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A Companion to Nietzsche

Edited by
Keith Ansell Pearson
This volume is dedicated to the memory of the lives and work of Wolfgang Müller-Lauter (1924–2001) and Jorg Salaquarda (1938–1999)
# Contents

Notes on Contributors  
x
A Note on References to Nietzsche’s Works  
_xv_
A Note on Translated Essays  
_xviii_
A Note on Cross-References  
_xix_
Chronology of Nietzsche’s Life and Work  
_xx_

1 Friedrich Nietzsche: An Introduction to his Thought, Life, and Work  
Keith Ansell Pearson  
_1_

2 Nietzsche and the Art of the Aphorism  
Jill Marsden  
_22_

## Part I  ART, NATURE, AND INDIVIDUATION  
_39_

3 The Aesthetic Justification of Existence  
Daniel Came  
_41_

4 Nietzsche on Individuation and Purposiveness in Nature  
Elaine P. Miller  
_58_

5 The Individual and Individuality in Nietzsche  
Nuno Nabais  
_76_

## Part II  NIETZSCHE’S PHILOSOPHY OF THE FUTURE  
_95_

6 Nietzsche’s “Gay” Science  
Babette E. Babich  
_97_

7 Nietzsche and Philosophical Anthropology  
Richard Schacht  
_115_

8 Nietzsche’s Philosophy and True Religion  
Laurence Lampert  
_133_
CONTENTS

9 The Naturalisms of Beyond Good and Evil
  Maudemarie Clark and David Dudrick
  
  Part III ETERNAL RECURRENCE, THE OVERHUMAN,
  AND NIHILISM

10 Identity and Eternal Recurrence
  Paul S. Loeb

11 Nietzsche and Cosmology
  Robin Small

12 Nietzsche on Time and Becoming
  John Richardson

13 The Incorporation of Truth: Towards the Overhuman
  Keith Ansell Pearson

14 Nihilism and Skepticism in Nietzsche
  Andreas Urs Sommer

Part IV PHILOSOPHY OF MIND

15 The Body, the Self, and the Ego
  Volker Gerhardt

16 Phenomenology and Science in Nietzsche
  Peter Poellner

17 Naturalism and Nietzsche’s Moral Psychology
  Christa Davis Acampora

Part V PHILOSOPHY AND GENEALOGY

18 Naturalism and Genealogy
  Christopher Janaway

19 The Philosophical Function of Genealogy
  Robert Guay

20 Agent and Deed in Nietzsche’s Genealogy of Morals
  Robert B. Pippin

Part VI ETHICS

21 Nietzsche and Ethics
  Paul J. M. van Tongeren

22 Rebaptizing our Evil: On the Revaluation of All Values
  Kathleen Marie Higgins
23 Nietzsche’s Fatalism  
Robert C. Solomon  

Part VII  POLITICAL SCIENCE  
24 Nietzsche contra Liberalism on Freedom  
Herman Siemens  
25 Nietzsche and National Identity  
Diane Morgan  

Part VIII  AESTHETICS  
26 Nietzsche on Geophilosophy and Geoaesthetics  
Gary Shapiro  
27 Nietzsche, Dionysus, and the Ontology of Music  
Christoph Cox  

Part IX  EVOLUTION AND LIFE: THE WILL TO POWER  
28 Nietzsche and Evolutionary Theory  
Gregory Moore  
29 Life and Self-Overcoming  
Daniel W. Conway  
30 Nietzsche’s Theory of the Will to Power  
James I. Porter  
31 A Critique of the Will to Power  
Henry Staten  

Index  

ii
Notes on Contributors

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Sublime in Greek & Roman Aesthetics and Nietzsche and the Seductions of Metaphysics: Nietzsche’s Final Philosophy.

John Richardson is Professor of Philosophy at New York University. He is the author of Existential Epistemology: A Heideggerian Critique of the Cartesian Project (1986), Nietzsche’s System (1996), and Nietzsche’s New Darwinism (2004). He is the co-editor with Brian Leiter of the collection Nietzsche (2001).

Richard Schacht is Professor of Philosophy and Jubilee Professor of Liberal Arts and Sciences at the University of Illinois. His books include Alienation, Hegel and After. Nietzsche, The Future of Alienation, Making Sense of Nietzsche, and, with Philip Kitcher, Finding an Ending: Reflections on Wagner’s Ring.


Herman Siemens teaches modern philosophy at the University of Leiden, the Netherlands. Since 1998 he has been working together with other Nietzsche scholars on the Nietzsche Dictionary project, based at the University of Nijmegen. At the same time he has been conducting research into Nietzsche’s concept of the agon, a cultural and ethical ideal of limited conflict derived from Greek antiquity.

Robin Small teaches at Auckland University, New Zealand. He is the author of Nietzsche in Context (2001), and Nietzsche and Rée: A Star Friendship (2005). He is the editor of A Hundred Years of Phenomenology (2001) and Paul Rée: Basic Writings (2003). He has also published articles on Hegel, Marx, Husserl, and Kafka.

Robert C. Solomon is Quincy Lee Centennial Professor and Distinguished Teaching Professor at the University of Texas at Austin. He is the author of more than 40 books, including The Passions, In the Spirit of Hegel, About Love, A Passion for Justice, A Short History of Philosophy, Ethics and Excellence, The Joy of Philosophy, and Not Passion’s Slave. His most recent book is Living with Nietzsche: What the Great “Immoralist” has to teach us. He is the co-editor of Reading Nietzsche and co-author of What Nietzsche Really Said (both with Kathleen Marie Higgins).

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NOTES ON CONTRIBUTORS

(2004). He is co-editor of the letters of Franz Overbeck (Werke und Nachlass, volume 8, forthcoming).

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A Note on References to Nietzsche’s Works

With the exception of Kritische Studienausgabe (KSA) and The Will to Power (WP), where only one edition of each exists, the contributors to this volume have used different editions and translations of Nietzsche’s texts. Where no details of Nietzsche’s texts are given at the end of an essay this is because the contributor has relied exclusively on their own translations. References to KSA are not given in chapter bibliographies to avoid unnecessary repetition; references appear extensively throughout the volume. When citing from the German editions of Nietzsche’s works contributors have sought to provide reference to an English source where available. Unless stated otherwise, references given throughout the text are to aphorism and section numbers, not page numbers, for example GS 54, BGE 36. A reference to KSA gives first the volume number followed by the note number (e.g. KSA 9, 11[141]). Where a text by Nietzsche is divided into chapters or parts with separately numbered sections, these are cited by an intermediate roman numeral – for example, GM I. 12, Z II – followed by title of the particular discourse. Twilight of the Idols is cited by the abbreviation (TI) followed by the title of the particular chapter and then section number, for example, TI, “Expeditions of an Untimely Man,” 14. The third chapter of Ecce Homo contains parts with separately numbered sections on Nietzsche’s books, and these are referenced as, for example, EH, “BT,” 3, EH, “Z,” 2, and so on.

The following system of abbreviations has been used throughout the text:

Books Published by Nietzsche or Prepared for Publication by Nietzsche

A       The Anti-Christian
AOM     Assorted Opinions and Maxims (volume 2, part 1, of Human, All Too Human)
BGE     Beyond Good and Evil
BT      The Birth of Tragedy
CW      The Case of Wagner
D       Daybreak
EH      Ecce Homo
GM      On the Genealogy of Morality
GS      The Gay Science
REFERENCES TO NIETZSCHE’S WORKS

HH Human, All Too Human (this refers to volume 1 only)
NCW Nietzsche contra Wagner
TI Twilight of the Idols
UM II The Uses and Disadvantages of History for Life (second Untimely Meditation)
UM III Schopenhauer as Educator (third Untimely Meditation)
WS The Wanderer and his Shadow (volume 2, part 2, of Human, All Too Human)
Z Thus Spoke Zarathustra

Unpublished Essays and Books

HC “Homer’s Contest”
PTAG “Philosophy in the Tragic Age of the Greeks”
TL “On Truth and Lies in a Non-Moral Sense”

Posthumous Selections from Nietzsche’s Notebooks

LN Writings from the Late Notebooks
WP The Will to Power. Ed. and trans. R. J. Hollingdale and Walter Kaufmann.

German Editions of Nietzsche’s Works and Letters

In referring to Nietzsche’s works in German the vast majority of contributors have
utilized the following edition:

KSA Sämtliche Werke. Kritische Studienausgabe, 15 volumes. Ed. G. Colli and
M. Montinari. Berlin and New York: Walter de Gruyter, 1967–77; Munich:
Deutscher Taschenbuch Verlag, 1980.

KSA Nachlass Volumes

Over half of this edition of Nietzsche’s works is made up of posthumously published
notebooks or Nachlass.

Volume 1 includes both Nietzsche’s first-published text, Birth of Tragedy (1872), and
Nachlass writings of 1870–3, including pieces cited by contributors in this volume
such as: “On the Pathos of Truth” (pp. 755–61), “Homer’s Contest” (pp. 783–93),
Philosophy in the Tragic Age of the Greeks (pp. 799–813), and “On Truth and Lies in
a Non-Moral Sense” (pp. 873–91).

Volumes 2–6 cover the texts and materials Nietzsche published or prepared for pub-
llication during his lifetime.

Volume 7 = Nachlass 1869–74
Volume 8 = Nachlass 1875–9
REFERENCES TO NIETZSCHE’S WORKS

Volume 9 = Nachlass 1880–2  
Volume 10 = Nachlass 1882–4  
Volume 11 = Nachlass 1884–5  
Volume 12 = Nachlass 1885–7  
Volume 13 = Nachlass 1887–9  
Volume 14 = the editors’ commentary on volumes 1–13

Other References to Nietzsche’s Works

The following are occasionally referenced:


A Note on Translated Essays

The essays by Volker Gerhardt, Nuno Nabais, Andreas Urs Sommer, and Paul van Tongeren have been translated by Colin King, Christopher Rollason, Carol Diethe, and Thomas Hart respectively. Each essay was further refined and edited by the editor.
A Note on Cross-References

A system of cross-referencing has been deployed throughout the volume to help readers quickly identify relevant essays. Only essays outside the section in which a particular essay appears are cross-referenced; readers should consider examining all the essays in any given section where an essay they wish to consult appears. A number of essays in the volume could have been placed in more than one section. The decision where to place an essay was done on the basis of its overriding theme and where it would gain its greatest pertinence. Several constructions of this volume were possible. Although the final construction is a piece of artifice, it has not been put together in an arbitrary fashion.
# Chronology of Nietzsche’s Life and Work

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1844</td>
<td>Friedrich Wilhelm Nietzsche born in Röcken (Saxony) on October 15, son of Karl Ludwig and Franziska Nietzsche. His father and both grandfathers are Protestant clergymen.</td>
</tr>
<tr>
<td>1846</td>
<td>Birth of sister Elisabeth.</td>
</tr>
<tr>
<td>1849</td>
<td>Birth of brother Joseph; death of father due to “softening of the brain” following a fall.</td>
</tr>
<tr>
<td>1850</td>
<td>Death of brother; family moves to Naumburg.</td>
</tr>
<tr>
<td>1858–64</td>
<td>Attends renowned Pforta boarding school, where he excels in classics.</td>
</tr>
<tr>
<td>1862</td>
<td>Writes his first philosophical essays on fate, history, and freedom of the will under the influence of Ralph Waldo Emerson.</td>
</tr>
<tr>
<td>1864</td>
<td>Enters Bonn University to study theology and classical philology.</td>
</tr>
<tr>
<td>1865</td>
<td>Follows his classics professor to Leipzig University, where he drops theology and continues with studies in classical philology. Discovers Schopenhauer’s philosophy.</td>
</tr>
<tr>
<td>1867–8</td>
<td>Military service in Naumburg, until invalided out after a riding accident.</td>
</tr>
<tr>
<td>1868</td>
<td>Back in Leipzig, meets Richard Wagner for the first time and becomes a devotee. Increasing disaffection with philology: plans to go to Paris to study chemistry.</td>
</tr>
<tr>
<td>1869</td>
<td>Appointed Extraordinary (Associate) Professor of Classical Philology at Basel University and teacher of Greek at the associated grammar school. Awarded doctorate without examination; renounces Prussian citizenship and applies for Swiss citizenship without success (he lacks the necessary residential qualification and is stateless for the rest of his life). Begins a series of idyllic visits to the Wagners at Tribschen, on Lake Lucerne. Gives inaugural lecture “On Homer’s Personality.” Meets the historian Jacob Burckhardt and the theologian Franz Overbeck.</td>
</tr>
<tr>
<td>1870</td>
<td>Promoted to full professor and gives public lectures on “The Greek Music-Drama” and “Socrates and Tragedy.” Composes sketches for a drama on the philosopher Empedocles, which anticipates many of the themes of The Birth of Tragedy. Participates in the Franco-Prussian War as volunteer medical orderly, but contracts dysentery and diphtheria at the front within a fortnight. Spends Christmas with Wagner and present at the first performance of the Siegfried Idyll at Tribschen.</td>
</tr>
</tbody>
</table>
1871 Nietzsche works intensively on *The Birth of Tragedy*. Germany unified; founding of the Reich. Nietzsche granted his first period of leave of absence from his university “for the purpose of restoring his health.”


1873 Publishes first *Untimely Meditation: David Strauss the Confessor and the Writer*. Drafts the essay “On Truth and Lies in a Non-Moral Sense” but refrains from publishing it.

1874 Publishes second and third *Untimely Meditations: On the Use and Disadvantage of History for Life* and *Schopenhauer as Educator*. Relationship with Wagner begins to sour, and makes his last private visit to him in August. They do not see each other for nearly two years.

1875 Meets musician Heinrich Köselitz (Peter Gast), who idolizes him and becomes his disciple. Attends a spa in the Black Forest seeking a cure to his violent headaches and vomiting.

1876 Publishes fourth and last *Untimely Meditation: Richard Wagner in Bayreuth*. Attends first Bayreuth Festival but leaves early and subsequently breaks with Wagner. Further illness; granted full year’s sick leave from the university. Spends time with Paul Rée in Sorrento where both write and where he also meets Wagner for the last time.

1877 Travels alone in Italy and Switzerland; arrives back in Basel and resumes teaching duties.

1878 Publishes *Human, All Too Human: A Book for Free Spirits*, which confirms the break with Wagner and who declines to read the book.

1879 Publishes supplement to *Human, All Too Human, Assorted Opinions and Maxims*. Finally retires from teaching on a pension; first visits the Engadine, summering in St Moritz.

1880 Publishes *The Wanderer and his Shadow*. First stays in Venice and Genoa.

1881 Publishes *Daybreak: Thoughts on the Prejudices of Morality*. First stay in Sils-Maria. Composition of notes and sketches on “the thought of thoughts,” the eternal return of the same. Sees Bizet’s *Carmen* for the first time and adopts it as the model antithesis to Wagner.

1882 Publishes *The Gay Science*. Spends time with Rée in Genoa, travels to Rome where he eventually meets with Lou Andreas-Salomé and becomes infatuated with her. Salomé spurns his marriage proposals. By the end of the year Nietzsche realizes he has been abandoned by Rée and Salomé and is physically and emotionally exhausted.

1883 Publishes *Thus Spoke Zarathustra: A Book for Everyone and No One*, Parts I and II (separately). Death of Wagner. Spends the summer in Sils and the winter in Nice, his pattern for the next five years. Increasingly consumed by writing.

1884 Publishes *Thus Spoke Zarathustra*, Part III.
1885 Thus Spoke Zarathustra, Part IV, printed but circulated to only a handful of friends.

1886 Publishes Beyond Good and Evil: Prelude to a Philosophy of the Future. Sketches out plans for a *magnum opus* in several volumes entitled *The Will to Power: Attempt at a Revaluation of All Values*, which he continues to work on into 1888.

1887 Publishes *On the Genealogy of Morality: A Polemic*.


1889 Suffers mental breakdown in Turin (3 January) and taken by Overbeck to the university clinic at Basel where the diagnosis is “progressive paralysis” or general paresis (the diagnosis cannot be taken as fact); later transferred to the university clinic at Jena. *Twilight of the Idols* published 24 January, the first of his new books to appear after his collapse.

1890 Discharged into the care of his mother in Naumburg.

1894 Elisabeth founds Nietzsche Archive in Naumburg (moving it to Weimar two years later).

1895 Publication of *The Anti-Christian* and *Nietzsche contra Wagner*. Elisabeth becomes the owner of Nietzsche’s copyright.

1897 Mother dies; Elisabeth moves Nietzsche to Weimar.

1900 Nietzsche dies in Weimar on 25 August.

I am grateful to Duncan Large for allowing me to use his now standard Chronology of Nietzsche, which I have amended and enlarged.
Friedrich Nietzsche (1844–1900) exerted an extraordinary influence on twentieth-century thought and continues to be a major source of inspiration for work being done today in all the branches of philosophical inquiry. Nietzsche was first and foremost an intellectual revolutionary who sought to change the way we think about existence and how we actually live. To this end he constructed new tasks and projects and put forward new ways of interpreting and evaluating existence.

Nietzsche’s philosophical legacy, however, is a complex one. Nietzsche aptly characterized his manner of doing philosophy when, in a letter to a friend, he spoke of his “whole philosophical heterodoxy.”¹ Most of his texts are aphoristic in style, his meaning is deliberately enigmatic, and he plays all kinds of tricks on his readers. One commentator, Eugen Fink, has argued that the metaphors and images that abound in Nietzsche’s writings must be translated into thoughts if we are not to hear in them only an opulent, overloaded, and loquacious voice.² In spite of his heterodoxy and the difficulties presented by his philosophical style, Nietzsche’s influence on modern trajectories of thought has been enormous and he continues to be utilized for important philosophical ends. His ideas exerted an influence on almost every important intellectual movement of the last century, including existentialism, structuralism, and post-structuralism. Aspects of his thought have had an influence on major philosophical figures in both North America and Great Britain, including Stanley Cavell, Richard Rorty, and Bernard Williams. Today he is the subject of a wide array of philosophical treatments, having been adopted by philosophers both of so-called “analytical” persuasions and so-called “continental” ones. Philosophical appreciation of Nietzsche has perhaps never been in a healthier state. Today there are lively debates over every aspect of his thinking, and sophisticated academic studies of his ideas are published on a regular basis.

This volume showcases the full range of work currently being done in the area of Nietzsche studies and appreciation. This includes close textual analysis and exegesis, the treatment of Nachlass material, clarification of aspects of his core doctrines and concepts, including some of the most difficult aspects, the consideration of Nietzsche’s ideas in relation to fundamental philosophical problems that continue to occupy the attention of philosophers, and critical engagement with these ideas. The volume profiles contemporary thinking on Nietzsche’s unpublished material and published texts
and reflects trends in recent scholarship, such as the renewed focus on Nietzsche’s naturalism and interest in his philosophy of time, of nature, and of life. There are instructive treatments of Nietzsche in relation to both established philosophical projects, such as phenomenology, and new ones, such as geophilosophy. The aim of the volume is essentially twofold: to illuminate core aspects of Nietzsche’s thinking and to show the continuing relevance for philosophy of many of his ideas and projects and tasks. By way of an introduction to the essays that follow I wish to offer a synoptic guide to Nietzsche’s thought, life, and work.3

Early Life and Thought

Friedrich Wilhelm Nietzsche was born on October 15, 1844 in Röcken, a tiny village near Lützen in Saxony. His father was a Lutheran pastor and was to die only five years after Nietzsche’s birth as a result of softening of the brain. The experience of death, of its brute eruption into life and the violent separations it effects, took place early in Nietzsche’s life, and the deaths of both his father and his brother Joseph (who was to die before his second birthday) continued to deeply affect Nietzsche throughout the course of his adolescent life and into maturity.

On the death of his father Nietzsche’s family, which included his mother, his sister Elisabeth, and two unmarried aunts, relocated to Naumburg. Nietzsche began learning to play the piano and composed his first philosophical essay, “On the Origin of Evil.” In 1858 he entered Pforta school in the Saale valley and was a student at this famous boarding school for six years. During this formative period of his youth he developed a love of various writers and poets, including Friedrich Hölderlin and Lord Byron. It is also during this period that he composed his first essay in classical philology and isolated pieces of philosophical reflection, such as “Fate and History.”

On his fifteenth birthday Nietzsche declared that he had been “seized” and taken over by an “inordinate desire for knowledge and universal enlightenment.” In an autobiographical fragment dated 1868/9 he reveals it was only in the final stages of his education at Pforta that he abandoned his artistic plans to be a musician and moved into the field of classical philology. He was motivated by a desire to have a counterweight to his changeable and restless inclinations. The science of philology on which he chose to focus his labors was one he could pursue with “cool impartiality, with cold logic, with regular work, without its results touching me at all deeply” (Nietzsche’s mature approach to the matter of knowledge could not be more different!).4 When he got to university Nietzsche realized that although he had been “well taught” at school he was also “badly educated”; he could think for himself but did not have the skills to express himself and he had “learned nothing of the educative influence of women.”5

In October 1864 Nietzsche commenced his undergraduate studies in theology and classical philology at Bonn University. He attended the lectures of the classicist Friedrich Ritschl, who was later to play an influential role in securing Nietzsche’s professorship at Basel. In his first year of university life he underwent the rite of passage offered by a duel and began his journey of alienation from his mother and sister by refusing to take communion. In 1865 he moved university to study just classical philology, following
his teacher Ritschl to Leipzig. He speaks of his move from Bonn to Leipzig in a letter to his sister Elisabeth dated June 11, 1865, where he states that if a person wishes to achieve peace of mind and happiness then they should acquire faith, but if they want to be a disciple of truth, which can be “frightening and ugly,” then they need to search. In his second year of university he discovered Schopenhauer, who suited his melancholic disposition at the time, and in 1866 he found a veritable “treasure-chest” of riches in Friedrich Albert Lange’s magisterial study *History of Materialism*. In 1867 Leipzig University awarded him a prize for his study of Diogenes Laertius and he spent the third year of his university studies in military service.

In early 1869 Nietzsche, who had recently begun to feel disaffected with his chosen subject of study and research, was appointed to Basel University as Extraordinary Professor of Classical Philology (he was to apply for the Chair in Philosophy a few years later when it became vacant, but was not successful). Nietzsche assumed the role and duties of a professor at the age of 24 without completing his dissertation or postgraduate thesis.

Although Nietzsche often criticized the discipline of philology he had been trained in for its scholasticism and pedantry, the importance it places on the arts of reading and interpretation deeply informed his work. He repeatedly stresses the importance of knowing how to read well. He presents himself in untimely or unfashionable terms as a friend of slowness (*lento*) and as the teacher of slow reading. The contemporary age is an age of quickness; it no longer values slowness but seeks to hurry everything. Philology can be viewed as a venerable art that demands that its practitioners take time so as to become still and slow. More than anything it is an art that teaches one how to read well, which consists in reading slowly and deeply, and with the aid of which one looks and sees in a certain and specific manner: cautiously, observantly, “with doors left open” and “with delicate eyes and fingers” (*D*, preface, 5). Nietzsche believes that reading should be an art, for which rumination is required. He stresses that an aphorism has not been deciphered just because it has been read out; rather, an art of interpretation or exegesis needs to come into play. On Nietzsche’s specific art of the aphorism see the essay by Jill Marsden (chapter 2).

Nietzsche had made the personal acquaintance of Wagner in November 1868 in Leipzig, and he made his first visit to the composer and his mistress (later wife) Cosima von Bülow at their house “Tribschen” near Lucerne not long after his arrival in Basel in April 1869. Between 1869 and 1872 Nietzsche would make over 20 visits to Tribschen. Nietzsche became a devotee of Wagner and considered himself to be in the presence of genius. This devotion did not last, and in his later writings he approaches Wagner as a case study that offers instructive lessons in how to read the signs and symptoms of pathological modernity (*CW*, preface).

In 1870 and 1871 Nietzsche lectured on topics, such as Socrates and tragedy and the “Dionysian world-view,” that would form the basis of his first book, *The Birth of Tragedy*. He had the intimation that he was about to give birth to a “centaur” with art, philosophy, and scholarship all growing together inside him. In the Franco-Prussian War Nietzsche served for a few weeks as a medical orderly, but was invalided out when he contracted dysentery and diphtheria himself; on his return to Basel he began to suffer from insomnia, and he was to suffer from serious bouts of ill health and migraine attacks throughout the rest of his life. He wrote most of *The Birth of Tragedy*
while on convalescent leave from his university, in 1871, and it was published at the beginning of 1872. Upon its publication Nietzsche’s book met with vehement rejection by the philological community, and after being rejected by his mentor, Ritschl, Nietzsche had to admit that he had fallen from grace and was now ostracized from the guild of philologists. In 1873 Nietzsche worked on various projects, such as “Philosophy in the Tragic Age of the Greeks,” the essay “On Truth and Lies in a Non-Moral Sense,” and his Untimely Meditations. Nietzsche planned several dozen of these but only four actually materialized, and he regarded the whole exercise of writing them as a way of extracting everything he saw as negative in himself.

The Birth of Tragedy begins by defining two competing but also complementary impulses in Greek culture, the duality of the Apollonian and the Dionysian. The first takes its name from Apollo, the god of light (der Scheinende, the shining one), dream, and prophecy, while the second takes its name from Dionysus, the god of intoxication and rapture (Rausch). While Apollo is associated with visible form, comprehensible knowledge, and moderation, Dionysus is linked with formless flux, mystical intuition, and excess. Furthermore, while the Apollonian world is one of distinct individuals, the Dionysian world is one where these separate individual identities have been dissolved and human beings find themselves reconciled with the elemental energies of nature.

Through Dionysian rapture we become part of a single, living being with whose joy in eternal creation we are fused. In artistic terms, Apollo is the god of the plastic or representational arts (painting and sculpture) and has a strong association with architecture, while Dionysus is the god of the non-representational art of music. One of the innovative aspects of Nietzsche’s argument in the book is the way it contests the idealized image of the Greeks which had been handed down and which depicted ancient Greek culture as a culture of serenity and calm grandeur. Nietzsche seeks to show that the calm Apollonian surface of Greek art and culture is the product of a long and complex wrestling with the tragic insights afforded by the Dionysian state. In Nietzsche’s argument the monumental achievement of the Attic tragedy of the fifth century BC, contained in the work of tragedians like Aeschylus and Sophocles, amounts to a fusion of the Apollonian and the Dionysian. Nietzsche’s book is a search for an adequate knowledge of the union between the two artistic powers (a union he calls a “mystery”) and of the origin (Ursprung) of Greek tragedy.

Nietzsche’s first book was a striking debut. Although it has several core ideas, the most fundamental thesis of the book is that “only as an aesthetic phenomenon are the world and existence eternally justified.” But just how is this “aestheticist” conception of the world to be heard and understood? What kind of “justification” is intended? The essay by Daniel Came seeks to clarify the status of the unorthodox insight at the heart of the book. Came takes issue with the charge often leveled against Nietzsche’s position that it rests on a radical immoralism by arguing that, in fact, it has no moral implications. Furthermore, the “justification” of existence that is sought is epistemically neutral in the sense that it does not claim that existence is actually justified through aesthetic affirmation. Nietzsche affirms art because it embraces the need for illusion and semblance, as opposed to morality that seeks to deny the necessity of the perspectival and of interpretation, as well as its own implication in appearance and semblance (see BT, “Self-Criticism,” 5). An aesthetic affirmation of existence is only a problem for the moral view of the world that shuns all forms of illusion. From the
“dangerous” perspective of the moral view of the world an artistic metaphysics is to be judged as something arbitrary, idle, and fantastic (“Self-Criticism,” 5).

Another important issue about Nietzsche’s first book concerns the nature and extent of Schopenhauer’s influence on it. In recent years Nietzsche studies in the English-speaking world has begun to develop a more scholarly appreciation of this issue, with the result that the questions are now posed and considered in a much more incisive and nuanced manner. Schopenhauer’s metaphysics rest on dividing the world into two fundamental dimensions: will and representation. He borrows the expression *principium individuationis* (principle of individuation) from scholastic thinking and uses it to denote the phenomenal world of time and space as that which gives us a plurality of coexistent and successive things (this is the world of representation and of individual things). By contrast, the will is the thing-in-itself and outside the order of time and space (this is to name the world’s real or genuine character). Because it also lies outside the province of the principle of sufficient reason (that which explains why something is what it is at a specific time and place), the will is equally groundless and can be said to be primordially “one” (not simply one as either an object or a concept). In their coming to be and perishing away individuals exist only as phenomena of the will (conceived as a “blind, irresistible urge”). Schopenhauer, in *The World as Will and Representation* (vol. 1, section 28), views the expression of the will in phenomena in Platonic terms: “the will is indivisible and wholly present in every phenomenon, although the degrees of its objectification [ . . . ] are very different”. Schopenhauer goes on to talk of the crystal, the plant, the animal, and man as examples of objectified will. Each species of life and every original force of inorganic nature has an empirical character, but this character is nothing more than the phenomenon (manifestation) of an underlying intelligible character, namely, an indivisible will that is outside time.6

Although Nietzsche’s argument in *Birth of Tragedy* relies heavily on the terms of Schopenhauer’s metaphysics it does not simply replicate them. Apollo is conceived as the “transfiguring genius” of the *principium individuationis* through whom “redemption in appearance” (*Schein*) can be attained. Dionysus, by contrast, stands for the bursting apart of the spell of this *principium* that provides the path to the innermost being of things. Nietzsche finds something “sublime” in the way the pleasure to be had from the “beauty of appearance” can be experienced through the Apollonian (*BT* 1). A different kind of sublime is opened up, however, through the Dionysian and the breakdown of cognitive forms it inaugurates (it is the sublime of “horror”). The play between the two opposing forces gives rise in Nietzsche’s text to a series of tensions between the one and the multiple, the sub-phenomenal and the phenomenal (the intelligible and the empirical realms), the desire for eternal life and the heroic trials of individuals. But Nietzsche gives equal weight to the two forces or powers, and he does not follow Schopenhauer in simply arguing for a mystical suppression of the will; rather, in the text we find Nietzsche attempting a justification of the plane of appearance and semblance (*Schein*) itself.

The essay by Nuno Nabais (chapter 5) contains valuable insight into Nietzsche’s early “Schopenhauerianism” and traces his attempt to break free of it. Nabais provides a highly original interpretation of Nietzsche’s thinking on the individual and seeks to account for the philosophical reasons informing his eventual positing of the will to power. Elaine P. Miller has made a notable contribution within English-speaking
commentary to the appreciation of the problematic of individuation in Nietzsche, and in her essay (chapter 4) she utilizes her recent research in an effort to illuminate the problem for the reader, including appreciation of the will to power. Miller is concerned with the nature of Nietzsche’s interest in a fundamental problem he encountered in Schopenhauer’s metaphysics, that of individuation. This encompasses a number of issues that the essays by Nabais and Miller explore, including the character and status of the individual in Nietzsche’s thinking. Miller draws attention to the importance of Nietzsche’s sketches and outlines for key philosophical work prior to Birth of Tragedy, including his dissertation outline of 1868 on teleology and the problem of the organic since Kant and, also from this time, the unpublished essay entitled “On Schopenhauer.” In addition she seeks to show the importance of Kant and Goethe for a full appreciation of Nietzsche’s thinking on individuation.

In looking back on The Birth of Tragedy from the perspective of 1886, Nietzsche locates a “strange voice” at work in the text (an indication that the voice is not straightforwardly a Schopenhauerian one), the voice of a disciple of a still “unknown god” concealed under the hood of the scholar, the dialectical ill humor of the German, and the bad manners of the Wagnerian. At work in it is a “spirit of memory,” one that is bursting forth with questions, experiences, concealed things, and question marks. It is a work which “stammers” its attempt to comprehend the Greeks through the question “What is Dionysian?” Tragedy, for Nietzsche, concerns affirmation and not resignation; it inspires an affirmation of the pains of growth rather than simply reproducing the sufferings of individuation. As he puts it in his self-criticism of 1886, and as a question designed to challenge psychiatry, are there such things as healthy neuroses? Nietzsche continued to remain attached to the Dionysian as a fundamental philosophy of life and he returns to it in the texts of his late period, such as Beyond Good and Evil (especially 295) and Twilight of the Idols. The Dionysian mysteries symbolize for Nietzsche the primacy of a life-drive, one that he will link with his own doctrines such as the eternal recurrence. In “What I Owe the Ancients” in TI he presents the Dionysian as a “faith” in which “the most profound instinct of life,” namely, the instinct for its future and eternity, is felt in a religious manner. In the Dionysian mysteries and in the psychological state of the Dionysian the Hellene secures for himself “the eternal return of life” in which the future is consecrated in the past and there is a triumphant “yea-saying” to life over and above death and change. The essays by Laurence Lampert and Christoph Cox focus, albeit in different ways, on the role the figure of Dionysus and the Dionysian play in Nietzsche’s philosophy (see chapters 8 and 27).

The Middle Period

1878 proved to be a decisive year in Nietzsche’s life with the publication of the first volume of Human, All Too Human, a work that is remarkably different in tone and outlook from his previous published writings. With it Nietzsche announces his intellectual independence and his break from both Schopenhauer and Wagner. Wagner was repulsed by Nietzsche’s new philosophical outlook and offended by the book’s dedication to Voltaire, a figure he reviled for his anti-Christian outlook and whom his wife Cosima held to be a “demon of perversity.” In The Birth of Tragedy Nietzsche