

# Abyssal Arrows:

Spiritual Leadership Inspired by  
*Thus Spoke Zarathustra*

PHILOSOPHY PORTAL BOOKS



***Dedicated to all those  
Dancing-Stars-Tight-Rope-Walking-Over-An-Abyss***



# Table of Contents:

A Note on Thus Spoke Zarathustra, Cadell Last

Editor's Note, Daniel Garner of O.G. Rose

Chapter 0: The Importance of Fiction, Cadell Last

Chapter 1: Spirit's Logic, Cadell Last

Chapter 2: The Overman and the Allegory of the Cave,  
Daniel Garner of O.G. Rose

Chapter 3: Nietzsche = Tragedy + Time, Layman Pascal

Interlude 1: The Mountain Flood, Owen Cox

Chapter 4: Nietzsche's Tantra and Girard's Sutra, Thomas  
Hamelryck

Chapter 5: A Message from Hell, Owen Cox

Chapter 6: An Introduction to Blood Writing, Max Macken

Interlude 2: God's Love, Objet lil a

Chapter 7: The Birth of the Spirit Child, Dimitri Crooijmans

Chapter 8: Excess/Absence, Alex Ebert

Chapter 9: Thinking Jouissance in Nietzschean  
Negentropy, Chetan Anand

Interlude 3: Jump Man, Cadell Last

Chapter 10: Emerging Knowing, Cadell Last, Kevin Orosz, Daniel Dick

Chapter 11: Nietzsche's Zarathustra as a Model for Hegel's Essence, Cadell Last

Interlude 4: Dialectics of Self-Love, George Dyck

Chapter 12: Paradox & Spiritual Leadership, Tim Adalin

Chapter 13: Thinking Education in Nietzsche, Jyoti Dalal

Interlude 5: Living from Eros - Body as the Source of the Divine, Pamela von Sabljar

Chapter 14: Remaining True to the Earth, Jason Bernstein

Chapter 15: Meditations on Amor Fati, Quinn Whelehan

Chapter 16: My Wild Wisdom, James Wisdom

Interlude 6: How I Plan to Defeat History, Joel Dietz

Chapter 17: The Digital Desert and the Burning Overman, Filip Lundström and David Högberg

Chapter 18: Thus Zarathustra Was Spoken, Daniel Fraga

Chapter 19: Overbecoming: Hyperhumanism as a Bridge Towards Interbeing, Carl Hayden Smith

Chapter 20: Can You Invent a Deity?, Samuel Barnes

Interlude 7: Thus Spoke Motherhood, Michelle Garner of O.G. Rose

Chapter 21: Zarathustra - a male mother?, Joris de Kelver

Chapter 22: Zarathustra, Marriage and Children, Cadell Last, O.G. Rose

Chapter 23: On from Zarathustra, Thomas Winn

Interlude 8: Music's Crown, Cadell Last

Chapter 24: The Hanged Man, The Hermit, and The Star, Andrew Sweeny

Chapter 25: Philosophy After Nietzsche, Cadell Last

Afterthought: Reflecting on Lightning Strikes, Cadell Last



# A Note on *Thus Spoke Zarathustra*

Cadell Last

Nietzsche's *Thus Spoke Zarathustra* is the opposite of the central focus of the first Philosophy Portal course and anthology, Hegel's *Phenomenology of Spirit*. Whereas Hegel's *Phenomenology* labours under a universal logic so that ordinary consciousness may start to mediate its own becoming to the standpoint of philosophical knowing; Nietzsche's *Zarathustra* plays over us with a singular logic of spirit's knowing so that we may see for ourselves the quality of the result that Hegel may have had in mind when he spoke of "absolute knowing."

Nietzsche's *Zarathustra* is first and foremost *the spirit of a child*, not the child of immediacy but *the child that is the result of mediation*, whose immediacy confronts us with an altogether *alien form of consciousness*.<sup>1</sup> What is absolutely essential is that we do not interpret this gift as meaning that we should mimic or imitate him. As the great rapper Marshall Mathers once said, "I try to stimulate / but kids emulate / and mimic every move you make / 'Slim, you great!'" In that light, *Zarathustra* may be great, but he is not mirroring to us a greatness that embodies the universal logic of an "All," but rather the logic that screams *find your singularity and embody it as one of the "thousand" unexplored islands of life that have yet to exist*.

In this way, *Zarathustra's* singularity shines for us so that we may find our own shine, dance our own dance, sing our own song, play our own play. *Zarathustra's* singularity shines, not so that we could pick from one of the thousands

---

<sup>1</sup> Here to explicitly refer to the first Philosophy Portal anthology: *Enter the Alien* (2022).

of models or masks from human history that may have represented a necessary logical value for their time, but rather so that we can embody the logical value of this earth, having offered to history a model and a mask that could have only existed because we engaged the contradictions of our life, because we embodied the tensions of our real, because we said yes to world-building.

*Thus Spoke Zarathustra* should be read and re-read from this subjective source: the source of openness to one's own contradictions, the source in need of motivation for one's tensions, and the source which cannot see the possibility of yes in the face of faceless negativity. *Thus Spoke Zarathustra* should be read and re-read when one needs reminding of these stakes: that contradiction does not come to a null result (but rather comes to love), that tension is not the enemy of motivation (but its closest ally), and that yea-saying is not the thoughtless affirmation which sees beauty in every moment or potentiality, but rather the spirit which is always-already a beautiful movement. What you are about to read, I believe, is the result of such a spiritual movement. *Eppur si muove*.

# Editor's Note

Daniel Garner of O.G. Rose

Like *Enter the Alien* before it, we believe this anthology reflects a vision and future of intellectual, scholarly, and academic publication. It contains a multitude of voices, each speaking according to their own interests and loves—and it is this “love” I would like to focus on. Nietzsche is a philosopher of “the love of life,” and where love wanes, life cannot last long before it devolves into mere survival. There is a widespread sense that there is something wrong with academia today, that the college system is not producing the results we would expect or desire. There are likely many reasons why, but perhaps a reason is because we distrust “subjective logic” and so people. Thus, though school praises “the love of learning,” this ultimately must be tongue and cheek—only words stuck in the mouth.

The university system is generally sceptical of those who speak out of love and passion, for the university sees this as a risk to “objectivity” and disinterested analysis. And certainly, there is a danger with incorporating passion into thought, but where there is no risk, we cannot create value. Academia has generally attempted to deal with the risk of passion by ostracising it, while Nietzsche would have us face the passion straight on and master it through the stages of the camel, the lion, and the child who is far more mature than most adults. It is in the spirit of Nietzsche that we encourage the writers and contributors to pursue their passions—an anthology dedicated to Nietzsche would be a betrayal if it did anything else.

There must be voices if there is to be any voice: where there is no multiplicity, there is no singularity. This anthology is designed to reflect a chorus, for Nietzsche did

not believe the mind thought unless its thoughts were musical. Each essay is written in its own style and voice while reflecting the grammar of the writer's nationality and personality: there is mostly European spelling (where the "z" is often replaced with an "s," for example, like in "realise"); some writers use more single apostrophes than double or vice-versa; and so on. We find it impossible to limit the collection to a uniform grammar, though we also find such a plurality of grammar justified in the context of Nietzsche, for he understood "a faith in grammar" could truncate thought. Indeed, perhaps holding back a new move in intellectualism is precisely classic publishing and editorial standards: loosening them could unleash flames and laughter.

Cadell has convinced me that considering Nietzsche and Hegel together is a critical frontier to explore, and for an anthology on Hegel to be followed by one on Nietzsche is appropriate. Hegel tells us in the *Science of Logic* that 'if logic has not undergone any change since Aristotle [...] then surely the conclusion which should be drawn is that it is all the more in need of a total reconstruction.'<sup>2</sup> Likewise, Nietzsche suggests that if humanity hasn't undergone any essential change since Aristotle, especially given "The Death of God," then a total reconstruction is in order—and this effort will lead us to a concept of the person who is more like a dancing star than a head on a stick. The hope of this anthology is to show that what Hegel is for logic Nietzsche is for our humanity, and to suggest that both are steps across the stretched rope of man. Behold the man! A dangerous crossing, but a crossing this anthology will now begin.

---

<sup>2</sup> Hegel. G.W.F. *The Science of Logic*. Translated by A.V. Miller. Atlantic Highlands, NJ: Humanities Press International, 1990: 51.

# Chapter 0:

## The Importance of Fiction

Cadell Last

The greatest joys in my life have been related to fictional mediation. In fact, without fictional mediation, what joy is possible in this world? Nietzsche famously remarked, in *Twilight of the Idols*, that without music, life would be a mistake. I feel the same way about fiction. When philosophers reflect on the misery of life, even the absolute negativity of life, the lack in Nature that prevents it from being our true Other, in many ways, they are lamenting a life that lacks a good story or narrative, a fictional mediation. There are many elements that go into good fiction. A good fiction does not just involve flashy imagery, exciting fight sequences, or fantastical creatures (although it can include those things), a good fiction represents a *narrative tension produced by a crack in the real where we can be surprised by the mystery of what we really are or might become*. Such fictional representations produce the best plots and the best characters, where we can really reflect on the paradoxes of our being from a new perspective.

That is why I am so partial to the opening of Slavoj Žižek's *Less Than Nothing*, where he states "beyond the fiction of reality, there is the reality of fiction."<sup>3</sup> The "reality of fiction" is an insanely underthought dimension of modern philosophy, which has far reaching implications related to everything from the truth of theological to scientific speculations, about the artistic nature of the human being. As the great psychoanalyst Jacques Lacan emphasised: "truth has the structure of a fiction." Enter Zarathustra. When we hear about Nietzsche's philosophical career, we

---

<sup>3</sup> Žižek, S. 2012. *Less Than Nothing: Hegel and the Shadow of Dialectical Materialism*. Verso. p. 4.

often find lamentations about the failures and mistakes of the human, all too human man, who was Nietzsche. Indeed, Nietzsche was a limited man with, in many ways, a tragic and lonely life, riddled with health complications and intimate catastrophes. However, he just may have left us with the best fictional contribution to philosophy ever written. Perhaps he knew all too well something about the tension produced by the crack in the real? Perhaps his narrative, embodied by the figure of Zarathustra, is precisely the tension of the deepest and most excessive real repetition of the human becoming qua tightrope-walking-dancing-star to an-other-becoming.

To my mind, *Thus Spoke Zarathustra* offers us a space for thoughtful self-reflection, for centuries or (may I dream?) even millennia to come. And yet Zarathustra never really existed. One is tempted to offer the axiom “Zarathustra does not exist,” following Lacan’s notoriously misinterpreted axiom related to “Woman,” universality and the logic of the non-All. While Nietzsche is the really existing flesh and blood man that can be represented as the universal “All-hammer” smashing civilisational values rotting after the “Death of God,” Zarathustra is the space or gap in the All, where a particular fictional representation dying into his singularity, can offer us a true myth opening the space for a new genuine multiplicity. What I will try to develop along the lines of an “other becoming.” In this way we can think about the character of Zarathustra as less than nothing, or, why not, “more than something.” Zarathustra is a character that is larger than life within life. Zarathustra does not represent this or that human being, but rather the point within the human being which drives the limits of the human being in the most profound dimensions of existence. This does not involve pushing the imaginary of our technological possibilities, but rather pushing the imaginary of our existential, ethical, spiritual, and dramatic possibilities. Zarathustra does not call you to

model qua mimic his being, he calls you to that indefinable/uncategorizable point that is the *overman's repetition*, the point from which one's difference is perceived as a *lightning strike to the human being*.

Thus, Nietzsche's fiction is the most powerful kind: one that does not split the world into two (our "natural" world vs. a "supernatural" world), but rather *splits one world from within into two offering us true spirit science fiction*. All those secular naturalists and supernatural theists do not know what they speak of when they speak on Nietzsche and his fictional double, Zarathustra. When we are dealing with Nietzsche and Zarathustra we are dealing with one being that splits itself into a not-two, who through his own dedicated repetition, opens an excess that actualises the monstrous potentialities that remain merely virtual for "the 99%." This 99% is not the proletariat, or better, precariat, class of modern capitalism, but rather the rabble who do not see the power of their own repetition and its monstrous potential actualities (or better, choose not to see it). This is what Nietzsche means when he says "become who you are." However, to "become who you are" is a difficult task, the result of a complex web of contradictory wills, the affirmative play of an irreducible tension between negativity and positivity that is never totally reconciled, but rather affirms a play in the crack of the real as such.

Now it must be stressed, the difference and the distance between Christianity and Nietzsche, often reflected upon in the following anthology by a multiplicity of voices, has something to do with this difference and distance between Jesus and Zarathustra. Whereas Christianity seems to place Jesus as *the* eternal or transhistorical universal figure, who carried the cross for us, and who inspires us to walk with him (or even fly qua rise with him); Nietzsche qua Zarathustra does not seem to be pointing towards this quality of representation. Zarathustra points beyond

himself, so far beyond himself that he wants to disappear. It is almost as if, to borrow a logical trick from our friend Hegel, the quantitative build up of historical civilisation itself, *has opened the conditions of possibility for a new and truer quality of infinity*. To be precise: the fiction of Zarathustra does not offer to carry the load for us. We must engage in our own abyssal mediation, which is heavy, towards flight, which is light. When I speak of an “other becoming” in this anthology, I am thinking of a becoming that can positively differentiate itself from the becoming that Western civilisation has known, that of a becoming under a cross. This “other becoming” is the *becoming of flight*. What might a civilisation look like that sublates the cross for flight? How might such a foundation for civilisation be thought? That seems like a noble job for philosophy, one that could potentially even inspire the next generation of artists, scientists and theologians.

A wise commenter on Nietzsche and Zarathustra, Alenka Zupančič, once said that such a figure does not belong in any space or time, but rather embodies the out-of-jointness of the spirit relative to those categories.<sup>4</sup> Nietzsche and his spectral double qua minimal difference are the not-two as permanent and inherent tension of becoming. Perhaps that means that the overman points towards a reality where the categories of space and time no longer make sense: *a flight and an other becoming*. As we know from the phenomenological positive result of Zarathustra’s journey, “there is *no time on earth*” for the type of love that is possible on earth. A strange fiction, to be sure. But then again, at one point in history, a certain formalisation of space and time, were themselves strange fictions, with dramatic ethical and spiritual consequences. Perhaps that

---

<sup>4</sup> Zupančič, A. 2003. *The Shortest Shadow: Nietzsche’s Philosophy of the Two*. The MIT Press.

is why the psychoanalyst Jacques Lacan said in an obscure interview.<sup>5</sup>

“For me the only true science worth following is science fiction. The other, official science with its altars in the laboratories gropes its way forward without reaching any happy medium. And it has even begun to fear its own shadow.”

To play with Lacan a bit, the Philosophy Portal project focuses on serious science, which I take to be the project development of the actual “philosophical sciences,” pioneered by Hegel, which can not only work with substance, but also subject. Thus, I would say something like:

“For me the only true science fiction worth following is serious science. The other, official fiction with its altars in ordinary consciousness reaches its way forward without reaching any happy medium. And it has even begun to fear its own shadow.”

*Thus Spoke Zarathustra* represents just such a “serious science” because it is a “true science fiction,” a science fiction that works with the subjective spirit and its logic.

---

<sup>5</sup> See: ‘There can be no crisis of psychoanalysis’ Jacques Lacan interviewed in 1974. Verso.  
<https://www.versobooks.com/en-gb/blogs/news/1668-there-can-be-no-crisis-of-psychoanalysis-jacques-lacan-interviewed-in-1974>



# Chapter 1: Spirit's Logic:

## Zarathustra as the becoming of being-nothing

Cadell Last

Nietzsche's *Thus Spoke Zarathustra* has perhaps the most famous and profound openings in all of philosophy. We encounter the character Zarathustra, as an enlightened being spiritually overflowing with joy and enthusiasm for life. He is a “doing-going” to humanity from his mountain top, after a decade of solitude and silent withdrawal, and he wants to share his now well-known message: the meaning of the Earth is the Overman (First Part, 3 — Prologue):

“The Overman is the meaning of the Earth. Let your will say: the Overman shall be the meaning of the Earth!”

In this message, what is clear is that Nietzsche via Zarathustra *does not identify with humanity*, but rather identifies with its *potential for self-overcoming* (First Part, 4 — Prologue):

“What is great about human beings is that they are a bridge and not a purpose: what is loveable about human beings is that they are a *crossing over* and a *going under*.”

However, what is perhaps less well-known, is that he opens his masterpiece the same way he closes it: with a metaphorical homology in relation to the Sun as the centre of being which seems to depend on the other. To be specific, he reflects on what his joy and enthusiasm would mean if it were not for those for whom he shines (First Part, I — Prologue):

“You great star! What would your happiness be if you had not those for whom you shine?”