. Whether the physician really caused the "old people" to convalesce, or whether he merely made them euphoric for a few hours, remains to be seen. In any case, what Zarathustra prophesied in the morning about the evening, when to the soothsayer of the great weariness he claimed to be a soothsayer himself, does occur: The old soothsayer dances for joy. The evangelist, who indicates to us that he is one of several evangelists of Zarathustra, adds: "and even if, as some narrators believe, he was full of sweet wine on that occasion, he was certainly even more full of sweet life, and had renounced all weariness."[206] Zarathustra has not only achieved what he predicted and

206. Our evangelist continues: "There are even those who relate that on that occasion the ass danced: for it was not in vain that the ugliest man had given him wine to drink beforehand. Now it may have been this way or otherwise; and if in truth the ass did not dance that evening, still, *greater and stranger wonders* occurred on that occasion than the dancing of an ass would be. In short, as Zarathustra's proverb has it: 'what does it matter!' " IV, 19.1, 7 (396), my emphasis.

promised for the one day. He has not only provided his guests with security from their "wild animals" and showed them that it is "worthwhile" to live in his company. He has gained a late victory over the apocalyptist of *all is empty, all is alike, all was!* who plunged him into the great crisis on the blessed isles. Zarathustra is literally overwhelmed by the wondrous occurrence. For the second time in the Fourth Part, something befalls him that causes him to sink down. Having gone to the ground when the ugliest man addressed his first speech to him in IV, 7, he initially stands there "like a drunken one" after the ugliest man's last word in IV, 19: His eyes dim, his tongue slurs, his feet stagger, and eventually the "higher men" are holding him in their arms. In IV, 7 it was *pity*, as the narrator pointed out, that felled Zarathustra like an "oak tree." In IV, 19, the narrator asks who might guess the thoughts that "were coursing over Zarathustra's soul." The description of the occurrence and the parallel movement of the passages, which the narrator brackets together via the only two usages of "what do you believe" suggest the riddle's answer: It is pity, assailing him anew. With the difference that it does not last merely for the blink of an eye. Only now have we arrived at the "temptation of Zarathustra." His pity relates not so much to the need as to the happiness of the "higher men." Their happiness infatuates and softens him. The happiness that he has brought about, that he has created, lulls him into the happiness of completion. As in the crisis of the Second Part and that of the Third Part (II, 19 and III, 13), he loses his speech also in the state of drunkenness, although not for days but only for a short time. And as he earlier made his disciples, and later his animals, worry about him, he now makes his new friends concerned. The first word that breaks the silence, the first he speaks at all in the "Night-Wanderer's Song" (IV, 19), is the request "Come!" when he suddenly seems to hear something. Three times, he bids the "higher men" to "wander into the night" with him, interrupted by his hearkening into the still silence, in which hearkening he is joined by "everything," man and animal, animate and inanimate environment, his world: "even the ass and Zarathustra's animals of honor, the eagle and the serpent, as well as Zarathustra's cave and the great cool moon and the night itself." In the hour before midnight, Zarathustra wants to let the old people in on what the old "rumble-bell," whose call issues out from the realm of men to his cave, is whispering into his ear. In the next nine sections of the chapter (3–11), he familiarizes the "higher men" with nine verses from the song which, nameless, formed the conclusion of the

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In the first verse of the next section, the narrator quotes a word of Zarathustra's from the last chapter of the Third Part, adding "as it is written" IV, 19.2, 1. The new gospel has entered the ranks of authoritative Scripture.

chapter "The Other Dance-Song" (III, 15), in order to invite or urge them, in the twelfth and final section, to sing the song, *his* song, themselves. Its name, as he will disclose to them at the end, is: "Once More."[207]

Zarathustra's homily on the midnight-song is intricate and multilayered. It not only addresses the "higher men," whom it does address directly several times, but also contains a dialogue, interwoven with this address, in which Zarathustra's soul converses with itself, and ends with a proclamation that seems to take back the previously introduced distinctions by letting the articulated world collapse into the *coincidentia oppositorum* of eternity. It is, then, all the more important to take note of the fact that sections 1 and 2 of the chapter specify the homily's theme to be the happiness of completion or ripeness, which is expressed in the ugliest man's "Once more!" and also has its resonance in Zarathustra's drunkenness. Zarathustra admonishes himself and his listeners to take heed of the midnight bell in the very words with which he bid himself to take heed of the world and of himself at perfect midday: "Still! Still!" This time, however, the request to pay heed is not focused on nature but on history, on the work and destiny of the men of whom the bell gives testimony. Zarathustra sets course for looking back and for becoming aware of time's depth. Accordingly, unlike in "At Midday" (IV, 10), the prelude's double "Still!" is not followed by another "Still!" but instead by a double "Ah!"[208] Much "that must not become loud by day" makes itself perceptible when the heart's noise falls silent and "the deep midnight" speaks. First, submerged time. Then, the demand of the work. The howling of the dog and shining of the moon, which reminded Zarathustra of most distant childhood in "On the Vision and the Riddle" (III, 2), come back, and shortly thereafter, so does the spider from the gateway conversation. Despite his drunkenness, Zarathustra is not willing to reveal to his drunken friends what is going on inside him in the moment when the associations from the past appear: "Rather would I die, die, than tell you what my midnight-heart is

207. IV, 19.1, 1–2; 3–6; 7; 19.2, 1–4; 19.3, 1–2; 19.12, 1–3 (395–98 and 403–4). II, 20, 14 (179). III, 2.1, 20–21 (199). IV, 7, 8 (328). Cf. II, 19, 13 (173); III, 13.2, 1–2 (271). – In an earlier plan for the Fourth Part, Nietzsche has Zarathustra—presumably after his third descent and the proclamation of the teaching of the Eternal Return—address the question of the *Once more*, which the ugliest man later addresses to the "higher men," to the assembled people: "*Decisive moment*: Zarathustra asks the whole mass at the festival: 'Do you want all this once more?'—all say '*Yes!*' / *With this he dies of happiness*." Posthumous Fragments Fall 1883 21 [3], *KSA* 10, p. 599.

208. In "At Midday" (IV, 10), the double "Still!" is followed by seven instances of "Still!" and there are none of "Ah!" In the "Night-Wanderer's Song" (IV, 19), the double "Still!" is not followed by another "Still!" The double "Ah!" that responds to the prelude is followed by thirteen more instances of "Ah!"

thinking now." That he has heard the same dog howling, seen the same moon shining, thought the same thought, innumerable times already, and will hear, see, think them innumerable times more? That he could now die of happiness? That what was, was, and can do no harm to his Yes to the whole? What is certain is that Zarathustra does not proclaim the teaching of the Eternal Return to the higher men. The midnight speaks "for subtle ears," not only of the past, but also of the future. It harries Zarathustra with the question: "Who ought to be the ruler of the earth?" which he expressly apportions to the "day-work." It is the *non*-completed work's question, the demand addressed to him by the *day*: "who has heart enough for it?" But is it still Zarathustra's question? *His* incomplete work? Does he make the demand his own? The futurist teaching gave the answer that the overman ought to rule. And it vested in him no less than the redemption of mankind, of history, of "It was." Zarathustra no longer speaks of the overman. Yet at the end of the homily's first third, he seems to pass the historical mission along to his nearest or farthest listeners and at the same time to promise them the arrival of the "abysmal thought" that had long "burrowed" into him: "You higher men, redeem the tombs, awaken the corpses! Ah, why does the worm still burrow? It is approaching, the hour is approaching—/—the bell is rumbling."[209] — In the second third, which introduces eternity and pleasure into the "Night-Wanderer's Song," Zarathustra responds to the revival of the futurist expectation with the *midnight-dying happiness*. First he says of the bell that its speech has become "ripe," like his "hermit's heart." Then he hears it say that the world itself has become ripe and wants to "die of happiness." The world obviously does not need the redemptive deed. It does not have to be re-created. Zarathustra points out to the higher men a "fragrance and odor of eternity" that anchors the depth of the happiness of completion, as it were, backwards in time. The drunken, midnight-dying happiness of ripeness "sings" that the world is deep, "*and deeper than the day had thought*." Deeper than the "day-work"—which remains oriented toward change and tensely future-directed—wants to believe or may dream. In the arithmetic center of the chapter, the first verse of the seventh section and thirty-seventh of its seventy-two verses, the soul, filled with the midnight-dying happiness, refuses the day-work's demand: "Leave me be! Leave me be! I am too pure for you. Touch me not!" And it invokes the achieved completion that constitutes its purity: "Did my world not become perfect just now?" For the fourth and final time, Zarathustra brings himself to the exclamation that the turn toward nature had elicited from him three times

209. IV, 19.3, 1–7; 19.4, 1–6; 19.5, 1–6 (397–99). III, 2.2, 14–21 (200–201). III, 3, 26–27 (205). III, 13.1, 2 (270).

in the central chapter. With the difference that *the* world in IV, 10 has now become *his* world. The happiness of completion and retrospection remains essentially related to the historical course or individual path it concludes, to an event that makes a difference in the whole: to the victory Zarathustra achieved, or the gift the ugliest man received from Zarathustra. The happiness found in the midnight-song therefore cannot be shared in the same sense as the happiness of the perfect midday. And, as a figure of closure, it is necessarily precarious.[210] Accordingly, in Zarathustra's soul the night's retrospection and the day's claim are in conflict. To the one side's "Leave me be! I am too pure for you," the other responds by confirming the demand: "The purest ought to be the rulers of the earth, the most unknown, the strongest, the midnight-souls who are brighter and deeper than any day." Yet the midnight-dying happiness tenaciously rejects the claim of "day" ("you grope for me?") and of the "world" ("you want *me*?") and accuses both, day and world, of being "too clumsy": "have more prudent hands, reach for deeper happiness, for deeper unhappiness, reach for some kind of God, do not reach for me." Just as the I sought to elude the commission to rule that the It without Voice issued in the conversation at the end of the Second Part—"Speak your word and shatter!"—by purporting not to be suited for ruling, the faction of ripeness and retrospection now refers the faction of the day-work to the creating God and the "God's hell," whose *woe* is deeper. The narrated dialogue was addressed to the disciples, to whom it was supposed to gently break the news of Zarathustra's imminent departure. A moment later, Zarathustra lets the higher men, who are the performed dialogue's listeners, know without further ado that they do not understand him. As a "bell-toad" who must speak "in front of the deaf," he sets alongside woe *pleasure*, which is "*deeper yet than sorrow*," deeper even than the creating God's deep woe.[211] — After having appeared, in the homily's second third, as interpreter of the midnight-lyre (6), recited a soliloquy (7), and finally spoken to the voice of the bell, whom he imagined as a "drunken poetess" (8), at the beginning of the last third, Zarathustra, crowning the masquerade, transforms himself into the God who, as a vintner, answered the "urging of the grapevine" with the vintner's knife in the conversation with his soul in "On the Great Longing" (III, 14). The vintner relates the dialogue with the grapevine, which praises the

210. The judgment *The world is perfect* is not to be found in IV, 19. See Pp. 149–52, and cf. *Über das Glück des philosophischen Lebens*, pp. 161–64 [*On the Happiness of the Philosophic Life*, pp. 118–20].

211. IV, 19.6, 1–6; 19.7, 1–7; 19.8, 1–6 (399–401). IV, 10, 3; 20; 24 and 13 (342–44). II, 22, 16 and 28; 15, 17, 21, 29, 32, and 35 (188–89). Cf. Footnote 129.

cutting of the fruit and explains to him the praise for his "drunken cruelty": "What has become perfect, all that is ripe—wants to die!" All that is unripe, however, wants to live and says to its imperfect state: "woe!" "Woe speaks: 'Pass! Away, you woe!' But all that suffers wants to live, that it may become ripe and merry and longing /—longing for what is further, higher, brighter. 'I want heirs,' thus speaks all that suffers, 'I want children, I do not want *me*.'" Woe, which Zarathustra introduced in the seventh section of the "Night-Wanderer's Song" and mentioned in the same breath with God and God's hell, stands for the impulse to overcome the existing, for the will to change the world, for the desire to escape the past. Completely unlike pleasure, which is deeper than all woe. It is depicted as affirmation from the ground up. It wants "not heirs, not children—pleasure wants itself, wants eternity, wants return, wants all-eternally-the-same." Just as, in the use of *woe*, Zarathustra leaves play out of account, in using *pleasure* he abstracts from learning. The pleasure of movement, of enhancement, of self-overcoming, which is of outstanding importance for his thinking and feeling, remains unmentioned in regard to the happiness of completion. The split into woe as the driving force of change and development at one pole, and pleasure as the true core of wanting all-eternally-the-same at the other pole, leads to the paradoxical result that completion wants to be and does not want to be: as ripeness it wants to die (i.e., not to be subject to any new change or development); as self-sufficiency it wants to be eternally the same (i.e., not to die). The polarity is conceived in such a way that the resolution seems to lie only in the Eternal Return, which is not mentioned by name, though it is designated by the triad *eternity, return, all-eternally-the-same*.[212] Zarathustra asks the higher men what he seems to them to be, similar to his posing the question to the disciples of who he was to them in "On Redemption" (II, 20). The central of the five options that he names in one breath—soothsayer, dreamer, drunken one, dream interpreter, midnight bell—is the answer toward which the "Night-Wanderer's Song" has been headed from the start, and which the tenth section furnishes with an exclamation mark. Zarathustra speaks as a drunken one: "Do you not hear it? Do you not smell it? Just now my world became perfect, midnight is also midday—/ pain is also a pleasure, curse is also a blessing, night is also a sun—go away or else you will learn: a wise one is also a fool." For a drunken one, to whom, in looking back, all distinctions become blurred or irrelevant, should a prophet not also be a philosopher? How could he keep

212. The *return* in the middle of the triad is the only usage of the noun *return* in the Fourth Part. All the other usages are reserved for the Third Part: *eternal return* four times in III, 13, and *return* seven times in III, 16.

the path of the one apart from that of the other? Much less know, with everything spinning round and round, which one he would have to take?[213] Zarathustra can only conflate midnight and midday if he disregards what the happiness of the perfect-midday's presence eternally has over the figure of closure made by the happiness of completion at midnight. Or if he believes that the latter will eternally entail the former, so that the affirmation of the one is also that of the other. It is in fact this belief that Zarathustra suggests to the higher men in order to lead them to the affirmation of the whole: "All things are enchained, entwined, enamored—/—if you ever wanted One time Two times, if you ever said 'I like you, happiness! Flash! Moment!' then you wanted it *all* back!" For Zarathustra, it is not only a question of securing the primacy of pleasure over woe—which does not require belief in the return—but of making the "It was" itself into the will's object and thus of teaching the will backwards-willing. Even Rousseau and Goethe's test of the moment is deployed in order to compel the will into accordance with itself in backwards-willing. But Zarathustra also does not do without the assistance of love, which points to another path for protecting the will from erring into the spirit of revenge: "All anew, all eternally, all enchained, entwined, enamored, oh thus you *loved* the world—/—you eternal ones, love it eternally and for all time: and even to woe, say: pass, but come back! *For all pleasure wants—eternity!*"[214] As soon as he has arrived at pleasure as the ground of the world, Zarathustra does not only belatedly introduce what he initially ignored in the split into woe and pleasure. Rather he now attributes to it all that makes the whole whole, that causes the will to course back into itself and the world to be world: "*what* does pleasure not want! it is thirstier, heartier, hungrier, more awful, more secretive than all woe, it wants *itself*, it bites into *itself*, the ring's will circles in it—/—it wants love, it wants hate, it is overrich, gives gifts, throws away, begs for someone to take it, thanks the taker, it would like to be hated—/—so rich is pleasure that it thirsts for woe, for hell, for hate, for disgrace, for the cripple, for *world*—for this world, oh you know it well!" The happiness of completion becomes a particular case of the pleasure that pre-

213. Nietzsche aptly renamed the "Night-Wanderer's Song" "The Drunken Song" in his personal copy of *Zarathustra*. – It is not clear whether the questions, "A drop of dew? A haze and fragrance of eternity?" at the beginning of verse 2 of the tenth section, expand the five options in verse 1 by two, or whether, spoken into the night, they form a new prelude for the questions that flow into the cascade in verse 2: "Just now my world became perfect . . ." Does this unclarity itself belong to drunkenness? The drunken one also asserts his special position in verse 1 by the fact that among the five options, only he appears without the indefinite article.

214. In rendering the tenth (penultimate) verse, the homilist replaces the song's *Yet*, "Yet all pleasure wants eternity," with *For* (IV, 19.10, 7). Consider Pp. 79–80.

vails in everything: The midnight-dying pleasure is the pleasure that can only say "persist!" to itself if it wants itself to be eternally recurrent. And which can only want itself to be eternally recurrent if it wants all that precedes it along with it. Indeed, if it—this is the last step to which Zarathustra's drunken song attempts to persuade the listeners—wants *all* pleasure, including those that oppose or negate it. The "higher men" are supposed to want the pleasure that wants them as "badly turned out" and longs for "what has turned out badly." The midnight-lyre's declaration, which presented the happiness of ripeness and retrospection to the old people as the highest goal, ends in a frenzy in which any guidance goes under.[215] — Before Zarathustra repeats the song "Once More" in its entirety at the end of the twelfth hour, he requests that the "higher men" sing him the "round." The evangelist does not inform us as to whether they join in with the song, of which Zarathustra says that its meaning is, "into all eternity!"

The morning of the third day sees the prophet rising again, and leads us back to the start of the work. The poet says of Zarathustra, who has sprung up from his bed at sunrise, what the biblical narrator says of Elijah when he achieved a victory for the God of his faith: he "girded up his loins." Then, he continues, setting the tone for the concluding chapter, Zarathustra came out of his cave, "glowing and strong, like a morning sun that emerges from dark mountains." The narrator expressly compares Zarathustra with the sun, to which the prophet addressed a memorable speech before he descended to men for the first time. And he does not neglect to draw the reader's attention to the fact that Zarathustra begins the last speech "as he had spoken once before"—namely, with the words in which he began the first speech: "You great star, you deep eye of happiness, what would all your happiness be, if you did not have *those* whom you illuminate!" The changes Zarathustra makes in the repetition—the insertion "you deep eye of happiness," the reinforcing "all," and the emphasis on "*those*"—are perfectly consistent with the meaning and full wording of that speech, in which the change into the prophet found its expression. At the end of the book, as at its beginning, Zarathustra makes his happiness dependent on those whom he turns toward. But this time the dependence in which the mission of radical philanthropy enmeshes him is expressed a great deal more clearly: "And if they stayed in their chambers while you are already awake and come and give gifts and dispense: how angry your proud shame would be about that!" Zarathustra's sun is anything

215. IV, 19.9, 1–6; 19.10, 1–7; 19.11, 1–7 (401–3). III, 14, 23 and 28 (280); see Pp. 122–23 with Footnote 161. II, 20, 45–46 (181). On the test of the moment, cf. *Über das Glück des philosophischen Lebens*, pp. 166–67 [*On the Happiness of the Philosophic Life*, pp. 122–23].

but indifferent to the reception of the light emanating from it, the recipients' response to the gift it wants to bring them. Anger, *thymos*, or *amour-propre*, *Unmut* is determinative for the prophet's *Außersichsein*. "Well then! they are still sleeping, these higher men, whereas *I* am awake: *these* are not my right companions! Not for them am I waiting here in my mountains." Zarathustra is angry with the old people, who still may be drunk from his midnight-song, but from whom he could never expect an awakening. He is angry with himself for getting drunk because of *these* higher men and for allowing himself to be overwhelmed by the happiness of completion. The midnight-dying pleasure has yielded to the will to the work. The day is to win the victory. The prophet heeds the call of the "day-work," and he demands obedience from those toward whom he turns.[216] Like the first speech Zarathustra addressed to the "great star," the noble speech that opens the last chapter serves the prophet's self-understanding. Unlike then, the narrator does not say now that Zarathustra spoke to the sun but, without further ado, that he spoke "to his heart." The animals he introduced to the sun as belonging to him in the first speech are again in his company. "My animals are awake, because I am awake." But he still has no companions. At the end, as at the beginning, he lacks the "right men."[217] — Zarathustra has literally no time to let himself be struck by his teaching's want of success. Something happens to him, something comes toward him, something falls over him, for which, as the narrator states later, there is "no time on earth." The "sign" announced by the chapter's heading (IV, 20), a wondrous appearance, moves his heart, gives his mission new force, strengthens his hope. A cloud approaches and pours itself out over him. It brings, not the rain God promised Elijah, but the swarm of doves Zarathustra promised himself in "On Old and New Tablets" (III, 12). Just as Elijah heard God's cloud before anyone could see it, Zarathustra hears himself "surrounded by innumerable swarming and fluttering birds" before his inner eye becomes aware of the "cloud of love." Sitting with closed eyes on his stone in front of the cave, he wards off the "tender birds" and reaches "unawares into a thick, warm mane." Along with this, he hears a "soft, long

216. "To my work I want to go, to my day: but they do not understand what the signs of my morning are, my step—is no wake up call for them. / They are still sleeping in my cave, their dream is still chewing on my midnights. The ear that hearkens to *me*—the *obeying* ear is lacking in their limbs" IV, 20, 5–6 (405). Nietzsche changed the sixth verse in his personal copy of *Zarathustra*: ". . . their dream is still drinking of my drunken songs. But the ear that hearkens to me . . ." Cf. Luke 10:42 and Romans 10:17, as well as 1:5 and 16:26.

217. IV, 20, 1–9 (405–6). 1 Kings 18:46. Compare the five verses of the last speech addressed to the "sun" with the ten verses of the first: IV, 20, 2–6, and Prologue, 1, 2–11 (11–12). See Pp. 11–12.

lion's roar." At last he believes he sees a lion lying at his feet, which nestles its head against Zarathustra's knee and laughs just as a dove flashes across its nose. The sign that the prophet foretold for the coming of *his hour* has obviously been fulfilled. Zarathustra expresses his longing for the completion of the work in the word: "*my children are near, my children*." Then he falls silent. The doves caress his white hair and do "not weary of tenderness and rejoicing." The lion licks the tears that fall down onto Zarathustra's hands. For, the prophet, who wept "loudly" and "bitterly" at the end of the Second Part and the beginning of the Third Part, is now, "mute" and "loosened," shedding tears of affection over what is happening to him. This much on the miracle with which the poet concludes his "blasphemy." The narrator adds a closing section, with which he expands the circle of "witnesses" to the event: When the "higher men," awakening in the cave, form a procession in order to bid Zarathustra "good morning," the lion, "roaring wildly," rushes up to them, whereupon they all cry out "as if with one mouth" and flee back into the cave. The last thing we hear from the old people, like the first thing Zarathustra heard from them, is one cry.[218] — The inner events leave Zarathustra "numbed and strange." He rises from the stone on which he sat already the morning before, marvels, questions his heart, reflects, and is—alone. No higher men. No doves anywhere. No laughing lion far and wide. At a glance, he grasps "everything that" happened "between yesterday and today," and strokes his beard for the third time. The two previous times, the gesture indicated Zarathustra's casting off of the stupor into which he had been struck by the soothsayer's apocalyptic prophecy. Now it is the confusion into which he put himself with his consummatory prophecy. He comes back to his senses and recalls the "last sin" to which the soothsayer wanted to seduce him. Pity for the criers of need who found their way to him became a "sin," measured against the claim of his mission and the demand of his work, because for one night, softened by their happiness, he surrendered himself to the drunkenness of dying-pleasure. A pleasure in dying before one's time, before the consummating deed.[219] Love for his "children," and its reciprocation in his imagination, bring about the renunciation: "'*Pity! Pity for the higher men!*'

218. IV, 20, 10–14 (406–7). 1 Kings 18:1 and 41–46. Cf. III, 12.1, 3 (246) and IV, 11, 49–51 (351). Consider P. 89 with Footnote 117. Letter to Peter Gast of February 14, 1885, in Footnote 168.

219. In a draft titled "The Last Sin," Nietzsche allows Zarathustra to express what remains unspoken in the chapter "The Sign" (IV, 20), but is easily understood by the attentive reader of the "Night-Wanderer's Song": "And it was my need, about which that old soothsayer warned me yesterday morning; he wanted to seduce me to my last sin, to pity for *your* need! / But your *happiness* was my danger—: pity for your happiness, *this*—he did not guess! Oh what indeed have these higher men guessed of *me*! / Well then! they have gone—and I did *not* go with them: oh

he cried out, and his countenance was transformed into bronze. 'Well then! *That*—had its time!' " Zarathustra appears as a hero once again. He repeats the heroic profession from the beginning of the Fourth Part: "Am I then striving for *happiness*? I am striving for my *work*!" The over-hero is a great distance away. The prophet seems completely filled by the vision of his imminent expectation: "The lion has come, my children are near, Zarathustra has ripened, my hour has come." The last word he speaks invokes the historical event that is supposed to connect time's turning point with his name: "*now up, up, you great midday!*" The narrator adds only that Zarathustra leaves his cave, and repeats the characterization from the opening: "glowing and strong, like a morning sun that emerges from dark mountains." We do not learn whether Zarathustra, like Socrates after the banquet in Agathon's house, follows his daily course. Or whether he, departing from the ordinary, keeps an eye out for future companions. In the last chapter, neither the prophet nor his poet speak of *going-under*.[220]

victory! oh happiness! This has turned out well for me!" Posthumous Fragments Winter 1884–85 32 [14], *KSA* 11, p. 414. See Pp. 170–71.

220. IV, 20, 15–25 (407–8). IV, 1, 2 (295); see Pp. 130–33. On the stroking of the beard: II, 19, 44 (175), and IV, 2, 16 (302). On going-under: Prologue, 1, 12 (12), and 10, 10 (28); III, 12.1, 2 (246); III, 13.2, 61 (277); cf. I, 22.3, 11 (102) and III, 12.3, 9–13 (249). See Footnote 53. In the preparatory notes for the book's conclusion, Nietzsche had spoken of Zarathustra's going-under: "Thus Zarathustra stood up like a morning sun that emerges from the mountains: strong and glowing he strides from there—toward the great midday, which his will desired, and downward to his going-under." Posthumous Fragments Winter 1884–85 31 [20], *KSA* 11, p. 365.

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Nietzsche declares the "End of *Thus Spoke Zarathustra*" after the Fourth Part's last verse, without having provided his "son Zarathustra" the "beautiful death" that he wanted to provide him.[221] He completes the work by leaving the hero's end open. Zarathustra's future is turned over to the thought and imagination of the readers to whom the book speaks. The preeminent addressee must himself arrive at the knowledge of what Zarathustra is. If Nietzsche, following his original intention, were to have destined Zarathustra to a beautiful death or granted him a good death after "moons and years," the fundamental tension that pervades the work would have been resolved, in a way visible to all, on one side or the other of the duality it exposed. If death were to have reached the aged Zarathustra, whose facial features Nietzsche imagined along the lines of Leonardo's Turin self-portrait,[222] on the mountain

221. Letter to Elisabeth Nietzsche of mid-November 1884, *KGB* III 1, p. 557. – Nietzsche speaks of "my son Zarathustra" in the most diverse correspondence and over a number of years. See the letters to Peter Gast of April 27, 1883, and March 30, 1885; to Franz Overbeck of July 9, 1883, and December 6, 1883; to Ida Overbeck of mid-July 1883; to Malwida von Meysenbug of July 1884, September 1, 1884, and February 1887; to Elisabeth Nietzsche of May 7, 1885 ("Indeed do not believe that my son Zarathustra expresses *my* opinions. He is one of my preparations and entr'actes."); to Paul Heinrich Widemann of July 31, 1885; and to the publisher Fritzsch of August 29, 1886, in *KGB* III 1, pp. 367, 393, 406, 460, 508, 509, 522; III 3, pp. 32, 40, 48, 74, 237; III 5, p. 34, and Posthumous Fragments Summer–Fall 1884 26 [394], *KSA* 11, p. 254.

222. ". . . Nietzsche disclosed to Peter Gast how he thought of the aged wise one's external appearance. The famous Turin sheet with the self-portrait of the old Leonardo da Vinci (copy in Venice), which Nietzsche always mentions with high distinction . . . reproduces, according to this remark of Nietzsche's, the features that we have to think of as those of Zarathustra the aged man." Gustav Naumann: *Zarathustra-Commentar*: *Erster Theil* (Leipzig, 1899), p. 25. The portrait of the old man in the red chalk Turin drawing, which became known to the public only in

heights; if the philosopher, sated with life and full of wisdom, were to have died in his ownmost realm, hardly anyone would be able to disregard the fact that the going-under, which the poet announced in the Prologue, fails to occur, and along with it the redemption that the prophet once promised himself. On the other hand, if Zarathustra were to have died among men, to whom he would have descended for a third time, the prophet's love and hope would obviously have been victorious over the insight that the philosopher attained in the crisis of the Second Part, unfolded in the Third Part in the triad "Before Sunrise," "The Homecoming," and "On the Great Longing," and confirmed in the center of the Fourth Part, "At Midday." While working on Parts II, III, and IV, Nietzsche devised ever-new versions of the going-under, only to decide ultimately against all of them. The deaths he considered for the prophet may be reduced to two main variants: Among men, Zarathustra was to die either of his pain or of his happiness. The death from overgreat pain is further split into Zarathustra's disappointment over the apostasy from him and pity for those who were not strong enough for the prophecy. The disappointment, in turn, was directed either at his friends, who revolted against him, or at his animals, who tore each other to pieces arguing over him. In a shadowy secondary branching, it falls to Pana, the only woman in the drafts of the drama, to kill Zarathustra, so that his "word" will be suppressed. Common to the deaths Nietzsche envisaged is that they presuppose the Eternal Return actually was taught. The pain, the disappointment, and the pity pertain to reactions elicited by the Eternal Return's proclamation. It is no different with the happiness by which Zarathustra is overwhelmed: He dies in the belief that with the proclamation of the Eternal Return, he has finished his work, fulfilled his mission. But the contemplated deaths also presuppose the teaching, in the sense that the prophet would only reach accord with himself in his action if he were to believe in the Eternal Return. This applies to sacrificial death, which Zarathustra resisted in "The Stillest Hour" (II, 22), and which the animals assigned to him in "The Convalescent" (III, 13). It applies as well to the death of blissful completion, whose paradoxicality Zarathustra depicted in the "midnight-dying happiness" of "The Drunken Song" (IV, 19). In all the sketched variants, the poet would finally have had to impose belief in the Eternal Return on the prophet. Unless, dilatorily defusing the fundamental question, he had exempted him from the decision for such a long time that, for Zarathustra, consummatory death and natural death would, as it were, make no difference. Regardless of whether Zarathustra were to die of his pain or of his overgreat happiness after the proclamation, in any case his

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the nineteenth century, exhibits a remarkable resemblance to Plato's facial features in Raphael's *School of Athens*.

death would have become a founding event. The death of the seemingly failed prophet and the death of the prophet who is confirmed by a unanimous vow would alike have marked the beginning of a new aeon, of another religion, of a future empire.[223] Yet in the end Nietzsche chose a conclusion of *epoché*, of holding back and suspending, that is superior to all the attempted, and later rejected, variants. The open ending allows it to make the founding event the object of the book's political addressees' imagination, and the great Hazar the goal of their aspirations, without disavowing the philosopher, who gives precedence to rule over himself, to knowledge, and to self-sufficiency. For the noble ones who seek to erect an aristocratic order, and who more than anything are moved by the question of who ought to be the ruler of the earth, the Fourth Part, in the "Conversation with the Kings" (IV, 3), has in store the tidings that, for the present, kingly virtue consists in being able to wait. And it culminates in the comedy of the seer, who, having become old and white in waiting for the sign he predicted, eventually, overwhelmed by longing, confuses his vision for reality. Nietzsche is so little willing to sacrifice the over-hero to the hero, he is so far from portraying the announced going-under, that not even once does he allow Zarathustra to appear as the teacher of that doctrine which demanded the sacrifice and was supposed to be attested by the death.

In light of Nietzsche's holding back, deferring, and suspending, the question of the Eternal Return's importance in *Thus Spoke Zarathustra* arises with new sharpness. What does it stand for, this thought that Zarathustra makes audible, encrypted in a dream-vision, as a siren song on the high seas to seekers and tempters unknown to him? What does the teaching that the animals propound to Zarathustra in the cave as a hurdy-gurdy song accomplish for the promotion of his convalescence? What expectation could the poet attach in the best case to the doctrine's being proclaimed and spread? After we have followed the philosopher's path and examined the prophet's actions, the answer can briefly be outlined in seven steps: (1) The Eternal Return is deployed as a touchstone on which the overcoming of disgust must prove itself. It is supposed to serve as a "hammer," which tests and separates spirits with a view to their neediness of redemption. It is intended to be the seal of the affirmation of life, of necessity, of the world as it is. Nietzsche brings this aspect, of

223. For the notes and drafts relevant to Zarathustra's death, cf. Posthumous Fragments June–July 1883 10 [45] and [47], *KSA* 10, pp. 377, 378; Summer 1883 13 [2] "Omen" and [3], *KSA* 10, pp. 444, 446–47; Fall 1883 16 [3], [38], [42], [45], [53], [54], [55], [63] in fine, [65], 20 [10], 21 [3], numbers 21 and 22, *KSA* 10, pp. 512, 513, 517, 523, 593–94, 599–600; Spring 1884 25 [322] and [453], *KSA* 11, pp. 95, 134; Summer–Fall 1884 27 [23], *KSA* 11, p. 281; Fall 1884–Beginning 1885 29 [15], *KSA* 11, p. 341. – See Pp. 84–85, 120–21, 129, and consider P. 81; further, Pp. 124–25.

particular significance for the philosopher, to the fore when he designates the thought of the Eternal Return as the "highest formula of affirmation that can ever be attained" in the retrospect of *Ecce Homo* (III, Thus Spoke Zarathustra 1). (2) The thought of the Eternal Return does not yet become the highest formula of affirmation by having as its object what is most difficult to bear and by representing the greatest challenge for the will. The affirmation derives its force from experiences and an accordance that antecede heroism. The happiness of completion, of the successful work or of a historical event, can recognize itself in the *Once more!* to the whole. The thought of the Eternal Return becomes the highest formula of affirmation, however, only because the happiness of the natural midday can also find expression in it, the happiness in which thinking and feeling are combined into one judgment, and which is not bathed in the half-light of the hero's self-admiration. (3) The Eternal Return of the Selfsame not only stands in an agon with the eternal recurrence of the like, over whose objection *In vain!* it is supposed to be victorious with its *Once more!* in the clash of affirmation and negation. It ties itself, in this agon, to the pleasure, to the love, to the knowledge that is directed at eternity. It therewith at the same time takes up a position against the oblivion of eternity. The thought of the Eternal Return points emphatically to the problem of cosmology, which is coeval with philosophy.[224] (4) In the teaching of the Eternal Return, the teaching of the overman finds its complement and its correction. By taking ascent *and* descent into account, it forms the foothold for resisting the tense directedness toward the all-important reversal. By negating the neediness of redemption of that which was, it puts in its place the spirit of revenge at work in the futurist vision of the eventual triumph over nonsense and senselessness. Against the eschatological charging of mankind's great midday, the teaching of the Eternal Return launched by the eagle and the serpent objects that the center is everywhere. (5) If Zarathustra were to convert himself to belief in the teaching of the Eternal Return, this would mean that he believed in the eternalization of his privilege and his greatness. The privilege of being the first teacher of the true belief. And the greatness of having completed the work through his sacrificial death. The prophet's going-under would then follow the example of the sun's "going-under." (6) Belief in the teaching of the Eternal Return would eternalize the pride of the noble one who was able to conquer his indignation over the eternal recurrence of

224. On the cosmological capacity of the thought of the Eternal Return, see Oskar Becker's discussion, *Nietzsches Beweise für seine Lehre von der ewigen Wiederkunft*, which concludes that Nietzsche's hypothesis represents "the system-appropriate solution of the classical antinomy, best known under Kant's name, of the world's expansion in time." *Dasein und Dawesen. Gesammelte philosophische Aufsätze* (Pfullingen, 1963), p. 66; cf. pp. 50, 52, 59–61, 64.

even what is smallest. It would underpin the pathos of distance. It would inspire the creators to hardness toward themselves and toward others. It would strengthen the warriors' bravery in the struggle for Zarathustra's distant empire. (7) The religion-founder would expect, from the teaching's institutionalization, from a centuries- or millennia-long exegesis, homily, and catechesis, and a conduct of life thus shaped across generations, the doctrine's gradual incorporation. After the death of the One God, the Eternal Return would take the place of the resurrection of the dead. It would offer a substitute for the belief in immortality. The religion of the future would do its part to see that men remain loyal to the earth and dwell in the house of being.[225] Aspects five, six, and seven are directly related to the end of the drama and are called into question by its open conclusion. They correspond to the work's initial orientation toward Zarathustra's going-under. They clarify the role that would have fallen to the Eternal Return if the poet had stuck to the basic conception. At the same time, they make visible the price he would have had to pay if he wanted Zarathustra to drain to the dregs the goblet that had been intended for him. For the conception followed by *Thus Spoke Zarathustra* from the first verse on has proven to be the attempt, and the temptation, to unite the prophet and the philosopher into a Counter-Jesus.

The parody keeps the endeavor to bring philosopher and prophet into a conjunction within narrow bounds. In the beginning is the will that the wise one would have to "become man again." He would have to descend to mankind and speak the word that it required, in order to avert its and his need. He would have to appear in the form of a servant, that his glory might come to appearance. The Counter-Jesus is to be moved by love and by anger. He is to show goodness and hardness. He is to promise salvation and judgment. As a philosopher, he must surpass the antipode through his laughter. He must have the spirit of heaviness beneath him and be over and beyond tragedy. He must call for his following not with his death, but with his life. As prophet, he must not take second place in weeping to his predecessor. He must not reduce

225. Zarathustra emphasizes the Eternal Return's horror before he shows its liberating effect and points to its desirability (III, 2.2, 16 and 24; III, 13.1, 1–9; III, 2.2, 32–34; III, 15.2, 12–13 and 15.3, 1–11; III, 16.1, 5–7; 16.2, 5–7, etc.; consider P. 91). The doctrine would simply be out of the question as a religion of the future if it were unable to respond to a deep desire. Martin Heidegger's objection, that in the Eternal Return there "still" hides "an ill will *against* mere passing and thus a highly spiritualized spirit of revenge," applies to the *belief* in the Eternal Return of the Selfsame. It does not apply to the *judgment* expressed in the thought of the Eternal Return as the "highest formula of affirmation." *Wer ist Nietzsches Zarathustra?* in *Vorträge und Aufsätze* (Pfullingen, 1954), p. 117. Cf. Posthumous Fragments Fall 1883 16 [63], last section, *KSA* 10, p. 521. See Pp. 48–49, 74–80, Footnote 121 on p. 93, and Pp. 97–98, 149–51.

in the least the seriousness of the decision over man's future. He must not shy away from any sacrifice that the fulfillment of his mission demands. Jesus is tempted by the Devil with rule over all the world's kingdoms before he begins his teaching activity. Zarathustra is led into temptation by the higher men's happiness, of which he is the founder and contemplator, after he has ended his teaching activity for the second time. Like Jesus, Zarathustra says "He that has ears, let him hear" to those who follow and surround him. But the Counter-Jesus's speech points not to the revelation or the grace of God, but to nature, which determines hearing and not-hearing.[226] If Jesus proclaims the end of the world, which will bring eternal reward to the just and eternal punishment to the unjust, on the Mount of Olives, Zarathustra links his Mount of Olives to a happiness that fulfills him in solitude and that he seeks, to the best of his ability, to hide from the just and unjust alike. He does not attest his teaching through miracles, but blesses accident and necessity. Since Zarathustra, like the Son of Man, is to be truly human, he must sing a human-all-too-human song that contradicts his insight. He must consume himself in longing for his children and indulge himself in hopes that are in no way adequate to wisdom. Finally, he must blush one time to testify to the shame that characterizes man and is foreign to the God.[227] Yet the more Zarathustra progresses down the pathway assigned to him, the more clearly it comes to light that the poet's attempt is doomed to fail. Not only is the futurist teaching of the overman, which the prophet propounded in the First Part, shown to be philosophically untenable in the Second Part. The philosopher's self-understanding, which stands at the center of the action, leaves no doubt that the philosopher will not submit to the compulsion that the parody must force on him. Philosopher and prophet are neither coessential nor consubstantial. Up to Zarathustra's crisis of redemption in the middle of the book (II, 19–20), which sheds light on how far Zarathustra was from being *no* man at the beginning of the Prologue, the attempt to merge philosopher and prophet can be understood as a path to self-knowledge. After the drama's peripeteia, the options lie open. The Third and Fourth Parts can only exhibit the tension

226. Prologue 1, 11 (12). Philippians 2:5–11. – Zarathustra says "He that has ears, let him hear" three times: III, 2.1, 22 (199); III, 8.2, 32 (230); III, 12.16, 13 (258); cf. III, 5.3, 12 and 23 (216); further, Prologue, 5, 1 and 27 (18, 20); Prologue, 9, 17 (27); I, 22.2, 13 (100). Nietzsche comments in *Ecce Homo*: "here *belief* is not required [. . .]; it is a privilege without equal to be a listener here; no one is free to have ears for Zarathustra" Preface, 4 (p. 260); cf. Preface, 3 (p. 258). Mark 4:2–25 and Matthew 11:7–15.

227. IV, 7, 4 and 21 (328, 329). Genesis 3:7 and 10. Cf. *The Gay Science* 273–75 (p. 519). See Pp. 44–45 and 144–46. Consider *Beyond Good and Evil* 295 (p. 239).

and, in Zarathustra's oscillation between the poles, clarify what precludes unification. Unless, that is, the unity were to be ordered hierarchically. The philosopher would command the prophet. Or the philosopher would obey the prophet. Which would mean that he would cease to be a philosopher.

Thus Spoke Zarathustra offered Nietzsche the opportunity to gain clarity over the options of the philosopher and of the prophet. The dialectical dependence into which the poet set out with the parody was capable of promoting clarification because it exposed the fault lines and helped separate what belongs from what does not belong, thus in the end sharpening the typological profile of both, the philosopher and the prophet, which it at first glance seemed to have to blur. Nietzsche heightened the pressure of sounding out the available possibilities and thus thinking the underlying necessities, moreover, by publishing the book's First, Second, and Third Parts before their respective sequels were written, precluding retroactive changes or adjustments to the action in light of later events and insights. He thereby reined in the will to power of the poet and compelled him to take the stumbling block of the "It was" into account. He put himself, in other words, with respect to Zarathustra, the creature of his imagination and subject of his experiment, into a position that corresponds to the one in which the knower finds himself in regard to his own path. The double constriction of the poet had its share in the fact that the endeavor did not fail in what is most important. For the knowledge Nietzsche attained about himself can be considered by far the most important yield of the years he spent in the company of Zarathustra. It makes *Thus Spoke Zarathustra* in the demanding sense into a monument to self-understanding for the philosopher. Everything else that the book is and that Nietzsche intends with it recedes behind this. This is true of the exhortation to decide over ascent and descent at "great midday" or the encouraging of the noble ones to establish a new aristocracy, no less than of the parody's primary aim, the attack on Christianity, or what Nietzsche in a letter referred to as "the popular position," which alone could be grasped of the book: "Aut Christus, aut Zarathustra!"[228] It is even true of the further-reaching intention Nietzsche pursues with the parody, of showing that it is not at all necessary to interpret the experience underlying the prophet's mission as God's call, and that the "poet of Zarathustra," as Nietzsche will emphasize in *Ecce Homo*,

228. Letter to Peter Gast of August 26, 1883 *KGB* III 1, pp. 435–36. Nietzsche is referencing the first public or quasi-public reaction to the book's First Part to have become known to him after its publication. The Second Part had at the time not yet appeared, though it was already with the typesetter.

had the inspiration to which the "revelation of truth" is owed.[229] It is true not least of the doctrines of the Overman, the Will to Power and the Eternal Return, which *Thus Spoke Zarathustra* introduces, and which are henceforth intimately linked with Nietzsche's name, if not identified with his philosophy. The self-understanding Nietzsche achieves by closely contemplating and at the same time keeping his distance from his "son," allowing him to test out options and play through possibilities, initiates a movement in his thought and leads to an orienting of his œuvre in whose wake the doctrines take on a literally subordinate significance: He that has eyes to see recognizes their serving function. The teaching of the Overman belongs entirely to the prophet. Nietzsche does not make it his own. The Eternal Return is as little propounded by Nietzsche as a doctrine—that is, unfolded in its doctrinal content—as we hear Zarathustra propounding it as a truth of faith. Only the central of the three doctrines, the conception of the Will to Power, is explicitly taken up and expanded on by him. In *Beyond Good and Evil* and *On the Genealogy of Morals*, Nietzsche draws on the concept's critical capacity, which in *Thus Spoke Zarathustra* stands in the center: the will to power as a medium and instrument of the philosopher's self-knowledge, of self-critique and self-control with regard to the will to truth. He makes the will to power into the bearer of a developmental teaching that has its vanishing point in the highest activity of the philosopher. Besides this, he deploys it polemically as an antidote to what he diagnoses as the present's weakness of will. And

229. *Ecce Homo* III, Thus Spoke Zarathustra 1, 3, 4, 6 (pp. 335–37, 339–40, 343). Cf. II, 12, 27–37 (148–49); II, 17, 18–25 (164–65); III, 4, 1–10 (207), and Pp. 59–60, 66–68, 96–98. On the question of whether the experience to which the prophet refers when he claims to be called by God must be closed off to the philosopher, or whether it is fundamentally accessible to him, and on the interpretation given it by the man of God on the one hand and the philosopher on the other, see the chapter "Zur Genealogie des Offenbarungsglaubens," in *Das theologisch-politische Problem*, pp. 68–70 ["On the Genealogy of Faith in Revelation," in *Leo Strauss and the Theologico-Political Problem*, pp. 41–43]. – It is precisely because Nietzsche assigns to *Thus Spoke Zarathustra* the status of another Holy Scripture in *Ecce Homo* that he places special emphasis on preventing Zarathustra's being mistaken for the biblical prophetic type, just as in *Antichrist* he divorces him from the believer in the sharpest terms and identifies him as a philosopher. *Ecce Homo*, Preface, 4 (pp. 259–261); *The Antichrist* 54 (pp. 236–37); see P. 5. In a note from the Nachlass that gained prominence through the compilation *The Will to Power* (§ 1038), on Zarathustra's statement from I, 7, 22 (49), "I would only believe in a God who understood how to dance," Nietzsche comments: "Of course Zarathustra himself is merely an old atheist, who believes in neither old nor new [Gods]. He must be rightly understood. Zarathustra says that he *would*—but Zarathustra *will* not . . ." Posthumous Fragments May–June 1888 17 [4], *KSA* 13, p. 526, corrected according to the transcription in *KGW* IX 10, p. 9. Consider Pp. 24 with Footnote 32, and 45 with Footnote 66.

finally, he brings it into play as a counterproposal, which he formulates in the subjunctive and characterizes as a hypothesis, for determining the world's "intelligible character" and for ordering and interweaving everything, from physics to psychology, by means of one concept. Out of this there could have emerged the comprehensive doctrine that future generations will unhesitatingly invoke as Nietzsche's metaphysics, or the imposing system that his pupils expected of Nietzsche. But in fact, Nietzsche does not bring out any of the books on the famous teachings announced in 1886 by *Beyond Good and Evil*: *The Eternal Return* remains unwritten, and *The Will to Power* is definitively superseded by the *Antichrist* at the end of 1888, after Nietzsche had given up the planned work already in the summer of the same year, when he removed important chapters from it and prepared their publication in *Twilight of the Idols, or How One Philosophizes with the Hammer*. Nietzsche decides consciously against the "system." He will neither abet the confusion of philosophy with a doctrinal edifice nor provide additional nourishment to the foreseeable elevation of a tool of knowledge and means of understanding into a metaphysical principle.[230] The decision to scrap the *Will to Power* project can be considered a late consequence of the *Zarathustra* experiment. It is entirely in keeping with the line taken by the author after he has finished the *Book for All and None*. The writings that follow *Zarathustra* are so many contributions to the deepening of the self-understanding that is achieved in it. It is no accident that Nietzsche uses the prefaces for which he is given occasion by the 1886 and 1887 reissues and new editions of his books from the time before *Zarathustra* to review his path of thought and adduce his own

230. *Beyond Good and Evil* 9, 198, 211, 227 (pp. 21–22, 118–19, 144–45, 162–63); 13, 23 (pp. 27–28, 38–39); 51, 186, 259 (pp. 71, 105–7, 207–8); 22, 36 (pp. 37, 54–55). The sixteen usages of the term *will to power* in *Beyond Good and Evil* are followed a year later by eight usages and the renewed announcement of *The Will to Power* in the polemic *On the Genealogy of Morals*, which was "added" to the preceding book "for supplementation and clarification." Consider the "digression" in which Nietzsche introduces the term: II, 11 and 12 (pp. 309–16); further, see II, 18; III, 14, 15, 18, and 27 (pp. 326, 370, 372, 383, 384, 409). Cf. *Twilight of the Idols*, Sayings and Arrows, 26, and What the Germans Lack, 6 (pp. 63, 108–9). Posthumous Fragments Fall 1887 9 [188], *KSA* 12, p. 450. The cover of *Beyond Good and Evil*, where Nietzsche for the first time apprises readers of the existence of *Thus Spoke Zarathustra's* Fourth Part (see Footnote 168), also contains the announcement: "In preparation: / *The Will to Power: Attempt at a Revaluation of All Values*, *In Four Books*. / *The Eternal Return: Holy Dances and Processions*. / *Songs of Prince Birdfree*." – Nietzsche counteracts the elevation of the will to power into a metaphysical principle, inter alia, by stressing, from *Beyond Good and Evil* (19) to *Twilight of the Idols* (The Four Great Errors, 3), that the *will* is a unity only as a word: a name, not an entity. A note states with the utmost economy: "*Exoteric—esoteric* / 1.—everything is will against will / 2 There is no will at all." Posthumous Fragments Summer 1886–Fall 1887 5 [9], *KSA* 12, p. 187; *KGW* IX 3, p. 179.

life as an example. Serving as his guiding thread therein is the determination of the philosopher's *task*. A term that Nietzsche introduces in *Beyond Good and Evil* and which will be of central importance for the concluding dyad of *Ecce Homo* and *The Antichrist*. The sharpened attention Nietzsche pays to the philosopher after *Zarathustra* culminates in the two books that with good reason take the place of the expected "major work": *Ecce Homo* has the philosophic life as its subject. *The Antichrist*, in the guise of a writing that declares the revaluation of all values to be the world-historical task, treats the question of what a philosopher is. The two most intimately linked books, which according to the will of the author were supposed to be published at the interval of a year, first *Ecce Homo*, then *The Antichrist*, contain Nietzsche's answer to the Zarathustra-problem. The titles unambiguously announce the oppositional stance toward Christianity. Yet Nietzsche does not subject himself to the constraints to which he subjected Zarathustra. He does not appear as a Counter-Jesus. He does not attempt to assimilate the philosopher to the prophet. He does not make God and man One. Instead, he sets "Dionysos against the Crucified" and declares himself a disciple of the God, whom he however calls a philosopher: "I am a disciple of the philosopher Dionysos." Nietzsche brought the God of his firstling work back into the œuvre immediately following *Thus Spoke Zarathustra*. But in his recurrence, the God is no longer the same. Not only the spelling of his name has changed, the artists' God and tragic hero Dionysus having become the philosopher and comic poet Dionysos. How much Dionysos, whom he uses as a semiotic for the philosopher beginning in *Beyond Good and Evil*, unburdens Nietzsche in his last endeavor, is obvious.[231] At the end of *Antichrist*, Nietzsche appears as a legislator. Yet the question of sacrificial death does not arise for him. As a follower of Dionysos, he is also not waiting for his redemption. He begins working on *Ecce Homo: How One Becomes What One Is* on a perfect day.

231. In the first mention of Dionysos after a fourteen-year hiatus, Nietzsche underlines the God's change: "Meanwhile I have learned much, all too much more about the philosophy of this God, and, as I said, from mouth to mouth—I, the last disciple and initiate of the God Dionysos [. . .]. Already that Dionysos is a philosopher, and therefore that Gods too philosophize, seems to me a novelty that is not innocuous and might arouse mistrust precisely among philosophers." *Beyond Good and Evil* 295 (p. 238). *On the Genealogy of Morals*, Preface, 7 (p. 255). *Twilight of the Idols*, What I Owe to the Ancients, 5 (p. 160). *Ecce Homo*, Preface, 2; IV, 9 (pp. 258, 374). Cf. III, 6 (pp. 307–8), and Thus Spoke Zarathustra, 6, 7, 8 (pp. 345, 348, 349).

Translator's Notes

* P. VII: "Eternal Return" translates the phrase *Ewige Wiederkunft*. I have capitalized this phrase when the German adjective *ewige* is capitalized and left it lowercase when the German adjective is left lowercase. The German word *Wiederkunft* is well known from the theological formula *Wiederkunft Jesu Christi*, the "Second Coming of Jesus Christ." The German phrase *ewige Wiederkehr* is translated as "eternal recurrence."

* P. 9: Nietzsche does not use the words *tragisch* or *Tragödie*, which show their roots in foreign language, but the German phrase *Trauer-Spiele und Trauer-Ernste*, which I am rendering as "tragic-plays and tragic seriousnesses." The *Trauerspiel*—usually translated as "tragic drama" or "mourning play"—is a dramatic form dating to the German literary Baroque and sharing in some, but by no means all, features of classical tragedy. Nietzsche hyphenates the term, drawing attention to its semantic origins in the words *Trauer* ("grief," "sorrow," "mourning") and *Spiel* ("play," "game"). *Trauer-Ernste* is Nietzsche's own invention, produced by replacing *Spiel*, "play," with *Ernst*, "seriousness," and using the plural form. Since *Ernste* is nonstandard in German, "seriousnesses" seems an appropriate nonstandard English equivalent.

† P. 9: "Going-under" is *Untergang*, which equally means "setting," as of the sun or a star; "sinking," as of a ship; and "demise" or "doom," as of a person or culture. In the present work, it is always translated by "going-under" or its variants. The related term *Übergang* is translated by "going-over," as well as, in a few cases, "transition."

* P. 13: The word for "people" here is *Volk*, "people" in the sense of "a people," as opposed to *Leute*, "people" in the sense of the plural of "person." Unlike *Leute*, *Volk* is treated as a collective singular noun.

† P. 15: Beyond its usual meanings, the term "word," German *Wort*, is also used in a particular sense throughout to mean "dictum or saying."

‡ P. 15: "Ardor" here translates the German *Lust*, a broad term whose senses include both the state of desiring or wanting something and that of having or enjoying something. In general, it is given in the present work as "pleasure."

§ P. 15: The German *oh* is translated as either "O" or "oh," depending on whether or not it occurs before a name in an apostrophic address.

** P. 18: "Difficulty" refers to the German adjective *schwer*, which can mean both "heavy" and "difficult." I have translated it and its related noun *Schwere* with variations of "difficult" or "heavy," depending on context.

* P. 62: Throughout, the word "honest" translates *redlich*, the adjectival form of *Redlichkeit*, "probity."

† P. 74: The German word *Unmut* is related to *Mut* ("courage" or "heart" in the sense of nerve or boldness), though not as its negation. Instead, *Unmut* carries a sense of anger, annoyance, and resentment, and may in fact be very *mutig* ("brave"). Because of its particular importance to the author's argument, I have opted to leave the term untranslated.

* P. 87: Because of their novel usage and importance to the argument, I have chosen to leave the key terms *Beisichselbstsein* and *Außersichsein* (along with their variants *bei sich*, *bei sich selbst*, and *außer sich*) untranslated. Taken literally, they would mean something like "being-with-oneself" and "being-outside-oneself," respectively (though the German particle *bei* has no exact English equivalent).

† P. 98: Here Nietzsche capitalizes the preposition *von* ("of" or "from," or, as here, "by"), punning on the title of nobility *von*.

‡ P. 117: "Rogue-fools" translates *Schalks-Narren*, originally a special class of professional fools or buffoons who were also known as *falsche-Narren*, "false-fools," because they, unlike the original "fools," were not mentally deficient, but merely "playing the fool" for the sake of the comforts and immunities they could thereby enjoy at court.

§ P. 118: "Hurdy-gurdy song" translates *Leier-Lied*, literally "lyre-song," though "Leier" also has the sense of a "crank," as in a "barrel organ" (*Drehorgel*), which is the term Zarathustra has just applied to his animals. *Leier* in this sense also means something frequently repeated so as to have become annoying, much as in English we speak of someone "harping on" a subject we find tedious or bothersome. *Drehleier-Lied* is likewise translated as "hurdy-gurdy song" (*Dreh-* also means "turning" or "cranking") while the later *Mitternachtsleier* is given as "midnight-lyre."

Index of Names