

# *PHILOSOPHY*

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### F. Nietzsche and José Ortega y Gasset

#### Topographic Meditations: The Creation of don Quixote and Zarathustra

##### Introduction

##### Topography, Projections and Figures

Topographic relief assures the contemplator or meditator projections that enchant, absorb, and inspire. Infinite plains draw within, elevated alpes draw upwards, sloping deep valleys draw downwards. All topographic relief draws the meditator's projections *outwards!* Thoughts that follow the rhythm of souging wind, babbling brooks; that follow the rhythm of the surf of the sea, the ebb and flow, cyclic, ever renewing. The hollowness of a valley or the murmur of the wind draw the meditator outwards into the reliefs that fashion the forms and sounds of his projecting *active* or *creative imagination*.<sup>1</sup> For the creative imagination configures a form out of thought. Figures are created and controlled by the intellect, the intellect being the organ of this figure perception and conception. The imagination is creative because it transforms potential thought-matter to Figures. Figures subjectively produced from potential thought-matter are projected objectively outwards as an act of their reality. A foamy crown of a wave or the icy crest of a mountain are not figures, nor are they thoughts in themselves; they consist of potential thought-matter which may enchant, absorb and inspire the meditator's projections. If the intensity of the exchange is steadfast, ensared within the rhythm of this criss-crossing process, a Figure will be formed, endorsing thus the act of Figure creation. Thus was Nietzsche's *Zarathustra* wrought. A Figure shaped out of his prolonged meditation upon alpine forests and sharp mountain reliefs, during which he let his thought-projections penetrate and be borne along with the rhythm of the landscape-projections which made the process and the creation possible.<sup>2</sup>

José Ortega y Gasset when meditating one Spring afternoon upon the hilly, wooded surroundings of El Escorial's lyrical stones, guided his thoughts into the rhythms of the Coniferous and Poplars of his natural retreat, whence the projected Figure of his Don Quixote gradually emerged before his eyes. Now

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1 We insist on the expression **creative imagination**. **Creative imagination or creative imaginal**, unlike fantasy, conjures images or pictures by removing the meshes of egoism, reaching out to free the pettiness and fear of one's personal world, bloated with self-indulgence and unexpressed emotions. It is visionary imagination that creates Figures not sightless fantasy. In short, the **creative imagination** constructs the explorer's world whilst fantasy exhausts and consumes him...

2 This being said, this Figure-creation is not analogous to 'incarnation' or 'reincarnation'. The Figures remain 'forms' or 'appearances', yet very real because created from reality!

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this Figure did not 'spring out and up' effortlessly. The Spanish philosopher had to explore his topography with the firm will of immersing himself within Nature's projections, and from them intermingle his own fibrous projections, some oozing from the barks of trees, others out of the hollows of the hills. Some wide as a meadow, others as narrow as lanes of aligned Olive trees. Projections flexible, pliable and adaptable, streaming from the sougning Bamboo and WeepingWillow. From these raw and natural thinking patterns, maintained steadily in their rhythmic flow by the ever-ruminating Ortega, nascent images, then full Figures came to Being out of the cadent projections that Nature offers us, ones that settled firmly in the mind of the Spanish philosopher.

These Figures 'translate' the circumstances of the Encounter between the meditator and natural relief. For what lies deep within the creative imagination of the meditator now rises before him, like the sun over a duned desert, or the moon over the edge of a sea. There the Figure is recognizable because it is the symbiose of Man's creative imagination penetrated by Nature's elevations, whose intense Encounter acts like a sift, distilling fragmentary and superfluous thought patterns first into images, then solidifying them into Figures.

This alchemical process has no specified Time-frame, obeys no Time limit. The reaction works itself out in a limited Space, there dispersed, distilled and solidified within the circumstantial realms of the meditator's seeking and probing imagination. It is in these realms that this study will be played out. For it is within these natural spaces that Nietzsche gave birth to *his* Zarathustra and José Ortega y Gasset *his* Quixote.

Now topographic Figures abide only to the rhythms of Nature and to the intensity of the explorer's meditative explorations. Landscape is visualized, not personalized. The explorer does not 'lose himself' in it. He learns to read and interpret the image-signs that lead his wandering imagination towards the Figure to attain; teaching him to 'perceive' or 'visualize' it *without becoming wholly part of it*. The explorer remains both inside and outside the landscape that he is traversing by intertwining intelligently his own projections of the Figure amongst those that solicit and allure him within the landscape. Indeed a Figure may emerge in a streak of light, or else rise like the slow, burning flame of a waxing taper. It may take days, months or years before a Figure dawns. But this is of no great importance to the meditator...

It is these topographic circumstances that we wish to explore and meditate upon concerning Nietzsche's Zarathustra and Gasset's don Quixote. For these men, more inductive than deductive, less philosophical than prophetic, learnt very early in their lives that one should not subordinate Nature to their intentions, but rather let Nature continue on Her own course, aligning Hers with his, and in doing so, ally his forces to Hers in one rhythmic élan.<sup>3</sup> For to struggle with (and not against) Nature, once embarked upon Her mighty route, means to preserve Her, and thus in turn to preserve our Selves. This mutual preservation reveals our deepest sentiments of love, admiration, joy and devotion. To 'master' Nature technologically (in other words to destroy Her) causes the drying up of the fount so ontologically and existentially essential to Man's Self. Friedrich Nietzsche's and José Ortega y Gasset's greatest triumph as thinkers lies surely in their victory over the phantasy that technological society, governed by

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<sup>3</sup> In the words of Albert Camus when referring to the great difference between Marx and Nietzsche: « Pour Marx, la nature est ce qu'on subjugue pour obéir à l'Histoire, pour Nietzsche ce à quoi on obéit pour subjuguer l'Histoire. » *L'homme Révolté*, ed. Gallimard, 1951 page 107.

the élite and maintained and consumed by the masses, would render mankind completely autonomous. No. Autonomy implies limitations, and this is precisely what Nature teaches the topographic thinker: the limits of what man is capable of inflicting upon his Self! Indeed, it is this limitation which confides in him the confidence he needs to overcome that most formidable of obstacles: his Self. And only Nature's bountiful attributes can expose this to us.

It should be made clear at the outset of this essay that Figure-Creation is not an ersatz of a philosophical construct or school; it is neither a preparatory phase, a design, a layout, a project of philosophical constructs or schools of thought, nor should Figures be labelled as connections, joints or markers in the apparatus of philosophical systems. Figure-Creation is not a means or instrument of notional thought, conceptual cognizance, system-building; it is a method of attaining the practical truths of Existence, the meaning that lies behind our daily thoughts and gestures. In other words, a *modus vivendi* ontologically motivated and existentially orientated because firmly rooted to the daily life that the Figure-Creator leads consciously, intensely, unwaveringly.

### José Ortega y Gasset et *his don Quixote*

Ortega closes his *Meditación preliminar* of *Meditaciones del Quijote*<sup>4</sup> with the following phrases:

« Tales fueron los pensamientos de una tarde<sup>5</sup> de primavera en le bosque que ciñe el monasterio de El Escorial, nuestra gran piedra lírica. Ellos me llevaron a la resolución de escribir estos ensayos sobre el 'Quijote' »

*El azul crepuscular había inundado todo el paisaje. Las voces de los pájaros yacían dormidas en sus menudas gargantas. Al alejarme de las aguas que corrían, entré en una zona de absoluto silencio. Y mi corazón salió entonces del fondo de las cosas como un actor se adelanta en las escena para decir las últimas palabras dramáticas. Paf...paf...Comenzó el rítmico martilleo y por él se filtró en mi ánimo una emoción telúrica. En lo alto, un lucero latía al mismo compás, como si fuera un corazón sideral, hermano gemelo del mío lleno de asombro y de ternura por lo maravilloso que es el mundo. »*

«Such were those afternoon thoughts of Spring in the woodlands that girt the monastery of El Escorial, our grand lyrical stone. They have resolved me to write this essay about 'Quixote'.

*The blue twilight had flooded the whole countryside. The chirpings of the birds lay silent in their tiny throats. Moving away from those running streams, I entered an area of absolute silence. And then my heart reached out from the depths of all things like the actor who strides to the front of the stage in order to deliver his final dramatic words. Boom...Boom...The rapping rhythm began, and by it a telluric emotion sifted into my spirit. Above, a bright star beat the same measure, as if it was a sidereal heart, twin brother to mine, and like mine full of amazement and*

4 Cathdra 1998, page 175.

5 Ortega indeed says 'una tarde' 'one afternoon'. But this should not be read as a 'real' Time reference to his meditations and to the fashioning of his Figure. It was during one of the many afternoons at El Escorial that he resolved his decision to write on Quixote, a Figure that had been taking shape within and without him for a period of time that cannot be determined nor defined.

*tenderness for the marvel that is the world”<sup>6</sup>*

This epilogue is not rhetoric: It situates Ortega’s topographic quest and his ontological commitment within this described topography that gave rise to his Figure of Quixote. The epilogue rejoins Ortega’s opening phrases of his meditation, ones which bear all the weight of his resolution:

« *El Monasterio de El Escorial se levanta sobre un collado. La ladera meridional de este collado descende bajo la cobertura de un bosque, que es a un tiempo robledo y fresneda. El sitio se llama ‘La Herrería’.*»<sup>7</sup>

« *The Monastery of El Escorial rises upon a hill. The southern slope of this hill descends under the mantle of a wooded area, now of Oak trees now of Ash. The place is called ‘the Ironworks’.*»

By situating his Self within this landscape Ortega prepares his quest of don Quixote. The surrounding landscape is no mere metaphorical support or allegorical anecdote; Quixote was wrought from those hilly woodlands that Ortega truly made ring:

« *Una de estas tardes<sup>8</sup> de la fugaz primavera, salieron a mi encuentro en la Herrería estos pensamientos.* »<sup>9</sup>

« *On one of those afternoons of a transient Spring, these thoughts sallied out to meet mine in the ‘Ironworks’.*»

The expression ‘salieron a mi encuentro’, ‘came to meet me’ or ‘opposed me’ posits the meditator as both passive and active within his topographic relief: passive because he must dwell there, letting these thoughts circulate and penetrate the hills and hollows of the relief; active because these thoughts gradually make their way back to him in forms that he must host, assemble and transform if they are to lead him to his projected Figure. In the case of Ortega (and also of Nietzsche) , in lieu of thoughts we would say projections.

The wandering over the sloping woodlands of El Escorial should be read as Ortega’s **method** (μέθοδος) ‘on the way’ of living his philosophy, or living *tout court!* His Way of coming to grips with the Reality of his research; namely, the Figure to be attained.

The innumerable topographic allusions and references in Ortega’s writings attest to this intimacy with Nature, some of which recur oftentimes as semantic leitmotifs. For example, **hontanar** is a word

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6 All translations from Ortega's works are the author's.

7 Page 97.

8 Again we read 'from one of those afternoons' 'una de estas tardes'. The time again is imprecise. All we know (and Ortega, too!) is that it was during a quickly passing Spring (fugaz primavera) that Quixote came to Being. What is precise, however, is the Space in which he was wrought, precise because Ortega takes pains to seize the circumstances round him, and incorporates them into his quest with minute detail.

9 Page 98.

rich in relief, which expresses a place where fountains and springs flourish, used in selvatic circumstances such as: « ...es un hontanar de quien nos llega un rumor débil en brazos del silencio y que podríamos descubrir a los pocos pasos... » (page 103).

« ...it's a flourishing place from where a feeble sound in arms of silence reaches us, and that we could discover in a few steps... »<sup>10</sup>

Fountains and springs of Being rush out of this sylvan landscape because the projected imagination of the explorer has opened his heart and mind to them. **Hontanar** is thus a 'place of Being'; an ontological Space that offers the possibility to the explorer to act in his creations: « El bosque es una suma de posibles actos nuestros.. » Ortega has said. « The forest is the sum total of our possible acts » (page 103). In other words, *acts of Being or Existences!*

Total immersion and communion within a 'place of Being' forge thus the myriad possibilities of attaining the Figure sought for.

The word **vertiente**, too, in Ortega's writings: « vertiente ideal de las cosas » « the flowing ideal of things » not only depicts the 'fluss dem Dinge' when measuring the emerging and merging circumstances of daily life, but measures them as a 'slope' or as something that 'slopes down' (vertiente), which creates an extraordinary image that combines the flowing movement of both liquids and solids. The word is not casually employed (no words either in Ortega's or in Nietzsche's works are casually employed); it seeks to convey an image-thought that gradually solidifies or imparts life to the Figure that dwells fragmentarily in the surrounding landscape. For Ortega, the force of Nature, through its colours, forms and sounds represents a network of relations « una red de relaciones » that reflect the reality of the Figures sought for by the explorer. And this is the very reason why we read florid details of trees, colours of flowers and sundry synonyms for Ways and bodies of water which enliven and illuminate Ortega's philosophical explorations. Now although this topography may respond analogically to Nietzsche's own topographic leitmotivs, we should not deduce that Ortega's quest took up where Nietzsche's one left off. True, Ortega's use of the word **hontanar** may compare with Nietzsche's **Brunnen**, where the « springenden Brunnen » 'leaping fountain's' speak to Zarathustra because « und auch meine Seele ist ein springender Brunnen » ( KSA 6: Das Nachtlid: 1-2).<sup>11</sup> Or his much used **Lust** in the expression « Born der Lust » which becomes indeed a topographic image of Life itself: « Das Leben ist ein Born der Lust » (Vom Gesindel:1-2). Ortega may indeed have drawn inspiration from Nietzsche's 'Walde der Erkenntnis' (Von der Erhabenen:14)<sup>12</sup> when construing his 'selva ideal' (ideal forest) whose superficiality and profoundness are to be respected as equipoise in nature and in function if true knowledge or wisdom is to be attained. We shall discuss this complementarity in due time. For now, we must insist that these seemingly borrowed 'images' are neither metaphorical nor imitated rhetoric: their 'real' analogy lies in the techniques of Figure-creation that both Nietzsche and Ortega applied. These Figures are not punctual brain-storms; they are the very images that enlightened their respective Philosophies of Life. No Way is imitable, however close the wayfarers seem to wend. Topographic

10 Note that Ortega employs the subject relative pronoun of animate objects 'quien', which we have translated as 'where', when referring to the **hontanar** as if that particular landscape were a animated being!

11 « And my soul too is a leaping fountain. » (Translation R.J. Hollingdale)

12 'Forest of Knowledge'.

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explorations oblige the explorer to meditate upon 'his' landscape and 'his' Self immersed in the circumstances of that landscape. The results of this penetration lie deep in the subject make-up of the wanderer, his own dealings with the circumstances that allure and charm him. Topographic exploration is a daily practice *in situ*, not a peering-out-of-the-window reverie or a conceptual mimesis gleaned from books...

Born in Madrid in 1883, José Ortega y Gasset received his doctorate in philosophy at the University of Madrid in 1904. Between 1905 and 1907 he studied at the universities of Berlin, Leipzig and of Marburg where he sat in on Heidegger's lectures. Now it goes without saying that Heidegger's promenades through forests upon paths that have no end must have certainly stimulated the imagination of the young Ortega, especially when these woodland escapades blended in nicely with the German philosopher's interpretations of Nietzsche's own mountainous images. And it is true that when Ortega returned to Spain, Germanic culture grew more and more important in his historical interpretations of Spain, and of Spain's rôle in the construction of Europe, be it during the High and Low Middle Ages or the Europe in which Ortega lived and taught his theory of a dual culture, Mediterranean and Germanic, expounded, developed and refined at the Central University of Madrid where he lectured on metaphysics from 1910 to 1936.

It goes without saying that his love of Germanic culture, especially Goethe and Nietzsche, and his academic affinity with Heidegger does to a certain extent explain his topographic thinking. Yet this was surely a latent desire embedded deep within his subjective make-up; it only had to be sounded and exploited. For indeed, the young student needed an outside stimulus to awaken this penchant towards a world that he had hitherto ignored but nevertheless had been lying within him.<sup>13</sup> This wakening Heidegger accomplished with or without reference to Nietzsche. And Ortega, once back in Spain, exploited and transmitted this initial sounding through meditative saunterings and writing of them. Two inseparable exercises that mark Ortega's 'style' of writing, akin to that of Nietzsche's. A narratological style that couches fully one's landscape as a vehicle of thinking.

Ortega expressed this philosophical way of life in the proposition: « Soy yo y mi circunstancia » « I am me and my circumstances ». The Spanish philosopher realized that all that surrounds him is part of his Way because the reality of these surroundings is bound within his own projected reality. Two realities - imaginative and circumstantial- (what we call topographic in our study) that collide and withdraw like the rhythm of the sea upon a strand. For this reason, Ortega's explorations provide us details of the sights and sounds that drew him into his surrounding circumstances, and from which he drew his philosophical insights in the shaping of his don Quixote. Drawn in a rather fragmentary fashion at first, the majority of these insights found their written forms in the diverse newspapers for which he wrote, or in the reviews that he himself founded. Nevertheless, his highly literate, and seemingly metaphorical style should not divert our attention from the philosophical acumen that it embodies. His surroundings withhold meaning, and this meaning lies in the *forests* 'bosques', *streams* 'arroyos' and *golden orioles* 'oropéndolas' that permit him to expose his theory of depth and surface (*profundidad y superficie*) from

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13 German writers, too, like Hebbel influenced Ortega's thinking: « Ese fondo de ideas ha de entenderse como una cadena de montañas que cerrara el paisaje » (page 168). « This backdrop of ideas should be understood like a chain of mountains that enclose a landscape. » in connection with his writing of ideas and concepts that are integrated from without, then transformed into works of art.

whose concordant complementarity the Figure of Quixote emerged. Thus Ortega steers us through uncharted lands that he explores, penetrates and meditates. By beginning with the forest that girds the monastery Ortega enlivens his saunterings to us. This offers us a vision of the Way that led him (and us) to his Figure of don Quixote. Now the creation of don Quixote should not be confused with Cervantes' don Quijote de la Mancha, that love-blinded, chivalrous knight of the XVI<sup>o</sup> century who battles monsters and injustice. Obviously, Ortega's Quixote draws inspiration from Cervantes' literary Figure, however, Ortega's Quixote is a *creation*; it is not a *product* of a long stream of articles or books that have scientifically considered and reconsidered Cervantes' knight in the light of methodological analysis or new technological academic research. His Figure is not the produce of a chain of reasoning or deduction of the prototype. In fact, Ortega refers very rarely to any Quixotic or Cervantian study. His meditation seeks not to produce any new contribution to Quixotic studies. His Quixote, drawn indeed from Cervantes' incongruous hero<sup>14</sup>, has nonetheless not been recreated from a XVIth century Cervantian La Mancha landscape of Being, but from a XXth century El Escorial and Marburg one!<sup>15</sup>

This Vision of Quixote appeared to him by degrees, fragments merging then emerging in accordance with an exterior reality that bade his imagination perceive both the trees and the forest as a Whole reality; that is, its superficiality and depth. Indeed we may say that Ortega subjectivises the forest, albeit it remains an objective reality. The only path that can lead the meditator to integrate the forest as a part of a philosophical Way towards the fashioning of a Figure is to perceive both the forest and the trees at the same time, yet perceive them as distinct elements, similar to the distinction between Being and Existence, Existence being a surface manifestation of Being. To perceive both the surface and deep strata of the forest implies avoiding the idealized Romantic vision of Nature as being a full organic part of one's Self. The necessary entering of the forest (*entro necesariamente yo*); that is, its 'physical' penetration, triggers the possibility of the forest entering into relationship with the Self, from whose Encounter (*encuentro*) a substantialisation of the Figure of the quest becomes possible. In other words, the forest draws the explorer within physically, but only inasmuch as it remains objectively distant to disclose to him both the Way and the Figure sought.

This very complex process is played out like a drama<sup>16</sup> whose action, rôles and composition Ortega relates in a narratological, story-telling fashion. Story-telling because the Encounter, with the emerging Figures that are the fruit of that Encounter, is lived as 'projects of action' (*que-hacer*) since they are elements that become part of us; they are not simply concepts that we intellectually vehicule. For this reason, we must consider both the Way to the Figure and the Figure Itself as real inasmuch as the energy at once physical and mental that have been spent in its fashioning is not a toil of pure rationalisation. Inductive forces guide one's **creative imagination** upon the many paths to tread until after many *tours* and *detours* the full vision of the Figure is comprehended. The dramatic event that gave birth to don Quixote and to Zarathustra position the meditator as both spectator and rôle-player, similar to a dream state, in which one perceives oneself acting out a rôle. Yet unlike the dream state this drama

14 We prefer the adjective incongruous rather than anachronic because Quijote, if indeed battling in mediaeval chivalrous fashion during the Renaissance, this battle was due to the inappropriateness or alienness of *his* 'circumstances.'

15 We shall speak of the El Escorial and Marburg topographic relationship further on.

16 We use the word 'drama' in both its Greek meaning 'δράμα' 'action, deed' and in its modern meaning of 'a literary composition' or 'a series of events which involve conflicting elements'.

is real because it fuses to the landscape the **creative imagination** as it gropes its way through.

Drama, thus, as a project of action implies that the actor not only perceives himself within his landscape or circumstances, but more importantly, that he also expresses his action in a dramatic way; namely, by transforming conflicting images into a plot. Ortega's meditation on don Quijote becomes a tale of a hero (Ortega?) who sets out on a difficult mission through the wooded hills of El Escorial in search of a Vision! And as far as we know this is exactly what Ortega had in mind. « El paisaje es siempre un escenario para el hombre. » «Landscape is always a stage for man ». And « El paisaje que se pinta se pinta como un escenario para el hombre ». « Landscape that is painted is painted like a stage for man. » ( page 230) The path trodden acts like the stage upon which the drama is being played out and narrated as the quest for Quixote thickens. The quest thickens at two levels: ontological and existential. Ortega's own Self seeking amongst the landscapes of Spain, which gradually draw him closer and closer to the reality of the existence of *his* don Quijote, who once 'meeting up' with him becomes real because Ortega finally perceives him in the combined light of his probing imagination and the one streaming from the outer circumstances of his quest. This encountered reality situates the explorer as the hero of his own story « Héroe es, decía, quien quiere ser él mismo. » ( page 231) « The hero is one who wants to be himself. » Indeed, it is the heroic will of the meditator that projects his Self into his dramatic circumstances, breaking paths towards the cherished Figure that he so desperately seeks. Is the meditator then a mere 'projection' of this Figure? A surface vision of his Self?..

### Nietzsche and *his* Zarathustra

The circumstances, perhaps more 'dramatic' than those of Ortega's, that led to Nietzsche's fashioning of Zarathustra are also to be sought in his propinquity to the topographic relief that enveloped him, especially amongst those spiralling and lusty landscapes of Ober-Engadine in Switzerland, at Marienbad's hills and forests, and round Lake Maggiore at Stresa. Forest and mountain solitude ripened Nietzsche's years of philological toil at the university. Ripened them because the wild solitary 'projections' of this topography were intune to the essential projections of his own Self. Landscape projections in physical contact with Nietzsche's mental projections are the 'methods' by which he created Zarathustra. Did Nietzsche not narrate to us in *Ecce Homo* how his Zarathustra was revealed to him?

« *Ich erzähle nunmehr die Geschichte des Zarathustra. Die Grundconception des Werks, der Ewige-Wiederkehr-Gedanke, diese höchste Formel der Bejahung, die überhaupt erreicht werden kann-, gehört in den August des Jahres 1881: er ist auf ein Blatt hingeworfen, mit der Unterschrift « 6000 Fuss jenseits von Mensch und zeit. » Ich gieng an jenem Tage am See von Silvaplana durch die Wälder, bei einem mächtigen pyramidal aufgethürmten Block unweit surlei machte ich Halt. » (KSA 6: Also sprach Zarathustra I: 1-11).*<sup>17</sup>

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17 « I shall now tell the story of Zarathustra. The basic conception of the work, *the idea of the eternal recurrence*, the highest formula of affirmation that can possibly be attained-belongs to the August of the year 1881 : it was jotted down on a piece of paper with the inscription : '6.000 feet beyond man and time.' I was that day walking through the woods beside the lake of Silvaplana ; I stopped beside a mighty pyramidal block of stone which reared itself up not far from Surlei. » Translation R.J. Hollingdale, Penguin 1979.

This detailed narration carries the existential weight of his life as a topographic thinker.<sup>18</sup> His thoughts are configurised or 'played out' amongst the lakes, summits and forests of his surrounding landscape, here '6000 feet beyond man and time'! Other thoughts were stirred on a grassy plot beside a cliff, looking down upon a rushing mountain stream « where I like best to lie and where I have my best ideas »<sup>19</sup>, as he wrote to his colleague Paul Deussen, and he adds that he needs a: « blue sky above me if I am to collect my thoughts. »<sup>20</sup>

At Silas-Maria where the air is clear and bright, Nietzsche's academic scholarship lightened before the tininess of his village life and the grandness of the landscapes that engulfed this life. A wintry existence of frosty, vigorous jaunts and cold contemplations from which ideas appeared upon the horizons of snow-capped peaks and white powered evergreens. It was there that Zarathustra matured. Now Zarathustra's creation should not be wholly identified with Zoroastre, the Persian prophet and author of the *Zend-Avesta* (VIIth century B.C.), although Nietzsche's Zarathustra does originate from this religious Figure. In spite of this origination, Nietzsche's Zarathustra remains a *creation* not a *product*! Zarathustra has not been resuscitated through a long stream of articles or books about the Persian prophet. He has not been considered or reconsidered scientifically through analysis and university methodology. His Figure has not been *produced* on the chain of reasoning and deduction of the proto-type. Nietzsche seeks not to produce any new contribution to Zoroastrian studies. He explains his Vision of Zarathustra in *Ecce Homo*, and by doing so situates him in the European context of his lifetime. Nietzsche reveals to Europe his Zarathustra because his Figure embodies a mission of truth, integrity and intellectual cleanliness; a passion of Explorations and Encounters, equipoise to those of academic pursuits of an objective nature or value.

Creations thus they are. And being so, both Figures rejoin the dawning births of Zoroastre and Quijote, yet not as the VIIth century B.C. Persia, or Cervantes' XVIth century Spain had created them, but as Zoroastre and Don Quijote seemed to have 'created themselves'. Who then is Zoroastre? A Persian creation of ancient Iran who, by his voyages, meetings and martyrdom, little by little became the prophet of a vast geographical area and a large number of people? Nietzsche's Zarathustra has not been recreated from a Persian landscape of Being, but from a XIXth century European one! Nietzsche explains clearly to his readers why he created Zarathustra, and why his creation surpasses the Persian prophet, not only because fifteen centuries have elapsed, but more importantly, because Nietzsche considers Zoroastre seriously enough to overcome him! An overcoming that the ancient disciples of Zoroastre never imagined to undertake since they firmly believed more in him than in themselves:

« ...:denn was die ungeheure Einzigkeit jenes Persers in der Geschichte ausmacht, ist gerade dazu das Gegentheil. Zarathustra hat zuerst im kampf des Guten und des Bösen das eigentliche Rad im Getriebe der Dinge gesehn,- die Übersetzung der Moral in's Metaphysische, als Kraft, Ursache, Zweck an sich, ist sein Work. [...] Zarathustra schuf diesen verhängnissvollsten Irrthum, die Moral: folglich muss er auch der Erste sien, der ihn erkennt. [...] Die Selbstüberwindung der Moral aus Wahrhaftigkeit, die Selbstüberwindung des Moralisten in

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18 Topographic thinkers are not to be confused with 'Nature lovers' , 'nature walkers' or with those who advocate a 'return to nature' programme. For Nietzsche and for Ortega Nature is Being, and consequently an existential method of accomplishing their Being.

19 Erinnerungen and F. Nietzsche, Leipzig 1901.

20 Idem.

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*seinen Gegensatz-in mich- das bedeutet in meinem Munde der Name Zarathustra. » (KSA 6: 3: 1-25).<sup>21</sup>*

In short, just as the Persian Zoroastre and Cervantes' Don Quijote were Beings of a particular landscape or topographic relief, so are Nietzsche's Zarathustra and Ortega's Quijote. Each Figure being a creation because wrought from the multitude of the living dramas that had shaped them during the XIXth and XXth centuries of a Europe in abysmal conflict.

### **Being and Becoming**

The landscape of Being is the realm of Reality. The projections (relief) it offers generously to us may or may not encounter our own projections. This depends upon the ontological commitment of the meditator who penetrates and dwells therein. This being said, all landscapes have forged mythological, legendary and historic Figures.<sup>22</sup> And it is indeed within this triad that we understand the dramas played out by Cervantes' and Ortega's Quijote; ones that synthesise all three dimensions: the mythological value of a Spaniard's ardent desire to grandeur as the founding myth of his personality, his heroic gallantry, however incongruous or absurd, and his name inscribed historically for ever, whatever the posthumous effect on future generations would be...<sup>23</sup>

The wisdom of the Oriental Zoroastre enshrined in his missionary preachings, imbued with the exaggeration and distortion of two thousand years of reported speech and story-telling, place him too within an identical triad. This became clear to Nietzsche as his ardent desire to grandeur grew in proportion to his solitude, his constant striving in overcoming his Self, however unreasonable or droll, and his name inscribed historically for ever, whatever the posthumous effect on future generations would be...For landscape not only offers the explorer the possibility of fashioning his Figure, it incites him to fashion his own Self in the image of this Figure. He *becomes* the Figure he is ardently seeking.

But is this a contingency or a cyclic reality? Does the meditator wish to become the Figure he is seeking to create? Does this quest dissimulate the impossibility of Becoming what one is? Can we only become through a projected Figure, or does the Figure confirm what the meditator projects? Ortega's *Meditaciones* expose in romanesque form the Art of Becoming in its sundry manifestations: here the sylvan wanderings of a philosopher writing his own Vision of a literary Figure of the XVIth century in a literary style! This was not Ortega's first work, but it was his first book. This being said, like the short and long articles that he had been publishing since 1902, this 1914 creation, albeit in book form, is

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21 « :for what constitutes the tremendous uniqueness of the Persian in history is precisely the opposite of this. Zarathustra was the first to see in the struggle between good and evil the actual wheel in the working of things : the translation of morality into the realm of metaphysics, as force, cause, end-in-itself, is *his* work[...] Zarathustra *created* the most fateful of errors, morality ; consequently he must also be the first to *recognize* it[...] The self-overcoming of the moralist into the opposite- into me- that is what the name of Zarathustra means in my mouth. » Translation R.J. Hollingdale, Penguin 1979.

22 In the words of W.B. Yeats: « *Have not all races had their first unity from a mythology that marries them to rock and hill?* » 'The Stolen Child'.

23 And indeed we read in English the meaning of the adjective 'quixotic': 'foolishly impractical especially in the pursuit of ideals' (Merriam Webster's Dictionary), the adverb 'quixotically' and even the noun 'quixotism'. The French will say 'donquichottisme' or 'en don Quichotte', or 'jouer les don Quichottes'.

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organized in short or long rubrics that act as halts along the Way of Becoming. Indeed, Ortega never *really* arrives (or becomes?), since his initial intentions were to write two more meditations.<sup>24</sup> But the fact that he never wrote them could evince that the one meditation proffered a Figure of Quixote that would have sufficed him because it was complete; it revealed and accomplished his own sought-after Self! Ortega becomes this Quixote-Figure not because it accomplishes his own projection (and not Ego!), but because his Quixote acts as a central Figure that concentrates past reflections into a present form. For this reason, the 'unaccomplished book' does not mean that the Figure was never attained, but rather that the meditator set out to 'accomplish' it in other forms with the Figure of the first meditation. Ortega's Quixote thus is a pretext to guide him on his Way of Becoming. The circumstances that gave rise to the meditation -impending war- obliged him to act. And it was by acting as he did that Ortega created his Quixote to whom ontologically and existentially he related. Not like some inept knight. Not to be read with a polite but ironical smile. But to be taken and read *seriously!* As seriously as any story or drama should be read, especially Cervantes' Quijote! For the Act of Becoming is a dramatic quest that requires the utmost seriousness in both its wending and its revelation. Ortega, like Cervantes' Quijote himself, dramatises his own Way of Becoming. It is in light of this parallel wending that Ortega's book should be read, and that his Figure of Quixote should be grasped, not quite a mirror of himself,<sup>25</sup> but a projection of this Self by which the sense of the reality of the projection can be perceived, and thus assimilated and transmitted. Ortega's Quijote remains a Figure that the philosopher appropriated and assimilated. One that he assumed and dwelled upon as his own. This painstaking creation not only measures the immense **creative imaginal** projection of this seeking Self, it measures the aspirations of a whole nation. Here nation meaning the Spanish people. «¿ Qué es España? » « What is Spain? » is Ortega's question as he journeys through and over the landscape of Becoming; El Escorial! For it is by this grand Figure of Cervantes' Quijote that the reality of Spain and its Destiny can be perceived. This 'libro profundo', this 'profound book' reveals to the meditator the gravity of a situation that only he can discover by his exploration of it. Quijote is a « part of ourselves » « parte de nosotros mismos », and to integrate the Figure of Quijote as a reality of our Selves is to discover the human condition of what the Spanish nation profoundly signifies in its historical sense. The will of don Quijote to live his life as a seeker of adventures « en busca de aventuras » and become a hero of his own drama translates a Spanish condition of Being. And it is with the very Being of heroism, will power and dramatic seriousness that Ortega perceives his own Self in quest of his Quixote. Again, Ortega's Becoming joins his Quixote's coming into Being, and this osmotic growth links both to the ontological and historical problem of Spain.

We observe an analogous 'style of Being' in Nietzsche's creation of Zarathustra. Now if Nietzsche indeed rejected Zoroastre's theological steeped Light and Darkness dichotomy, this refusal<sup>26</sup> drove

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24 « Cómo Miguel de Cervantes solía ver el mundo? » and « El alcionismo de Cervantes » (page 18).

25 In other words, a fantasy or self-indulgence.

26 But did Nietzsche really refuse this supposed dichotomy conjectured as such by Christian thinkers, or did he perceive a theological monotheism as professed by the prophet Zoroastre? The issue is a vital one: in fact, if we were to read Muslim philosophers like Ibn Sina (Avicennas) (980-1037) or Sohrawardi (1155-1191), we come to understand that there is no division at all between Light and Darkness, but a gradual diminishing of the intensity of Light into Darkness. Darkness is thus a part of Light, neither severed from it nor engendered from without it. Zoroastre preached a monotheist religion, for if he had not the Prophet Muhammad would never have considered the Persian Zoroastrians as a people of the Book (Ahl al-Kitab), sharing the

Nietzsche to 're-enact' Zoroastre's missionary steps in cadence to his own present circumstances; to identify himself to the erring Persian Figure so as to surpass him. Zarathustra may not be an avatar of Zoroastre, but the Persian's wandering life and prophetic wisdom certainly stimulated Nietzsche's imagination and scholarship. His Zarathustra is as historically circumscribed as Ortega's Quijote: an industrialising Europe tottering on her archaic agricultural structures, unable to comprehend mentally the vast mechanising of a society whose rapid evolution either caused mistrust and fear in those who could not cope with this unforeseen rapidity, or cynicism and greed in those who fuelled it ever onwards. Zarathustra ascribes not only an intellectual and an emotional reality of the epoch, but a prophetic one. And one to be overcome. *Thus Spoke Zarathustra* is the drama of a European wanderer in the years 1881 to 1884, and the style in which it is written as dramatic as the situation of its author. One feels that the Destiny of Zarathustra, who returns to his cave after a thwarted attempt to warn Europeans (humanity?) of their impending tragedy if they continued to abide by the canons of archaic and unwavering conviction is both Nietzsche's and Europe's. That Nietzsche became the projected Figure that he created is certainly not false. As is known, the dramatic circumstances under which Zarathustra came to being are intimately connected to those of Europe's and of Nietzsche's. An historical and ontological crisis which cannot be separated if the reality of Zarathustra is to be grasped in the twilight of the XIXth and the XXth centuries, and in the light of Ortega's own projected Destiny that his Quixote incarnates.

Indeed, if the solitary alpine air helped forge the Figure of Zarathustra, or the coniferous hills of El Escorial Quijote, these pristine and silent realms put into relief the emerging urgency of the crisis that was boiling up 'below': racism, anti-semitism, fascism, totalitarianism...war. If Nietzsche had conditioned his Self through will power and seriousness as the means to project his Figure, these ontological and existential assets are intrinsically linked to the historical circumstances of decision-makers and mobbing crowds preaching and practicing the contrary: laissez-faire, cowardness, baseness, mediocrity! If Ortega saw his Quijote as the embodiment of Spain, Nietzsche's Zarathustra was a far cry from a symbol of the German nation, indeed the very antipode of it! And yet, because Zarathustra exposes Germany's (humanity's) deepest problems, these problems are shared by all European nations...all nations! Zarathustra is as much un-German or anti-German as Ortega's Quijote is Spanish. And paradoxical though it may seem, both meditators strove towards a European unity, the first rejecting nationalism in favour of an intermingling of peoples and nations, the second insisting that by building strong national identities bridges could be spanned between neighbouring countries because their national frontiers would be all the more clearly defined. In sum, if, as we believe the thinking methods of Nietzsche and Ortega run parallel, their processes may appear to us diametrically opposed. Yet, European unity embodied by the 'good European' was the conclusive result of their quests; and however opposed their processes may appear to us, their conclusions are similar because the methods which prompted and lead to the conclusion are similar.

The topographic landscapes that made emerge our two Figures are to be limned against the convulsive historical circumstances that their creators witnessed and lived through. This conjunction unites their ontological commitment and respective existences as the entwining forces of their analogous

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same monotheist statue as the Jews and Christians in the Koran, nor would Ibn Sina and Sohrawardi have risked a synthesis between Ancient Iranian theology, Platonism and Islamic theology as projects of their lives.

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methods, styles and image-making in the creation of Figures do. True to their methods, Friedrich Nietzsche and José Ortega y Gasset became what they were: good Europeans.

### Germanism and Latinism: The Great Encounter

Ortega had always felt that the Visigoth influence of mediaeval Spain (420-711) would contribute to Spain's full integration into Europe, provided that the Spaniards ceased to believe in their Iberian peninsula autarchy and nostalgic 'siglo de oro' supremacy in the Americas (Cuba and Puerto Rico were lost to the Americans in 1898!).<sup>27</sup> These orgulous attitudes isolated Spain from Northern Europe, and thus from identifying its History with Europe's. A History already enmeshed with Northern-Germanic culture since the Visigoths had founded the first monarchal State; namely, a royal dynasty, an aristocracy and a Christian Church. Ortega's ideas on the cultural oakum between Northern and Southern Europe, which he had written upon and had taught between the two world wars, brought acrimony against him. His theory of full Spanish integration into Europe was understood as an apology to the German theories of race supremacy. It is curious to remark that Ortega's 'Germanism' was as misunderstood as Nietzsche's 'blond beast', as if the simple mention of 'impureza racial' (race mixture), 'interbreeding' 'cultura mediterránea' or 'cultura germánica' supposed a theory of race supremacy. Ortega's conception of Europe, and ultimately of the 'good European', reposes upon this phrase: « Europa comienza cuando los germanos entran plenamente en el organismo unitario del mundo historico »<sup>28</sup> « Europe began when the migrating Germanic peoples fully integrated into the unified organism of the historical world ». In other words, the migrating Northern-Germanic nations during the High Middle Ages ( the Franks in Northern France and in Belgium, the Burgonds in Burgundy and in Switserland, the Visigoths in Southern France then in Spain, the Ostrogoths and Lombards in Italy, etc.) intermingled and slowly assimilated with the Southern populations of Europe thus changing the ethnical, political and religious face of the continent. This Great Encounter between Northern-Germanic peoples and Gaulish-Romans, Iberians and Italicos, and their gradual mixing through alliance, war and marriage created a European identity. 'Race mixture' thus belies any theory of biological race supremacy; it bespeaks rather of the historical creation of Europe. The word 'race' in Ortega's mouth (and in Nietzsche's too!) refers to an historical fact, not a biological one.

Now Ortega believed that the good European<sup>29</sup> should be a composite of Germanic 'profundidad' and Latin 'superficie'. A coalescence which he drew inspiration from Ménez Pelayo's 'nieblas germánicas' and 'la claridad latina', but which he considered « un interesado error » (page 129) « a

27 It is quite known that Ortega consulted the works of the great German philologist Ernest Gamillscheg who had done extensive research in the field of Germanic loan words introduced in the Latin-speaking populations of Hispania (Spain) during the High Middle Age Visigoth migrations from Gotland to Spain. See for example, 'Historia lingüística de los Visigodos' in *Revista de Filología* 1932, xix, pp. 117-150 and 224-260.

28 From *La Decadencia del Occidente* 1923, page 202.

29 As far as we know, Ortega never used this coined phrase. But his idea of a European citizen is rooted in his philosophical teachings and practises. One similar to Foscolo's or to Goethe's, whose love of their respective countries opened their hearts and minds to the neighbouring nations that helped forge the identities of their own!

biased error »! Indeed, climatic differences, albeit for the most part metaphorical, should not be confused with existential distinctiveness. Ortega transforms the word 'nieblas' to 'profundity' and 'clarity' to 'surface'. Concepts which he applied to his meditation of don Quijote. The depth of some thing -be it a forest or a Figure- could not exist without its surface for it is the surface that 'reveals' the depths. Depth has neither priority nor supremacy over surface: both are equivalent because complementary, dependant upon each other for existence.

The Great Encounter of Northern-Germanic 'depth' and Southern 'surface' created a European landscape. Germanic warriors and migrants were gradually absorbed into the Southern social tissue during the High and Low Middle Ages, now transforming it now being transformed by it.<sup>30</sup>

The Figure of don Quijote incarnates this Encounter because Ortega's Figure composes the surface and depth of this European identity: He is a Figure that can only be comprehended if his surface perception is equipose to his deep perception. They are indistinguishable in **terms of value** because distinguishable in **terms of perspective**. The Figure of Ortega's Quijote, being the 'selva ideal' is composed of a bark surface which visually draws the meditator into the tree, the tree into the forest, and in those inky forest depths, there perceived and comprehended as a Whole. Depth does not imply any arcane message in recondite runic writ. The surface which revealed the depth is in turn revealed by it. The dissimulated depth responds thus to the visible surface, casting a newer light on it after its depths have been sounded.

Southern suns and seas complement Northern forests and icebound mountains. Did Nietzsche not constantly praise Italy's warm, dry weather? Did he not warm his chilled Northern bones in Southern sunshine, meditating upon the Mediterranean Sea and her shores, comparing himself to ship captains of yore who plied the briny deep in search of uncharted isles? Coming from the Northern forests and mountains, Friedrich Nietzsche preferred to dwell in clearer, bluish climes. And although he denounced his own nation, praising the more southernly Europeans for their refined culture: more gay, light, springy, his model, nevertheless, for the good European was Goethe, he who synthesized those Germanic qualities with Italian ones; Germanic qualities linked directly to those 'southernly' Hellenic ones that many educated and refined Germans had studied and 'integrated' into a Philosophy of Life, be it pagan, aesthetic or literary. And it goes without saying that Friedrich Nietzsche thought himself an excellent example of this European synthesis...

Now we could extrapolate Nietzsche's existential complementarity and follow its course through his untimely meditations that led him to the creation of Zarathustra: Is Zarathustra a complex of 'heavy' Teutonism and 'light' Latinity? 'Misty' Prussia and 'clear' Italy, and like Ortega's Quijote, be he that nice blend of Northern depth and Latin surface?

Ortega's love of Germany and Germanic culture translates his love of philosophy and wisdom, neither Bismarkian militarism nor Prussian Real Politik. In Spain he searched out a Latin transparency that would reflect the dense opaque depths of the North. His 'amor intellectualis' is composed of and functions within reconciled opposites, the only means to gauge the experience of Being.

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30 Ortega says: «¿que es germanismo más que la absorción del latinismo por los germanos a lo largo de la Edad Media?» *La Decadencia del Occidente I*, page 209. «What is Germanism but the absorption of Latinism by the Germanic peoples throughout the Middle Ages?»

As to Nietzsche, his distaste of Germany translates a love of light and cheery philosophy, one that he found in 'Latin' writers such as Stendal and La Rochfoucauld.<sup>31</sup> He sought the gaiety of words that reflected the pure icy caps of the Alps and the clear blue transparent skies of Italy. Be that as it may, the reading of Goethe's voyages to Italy also inebriated Nietzsche's imagination and intellectual élan. In short, Ortega and Nietzsche consciously attempted to blend existential values both into an ontic and a geographic Whole: the good European, the primal motor or prototype of European unity...

### Topographic Images

The explorer, as he meditates upon his Figure, has recourse to images which abet him in seizing the signification of the topographical relief that his own projections encounter as he traverses it. The vital Encounter between mental projections within, begot and sustained by the **creative imagination**, and physical projections without is rarely defined in abstract, deductive terms. Schemas (from the Greek 'configuration, figures': σχῆμα) arise here and there, and as we said, gradually fashion a Figure. But other expressive devices are required to arrest and couch these visions in written forms. Symbolism, lyrics, tropes, images. For this reason, Nietzsche's Zarathustra and Ortega's Quixote repose more on an iconographic experience rather than a purely textual one. Words they indeed penned out, but ones that stir in colour; that dance before our eyes; that paint tiny miniatures which little by little frame a full, piebald portrait!

The Experience of the Way, with the Figures depicted therein, is a Poetic one. Zarathustra and don Quixote are Figures of Poetry. To reduce them to pure philosophical concepts would deprive them of their vital *raison d'être*; namely, the attained Vision of the quest whose vivid contours lay looming large in the mind of the meditator. Figures are images, not concepts! The meditator's quest and perception of his Figure should be read as a Poem; that is, as a narrative recital, and his Way, one of wisdom...

The sage has recourse to images. The philosopher to discourse: μῦθος opposed to λόγος? Perhaps.<sup>32</sup> Yet, this dichotomy would do no justice to the structured discourse required in presenting the visual impact of the arrested images that comprise the Figure. Therefore no dichotomy or antagonism exists, so to speak, but rather a nuanced balance of both. To make this point clearer, here is a short survey of some of Nietzsche's and Ortega's topologic images as they tentatively drew the respective portraits of their Figures.

Ortega opens his meditation with topographic projections such as *boscaje* 'woods', which is *robledo* 'of Oak trees' and *fresnada* 'of Poplar trees'. He informs us that these wooded lands gird the El Escorial monastery with 'silvery white' *cobrizo* during the winter, 'golden hues' *áureo* during the autumns, and 'dark greys' *verde oscuro* during the summers. The trees are laden with leafy fronds *frondas opulentas* of 'clear green' *verde claro* that cast into shadow the emerald green grass *herba de esmeralda*, 'the babbling

31 But Nietzsche also appreciated 'Northerners' like Fyodor Dostoevsky.

32 « El mito es siempre el punto de partida de toda poesía, inclusive de la realista. » « Myth is always the starting point of all poetry, including realist poetry. » And « el mito es el punto de partida al interpretar la materialidad de una cosa » (page 221). « Myth is the starting point in interpreting the materiality of a thing. »

brooks of clear water' *aguas claras corrientes que van rumoreando*, the 'yellows of the daisies' *el amarillo de las margaritas*, the earth 'violet of assorted lavenders' *morado de los cantuescos* and the 'singing little birds and golden orioles' *avecillas y oropéndolas que cantan*. (pages 97, 98). Ortega's incipit topographic narration readies us for the dramatic Encounter to come. For a double drama is occurring...a double crisis: Ortega's and Spain's! And without this landscape, this ontic incipit, there would have been no Encounter, no physical projection to absorb, assimilate and transmit the seeking projections of the explorer's **creative imagination**, no stage upon which the drama must be played out! We are not dealing with a quixotic Spaniard wandering crazily in a forest of pathless possibilities, but with a firm-willed philosopher of life on the woody trail towards his Quixote who will provide an answer to Spain's Destiny...to the 'nueva España'. (page 89),<sup>33</sup> and correlatively to his own...

Nietzsche opens his Prologue with these two incipit sentences: « *Als Zarathustra dreissig Jahre alt war, verliess er seine Heimat und den See seiner Heimat und gieng in das Gebirge. Hier genoss er seines Geistes und seiner Einsamkeit und wurde dessen zehn Jahre nicht müde.* »<sup>34</sup> This elevated narration is far from pastoral. We are plunged in a landscape in which a double drama is occurring...a double crisis: Zarathustra's and Nietzsche's! From the lake home to the mountain home: It is a journey that must be accomplished in order to open newer horizons. Nietzsche's? The mountainous scenery corresponds to Zarathustra's projections of the Overman; it corresponds to Nietzsche's projections of Zarathustra. The double projection is both an intellectual and a dramatic process. Induction conducts the heart from projection to projection, from image to image, and deduction sifts and solidifies the myriad fragments. Mountains, lakes and forests do not *incarnate* the Figures; their reliefs and colours only project the attributes that the explorer pieces together as perceived in *his* projection of his Figure. Nietzsche was no wayward German professor promenading listlessly within picturesque alpine decor. He was a firm-willed Philosopher of Life on the frosty trail towards his Zarathustra, who was to be an answer to Europe's Destiny, to the new inter-national Europe...and correlatively to his own...

After the initial decision to 'go down' *untergehen* the mountain, the drama of Zarathustra's return to humanity is played out against a decor that appears incongruous to his assimilated woody weeds! Zarathustra appears so incrustated with topographical relief that he cannot 'relate' to others who have not experienced his topographical penetration. Topographic assimilation has all but transformed him into landscape scenes that have become the drama of his 'going down':

« *Würdig wissen Wald und Fels mit dir zu schweigen. Gleiche wieder dem Baume, den du liebst, dem breitästigen: still und aufhorchend hängt er über dem Meere.* » (Von den Fliegen des Marktes: 5-7)<sup>35</sup>

« *Meine ungeduldige Liebe fließt über in Strömen, abwärts, nach Aufgang und Niedergang. Aus schweigsamem Gebirge und Gewittern des Schmerzes rauscht meine Seele in die Täler.* » (Das Kind mit dem

33 It should be remembered that Spain's historical crisis is also Ortega's: « El individuo ne puede orientarse en el universo sino al través de su raza, porque va sumido en ella como la gota en la nube viajera. » « The individual cannot situate himself in the universe other than by his race because doused in it like a droplet in a passing cloud. » (page 169).

34 KSA 4, Vorrede I: 1-3. All of the following passages have been cited from the KSA edition. "When Zarathustra was thirty years old, he left home and the lake of his home and went into the mountains. Here he had the enjoyment of his spirit and his solitude and he did not weary of it for ten years." Translation R.J.Hollingdale, Penguins 1979.

35 « Forest and rock know well how to be silent with you. Be like the tree again, the wide-branching tree that you love : calmly and attentively it leans out over the sea. » (Translation R.J.Hollingdale)

Spiegel: 21-23)<sup>36</sup>

« Wohl bin ich Wald und eine Nacht dunkler Bäume: » (Das Tanzlied: 14)<sup>37</sup> And further down:

« Still ist der Grund meines Meeres:... » (Von den Erhabenen: 1)<sup>38</sup>

« Am Fusse wohne ich meiner Höhne: wie hoch meine Gipfel sind? Niemand sagte es mir noch. Aber gut kenne ich meine Täler. » (Die Stillste Stunde: 22-28)<sup>39</sup>

« Der Pinie vergleiche ich, wer gleich dir, oh Zarathustra, aufwächst: lang, schweigend, hart allein, besten beigemsten Holzes, herrlich-, » (Die Begrüssung: 26-28)<sup>40</sup>

Because he has learnt from this ontological transformation, Zarathustra praises and preaches his denizen dwelling amongst the doughty topographic projections to those whom he meets :

« Ich liebe den Wald. In den Strädten ist schlecht zu leben: da giebt es zu Viele der Brünstigen. » 'Von der Keuschheit: 1-2)<sup>41</sup>

« Und mit Bergen soll der Erkennende bauen lernen! Wenig ist es, dass dero GSeist Berge versetzt- wusstet ihr das schon? » (Von den berühmten Weisen: 11-12)<sup>42</sup>

« Man soll den Morast nicht aufrühren. Man soll auf Bergen leben. » ( Die Heimkehr: 26-27)<sup>43</sup>

Zarathustra's fusional sentiments for his mountain and forest solitude, expressed for example in the vocative « O Einsamkeit! Du meine Heimat Einsamkeit! »(Die Heimkehr: 22) resound in joyous agog, full of colour and verve:

« Liegst du nicht in einem himmelblauen See von Glück? » (Das Honig-Opfer: 13-14)<sup>44</sup>

« Wohl ist ein See in mir, ein einsiedler ischer, selbstgenugsamer; auber mein Strom der Liebe reisst ihn mit sich hinab- zum Meere! » (Das Kind mit dem Spiegel: 31-33).<sup>45</sup>

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36 « My impatient love ouverflows in torrents down towards morning and evening. My soul streams into the valleys out of silent mountains and storms of grief. » (Idem)

37 « To be sure, I am a forest and a night of dark trees. » (Idem)

38 « Still is the bottom of my sea. » (Idem)

39 « I live at the foot of my height : how high are my peaks ? No one has yet told me. I know my valleys well. » (Idem)

40 « To the pine-tree, o Zarathustra, do I compare him who grows up like you : tall, silent, hard, alone, of the tinst, supplest wood , magnificent. » (Idem)

41 « I love the forest. It is bad to live in towns : too many of the lustful live there. » (Idem)

42 « And the enlightened man shall learn to build with mountains ! It is a small thing for the spirit to move mountains-did you know that before ? » (Idem)

43 « One should not stir up the bog. One should live upon mountains. » (Idem)

44 « Do you not lie in a sky-blue lake of happiness ? » (Idem)

45 « There is surely a lake in me, a secluded, self-sufficing lake ; but my stream of love draws it down with it- to the sea ! » (Idem)

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« Dem Winde thut mir gleich, wenn er aus seinen Berghöhlen stürzt: nach seiner eignen Pfeife will er tanzen, die Meere zittern und hüpfen unter seinen Fusstapfen. » (Dem höheren Menschen:20: 11-13)<sup>46</sup>

So high has he climbed those cloud-touching mountains that the thin air has imbued him with the strength and wisdom to transform them into holy mountains:

« Ich schliesse kreise um mich und heilige Grenzen; immer Wenigere steigen mit mir auf immer höhere Berge,- ich baue ein Gebirge aus immer heiligeren Bergen.- (Von alten und neuen Tafeln 19: 24-26).<sup>47</sup>

Finally we learn that Zarathustra's very soul lies upon some distant 'high ridge' « auf hohem Joche » (Das Nachtwandler-Lied: 3-5) 'wandering like a cloud between past and future'<sup>48</sup> « -zwischen Vergangenem und Zukünftigem als schwere Wolke wandelnd. »

The story of Zarathustra bespeaks Nietzsche's inner and outer ambulations amongst deep, winy colours, oncoming glows of morning suns and of silvery moons, gilded sunsets « vergüldetes Abendrot », crimson twilights « zwischen purpurröten » and dark mountains « dunklen Bergen »! It is a tale of dancing, singing and poetry, and yet built upon the absolute seriousness of Nietzsche's quest of the Overman that embodies Zarathustra.<sup>49</sup>

Such scenic detail that the meditator absorbs during his Way and which he transmits to us as the drama unfolds, are not mere stage props 'to fill in space': They are equipose in intrepidity and heroism to the protagonists of the drama as they are to the meditators themselves! After Ortega's incipit narration, he leads us through a forest brimming with 'streams' « arroyos » and 'Golden Orioles' « oropéndolas », a stage labouriously acted upon during the attainment of his Figure, and which he now resets for us so that we might share the dramatic coming into Being of the Vision. To reset the stage of an ontological and existential experience translates the narrative movement of the meditator. For example:

« Hace poco tiempo-una tarde de primavera, caminando por una galiana de Extremadura, en un ancho paisaje de olivios, a quien daba unción dramática el vuelo solemne de unas áglilas, y, al fondo, el azul encorvamiento de la sierra de Gata-, » (page 124)

« A short time ago-one Spring afternoon, on a walk through the small woods of Extremadura, in a narrow passage of Olive trees to which a solemn flight of eagles offered a dramatic unity, and, in the

46 « Be like the wind when it rushes forth from its mountain caves : it will dance to its own pipe, the seas tremble and leap under its footsteps. » (Idem)

47 « I form circles and holy boundries around myself ; fewer and fewer climb with me upon highter and higher mountains : I build a mountain-range out of holier and holier mountains. » (Idem)

48 English translation by R.J. Hollingdale, Penguin Editions 1969 p.327.

49 We read in Karl Jaspars's Nietzsche : 'Einführung in das Verständnis seines Philosophierens' this thought : « Nature et paysage acquièrent des formes plus précises, deviennent plus marqués par le destin. C'est comme s'il s'identifiait avec eux, ils deviennent comme son être propre » Nietzsche : Introduction à sa philosophie, edition. Gallimard 1950 for the French translation. It is also interesting to note in Nietzsche's 'Die Zukunft Unserer Bildungsanstalten' (1872) that the young lecturer or speaker (he was 28 years of age!) in his first and fourth conference, set the stage for his future philosophical methods of inquiry by drawing a rather romantic inspiration from the forests of the Rhineland mantled in mists, whose trembling leaves emitted the scent of lilac, and over which scudded clouds of pinkish tinge ! It is this environmental 'mise en scène' that will gradually absorb Nietzsche's whole being, and cease to be a mere narratological device or technique.

background the curving blue mountain chain of the Gata- »

It was during a long walk with the writer Pio Baroja that Ortega wrote out his reflection. It evinces quite clearly the essential source of his philosophical thinking in Figure-creation. Against the narrow passage of Olive trees and the blue curve of the sierra the whole scene re-enacts Ortega's meditations within a landscape that little by little, due to both Baroja's discussion and the physical projections, became the lieu of a drama that Ortega would include in his overall meditations of don Quixote. Topographic meditations written out in guise of narratological drama that Ortega would perceive in writers such as Goethe, and develop with reflections such as « La vida es una drama » « Life is a drama », or this long passage « Yo veo nuestra vida como un permanente drama[...] el factor decisivo de ella algo transcendental que la domina, [...] Este algo transcendental es...el puro Azar. Lo más esencial de la vida es que es constitutivamente azarosa. » « I see our life as a continuous drama[...] its decisive factor something transcendental that dominates, [...] This transcendental something is...pure Chance. The most essential thing in life is that it is constituted by Chance » in his book *Goethe and Diltthey*.<sup>50</sup> Here Ortega introduces the notion of Chance or Risk 'Azar' because it is what constitutes the very Encounter between the meditator's thoughts projected outwards and the topographic projections that embrace and merge with them. For the Spanish philosopher, Goethe's *Faust* is « ...,sin duda, una de las cimas más altas en la cordillera poétic... » (page 87) « ..., without a doubt, one of the highest peaks of the poetic mountain chain... » conditioned within « ...el verde sonreír de estas colinas y la severidad de estos picos congelados. » (page 87) « ...the smiling greens of these hills and the severity of those frozen peaks. » This digression o'er the landscape of Goethe allows Ortega to perceive other Figures both within and without his own projected Quijote, in this case Goethe's *Faust*!

Ortega's topographic ambulations and their written dramatization, like Nietzsche's, seek to entrap and draw the reader into this complex, iconic world. When asked to explain his insistence on such minute description of the El Escorial landscape he confided this answer to his readers in 1915:<sup>51</sup>

*« Permitidme que en este punto os traiga un recuerdo privado. Por circunstancias personales, yo no podré mirar nunca el paisaje del Escorial sin que vagamente, como la filigrana de una tela, entrevea el paisaje de otro pueblo remoto y el más opuesto al Escorial que quepa imaginar. Es una pequeña ciudad gótica puesta junto a un manso río oscuro, ceñida de redondas colinas que cubren por entero profundo bosques de abetos y de pinos, de claras hayas y bojés espléndidos.*

*En esta ciudad he pasado yo el equinoccio de mi juventud: a ella debo la mitad, por lo menos, de mis esperanzas y casi toda mi disciplina. Es pueblo es Marburgo, de la ribera del Lahn. »* (pp. 93 and 94).

*« To answer this, permit me to recall an innermost souvenir. Due to personal circumstances, I could never look at the countryside of Escorial without vaguely, like the filigram of a web, perceiving the countryside of another remote town whose landscape is the most opposed to that of Escorial's imaginable. It is a little Gothic city nestled next to a dark, dense river (manso río oscuro), girt with great vast hills (redondas colinas) that completely cover the thick woods of Evergreens (profundo bosques de abetos) and Pine trees, of white Poplar and splendid Box trees (claras hayas y bojés espléndidos).*

<sup>50</sup> Alianza Editorial 1983, pp. 100 and 129.

<sup>51</sup> Recorded in *El Espectador*, VI 'Meditación del Escorial' 1927. I could also translate 'azar' by 'risk, vicissitude'.

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*In this city I spent the Spring of my youth, and to it I owe at least half of my hopes and almost all of my discipline. This town is Marburg, on the banks of the Lahn. »*

This remarkable reminiscence of the past grasps the very essence of Ortega's philosophical Way, along which his Figure of Quixote was wrought. From Marburg to Escorial and back again...He dramatizes both scenes by collating them to the topography into which he was deeply drawn, and out of which his way of thinking developed. For indeed, we read the same 'wood covered splendid hills' and 'thick flowing streams' that Ortega never tires to describe to us as if a place had no Being without this circuitous topographic garb! The landscapes that unite Marburg and El Escorial enlighten us to a cyclic, spiral thinking, whose minute topographic images transform words into images, concepts into Figures.

Also *Spach Zarathustra* and *Meditationes del don Quixote* are more iconically oriented than textually. More poetic than prosaic. More recitative than argumentive because they constitute ontological and existential Paths of Accomplishment rather than scientific studies. These works of Art pose the problem of autobiographic probity in the making of philosophy. But are these two aforesaid books works of philosophy? For us they are testimonies of a Way of Wisdom that the Figures of Zarathustra and don Quixote accomplished. And much of this Self-Accomplishment was played out in exile...

### Exile: the Historical Man

When Ortega published his *Meditaciones* he described himself as a professor of philosophy *in partibus infidelium*. Irony of a Destiny that will await the philosopher between the years 1923 and 1945 not only because Ortega found himself marginalized in his attempts to 'convert' his own compatriotes to his methods of philosophical thinking, which he hoped would restore to Spain that intellectual aura she had espoused and nourished during the Middle Ages when Jewish, Arab and Christian translators, philosophers and metaphysicians vied in disputation or controversy (in the mediaeval sense of the word) and debate, but more tragically because he resigned from his academic position at Central University of Madrid in protest against Primo de Rivera's fascist regime (1923-30), then at the outbreak of the Civil War in 1936, chose voluntary exile to Argentina, Peru and Europe until the end of the Second War when he returned to Spain, and there until the end of his life, assumed the political and philosophical responsibility of convincing his students and peers the imperativeness of his sagacity...

Exiled within his own country and without, Ortega's thinking and writing grew round this dual banishment. A developing tone of conviction and revolt rang out loud and clear in university halls and newspaper columns from Argentina to Oegstgeest, Holland, Lima and New York. He compared his exile to Descartes'. Indeed he felt himself to be a lone maverick,<sup>52</sup> wandering the Western world in search of truth that would bring him back to Spain and there gather round him disciples in order to offer his Way-wended wisdom as a guide which would lead Spain to her philosophical accomplishment: European unity!

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52 Or an 'intellectuel précaire'...

And indeed when he did return to his country he founded the Institute of Humanities, a seed that he trusted would spawn into a myriad shoots, spreading thick and wide over the face of Spain and Europe. It did not. Due to lack of funds the Institute was obliged to close its august doors two years later...

Ortega's long imposed exile brought him closer to his nation: The further one explores superficially the deeper one penetrates profoundly, and vice versa. An individual cannot 'be' without his nation, his ethnic community, Ortega would exhort. For the individual's Destiny is irrevocably bound to his nation's! When he declares that « cada pueblo es un estilo de vida... » (page 173) « all people are a style of life... », this truism applies to each and every individual that comprises the nation in question. Because man has no nature he has only History. And his History is confounded with his nation's because wrought from it. Ortega's Historical Man is he who makes himself within the frontiers of his nation, then bears this History outwards into other nations. An Historical Man composed of a network of relations, endogamic and exogamic: Iberic-Greek-Byzantine-Romain-Wisigoth-Arabic and Berber-Spanish; South American- Dutch-French,-Italian. A sort of sub and superstructure individual produced in the *vagina nationum*.<sup>53</sup> The long *chevauchée* over diverse landscapes bore Ortega back to the original ones of Spain, where the paladin in pursuit of adventures, conscious of his failed mission due to the closing of his Institute, to the dearth of philosophical acumen because of Franco's repressive military machine, to the overall reactionary attitude of his compatriotes towards the rest of Europe, descended his steed and laid down the sword in resignation.

Nietzsche's own self-exile perhaps elucidates many of the attributes of Ortega's Historical Man. A combination of his internal ostracism due to the publication of the *Birth of Tragedy*, whose investigations were deemed philologically incompetent or fantastic by professors and erudites, and his self-exile from Germany's university system where in Switzerland, Italy and France he crossed the landscapes that would reveal the Overman, the Will to Power and the Eternal Recurrence to him. And like Ortega, years later those foreign landscapes would bear him back to Germany, not in triumphant pomp as Ortega had orchestrated his return to Spain, but as an ill and insane man unable to cope without the perfidious help of his sister and the obtusive indulgence of his doctors. It was by this dual exile that the possibility of an Historical Zarathustra surely originated.

Now the exiled or self-exiled thinker is one who draws his wisdom from three founts: His Childhood, Education and Voyages. The Childhood fount is very deep for it is culturally rooted in fusional family relationships in which one's mother tongue shapes the ontological make-up. Nietzsche's love of the German language and Ortega's love of his Spanish language owe their flame and ardour to this profound cultural root.<sup>54</sup>

The fount of Education pours knowledge into us, both practical and ideological. It may saturate and bear heavily on our existence, but not necessarily on our ontological make-up, this depending upon the

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53 Jordanas' 'factory that produces nations' in *De Origine Actibusque Getarum*, 551-552. His idea of the origins of the Northern-Germanic peoples of Gotland, Scandinavia. Jordanas was bishop and historian of the Gothic peoples in the VIth century.

54 One must read Hannah Arendt's own testimonies about her love for the German language. Her use of English in America, her country of adoption, could not efface the affection she had towards German, and this in spite of her forced exile. Perhaps for this ontological reason Arendt's reflections on Adolf Eichmann's testimony were considered by Israelis as unpatriotic; and yet, Arendt had said that her only patrimony was 'language', not a country or a religion!

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strong or weak personality of the student, his resignation to or revolt against the educational system in question. Ortega and Nietzsche's existences were forged upon the anvils of iron discipline at universities, and both largely profited from them. Professors they became, and thus widely respected for their teaching and research. That Nietzsche would deviate from this royal road does not put into question his excellent education at German schools and universities. Finally, the fount of Voyaging or of exile fuses the ontological childhood make-up with the educational and existential one. The wanderer discovers the Other, discovers the alterity of the Other: language, eating, dressing, thinking... This Other may either alter the wanderer's childhood or educational acquisitions, or contrariwise, reinforce them, almost to a point of hostile reaction. Whatever be the case, the ontological make-up and existential development undergo a period of reminiscence and retrospection whose superficial and deep image-gleaning confront both founts in a struggle for dominance. And it appears to us that Ortega and Nietzsche, after prolonged contact with the Other, traversing circumstances or landscapes quite beyond any imaginable Education fount, diverted their paths away from a staunch and dry academic existence to ones intimately bound to the landscapes of their Voyages. This could explain both Ortega's and Nietzsche's 'outgrowing' of Kant's philosophical verbosity and unrealistic reality: « Durante diez años he vivido en el mundo del pensamiento kantiano: lo he respirado como una atmósfera y had sido a la vez mi casa y mi prisión[...] Con gran esfuerzo me he evadido de la prisión kantiana y he escapado a su influjo atmosférico. »<sup>55</sup> « For ten years I have lived in the world of Kantian thinking: I have breathed it like atmosphere and it has been both my house and my prison[...] With great effort have I escaped from the Kantian prison and have fled from his atmospheric influence » sighed Ortega after ten years of Neokantianism. Nietzsche's critical aphorisms about Kant are all too known...

Nietzsche's Zarathustra is a subtle blend of German sub- and superstrata and those of the countries in which he spent most of his self-exile. Zarathustra is Nietzsche's Historical Man: the Overman. The image of his Self within Germany and without. In sum, the good European whose ontological and existential projections had been renewed and reforged due to prolonged contact within the landscapes of the Other. This being said, in spite of his scathing remarks against Germany, his self-exile and loss of German citizenship, Nietzsche remained in constant contact with his country, never severing his ties with German professors and friends; never ceasing to believe in a cultural Germany, one that needed other European nations as much as those nations needed Germany. Similarly with Ortega, whose terse, sarcastic remarks with regard to Spanish conservatism, narrow-mindedness and philosophical bias never made him renounce the idea of an integrated Spain in and of European culture, of which his Figure of Quixote was to be the very ontological and existential embodiment...

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<sup>55</sup> Kant, IV: 25.

### Conclusion: Poet or Fool?

Does don Quijote's 'insanity' create a world of Figures? Does Cervantes' novel trace the delicate line between reality and madness? Is Zarathustra an erring sage or fool who expounds things so profound or absurd that no crowd could even imagine where he conjured up such imageful ideas? Does Nietzsche trace a conscious frontier between the sublime and the ridiculous? Ortega knows well that: « de lo sublime a lo ridículo no hay más que un paso » « From the sublime to the ridiculous there is not more than a step ». Indeed. But was this step taken? Nietzsche's references to Cervantes' don Quijote are few but outstanding. There is no doubt that he identified with the wandering knight in several ways, one being a seeker of adventures in a world perhaps not quite ready for his solitary battles, lost or won! A paladin setting out across the landscape of Being, tracing his own existence that would become a Destiny for others to read and follow. A knight-errant who perceived the surface of things as *things-in-themselves*, a phenomenological reading not a metaphysical one. Is Nietzsche projecting his fantasies rather than labouring his imagination? Is he, or Zarathustra, a fool or a poet? In *Daybreak* we read:

« Qual hellsichtig über sich selber, so wie der Dichter es von dem armen sterbenden Don Quixote erzählt. » (KSA 3)<sup>56</sup>

Nietzsche's remark corresponds to Ortega's profound reflections on Quijote: A poet's life, « verdaderamente profundo » 'truly profound'! The chivalrous world of Cervantes' don Quijote might have been interspersed by the bumps and bruises of harsh reality, but these spurts of Reality awakened the poetry of his grand adventure. It is not Quijote's 'imaginary' world that should be read as poetry, but the Reality of his instinctive desire to overcome, affront and surpass the obstacles set before his Path of Accomplishment. Both 'sides' of this Reality coincide and complement each other, one madly sublime, the other absurdly ridiculous. Yet, without the Reality of the depths of his fantastical desire, defeated before the Reality that rose to the surface, there would have been no 'enlightenment' over the 'delusion' of life; namely, Poetry! Because if **creative imagination**, and Reality as a receptacle of this imagination, do not communicate, there would be little possibility of adventuring along the Path of Accomplishment in quest of Figures. On this difficult Path have trodden Ortega-Quixote and Nietzsche-Zarathustra. Both in quest of Reality, no matter how illusory, deceptive or mad it may have seemed to them...to us! In the *Gay Science* Nietzsche again refers to don Quijote: «...und wenn andererseits tatsächlich die grosse Form des Lebens sich immer auf der seite der unbedenklichsten πολύτροποι gezeigt hat. Es könnte ein solcher Vorsatz veilleicht; mild ausgelegt, eine Don Quixoterie, ein kleiner schwärmerischer Aberwitz sein;... » ( KSA 3)<sup>57</sup> This adventurous life of semblance, of loyalty and nobleness to one's Reality, of constant erring fraught with self-delusion, whose overwhelming generosity and painstaking risks, however illogical or quixotic,

56 Zweite Buch 114: 17-18. « ; at the moment of supreme agony he acquired an insight into himself of the kind told by the poet of the poor dying Don Quixote. » (Translation R.J. Hollingdale, Cambridge Press 1982.)

57 344: 25-29. « , and when the great sweep of life has actually always shown itself to be on the side of the most unscrupulous polytopoi. Charitably interpreted, such a resolve might perhaps be a quixotism, a minor slightly mad enthusiasm ;... » (Translation Walter Kaufmann, edition Vintage Books 1974.)

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revealed the will and desire of a **creative imagination** that projects into Reality in order to create out of it a Figure that would incorporate this trodden Reality. And this Figure, out of whose double projection the long tedious Path had been traced, and for whom the great adventure had been risked, is no other than the Poet himself! He who creates in order to be created. He who enchants in order to be chanted. He who gradually emerges before the weary meditator in order to merge with him. A dual creation from which Poetry has sprung because Poetry has always been the 'simplest' way of depicting a complex Encounter. Its images are the most vivid! Poetry makes visible the folds of complexities in a precise and resplendant manner. When Ortega speaks of El Escorial as 'piedras líricas' (lyrical stones) he exclaims poetically what Quijote had ventured and accomplished for the whole of Spain. When Nietzsche depicts the disappearing Zarathustra as « *glühend und stark, wie eine Morgensonne, die aus dunklen Bergen kommt.* » (Das Zeichen) he acclaims poetically what Zarathustra ventured and accomplished for the whole of Europe.

The Poet-Philosopher alone is capable of tracing the dual projection of an emerging Figure whose topologic attributes reflect the Path traced by the dual projection. *Also Spach Zarathustra* and *Meditaciones del don Quijote* are two masterful meditative Poems, two narrative recitals written by two accomplished Poets, in whose narratological images the Poem and the Poet entwine, converge and diverge to such an extent that even the diverse landscapes traversed by Ortega and by Nietzsche suddenly appear so strangely similar, so strangely familiar...

Positing the analogical points or the shared traits between Nietzsche's Zarathustra, and to a large extent Nietzsche himself, and Ortega's Quijote, prompts three concluding remarks: first, it would be cavalier and partial to depict Zarathustra only as a suffering and tortured Christ-like Figure, although it is true that Nietzsche's **Thus Spoke Zarathustra**, to a certain extent, does echo several pages of the Evangelies. Second, Zarathustra-Nietzsche like Ortega's Quijote, assumes the rôle of the errant knight, fully conscious of the insurmountable task to be accomplished, even the incongruity of that task, yet unwilling to relinquish it. It is the unyielding resolution to overcome all odds, the firm-footed and clear-sightedness to gain the goal that attests affinity between Zarathustra-Nietzsche and don Quijote. Unyielding resolution, staunch firmness and perspicacious lucidity are indeed those noble values that Zarathustra and don Quijote share because these values originate in the nobleness of the heart and the mind of their creators. Third, don Quijote, be it Cervantes' or Ortega's Figure, should be taken as seriously by the reader as don Quijote took himself seriously. For it is the seriousness of the effort that should be gauged and not the 'comical' or 'irrational' results. And in the case of Zarathustra (Nietzsche himself?), the disappointing failure to persuade or to win over, albeit far from comical or irrational, was indeed a serious disheartening.

A final word. Some may infer that Nietzsche's Zarathustra and Ortega's don Quijote are products of sublimation. We disagree, unless we adhere to Kantian sublimity in which imagination and reason vie in bold conflict, out of whose combat figures of tragedy are cut. As we see it, these figures are in no wise tragic, nor do they 'symbolize' objects which conform to a normative social framework. Nietzsche's Zarathustra and Ortega's don Quijote do not emerge trivial before the grandeur of their probing **creative imaginations**, nor are they Freudian corollaries of repressed sexual or aggressive pulsions. They are complete and real Figures because historical in their making. And although Zarathustra fails in his mission to humanity, it is a temporary failure. He remains, nonetheless, merry and cheerful, those very

attributes with which he had been fashioned. To label him a tragicomic figure would moralize a problematic that Nietzsche himself sought to overcome...

Similarly with don Quijote, whose failed efforts to achieve chivalric magnanimity do not impute tragedy: His efforts, more than the results obtained, should be appraised and understood as an accomplishment *in itself*. He is not a tragicomic figure because his imagination, through will and action, vanquished his book-learned fantasies. And this great battle between **creative imagination** and fantasy Ortega and Nietzsche both overcame. For if they had been defeated, neither Nietzsche's Zarathustra nor Ortega's don Quijote would have ever seen the uplifted arm of rosy Dawn...

