



THE NEW CAMBRIDGE COMPANION TO

NIETZSCHE

Edited by **Tom Stern**

THE NEW CAMBRIDGE COMPANION TO
NIETZSCHE

Friedrich Nietzsche (1844–1900) remains one of the most challenging, influential and controversial figures in the history of philosophy. *The New Cambridge Companion to Nietzsche* provides a comprehensive and up-to-date guide to his most difficult ideas, including the will to power and the affirmation of life, as well as his treatment of truth, science, art and history. An accessible introduction sets out the nineteenth-century background of Nietzsche's life and work. Individual chapters are devoted to significant texts such as *The Birth of Tragedy*, *Thus Spoke Zarathustra*, *Beyond Good and Evil* and *The Genealogy of Morality*. Other chapters explore major influences such as Wagner and Schopenhauer, as well as examining Nietzsche's reception and investigating his enduring and often divisive legacy. The volume will be valuable for readers seeking to enhance their understanding of Nietzsche's philosophy and of his role in the development of Western thought.

TOM STERN is Senior Lecturer in Philosophy at University College London. He is the author of *Philosophy and Theatre* (2013), as well as of *Nietzsche's Ethics*, a title in the Elements: Ethics series (Cambridge, forthcoming).

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CAMBRIDGE
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University Printing House, Cambridge CB2 8BS, United Kingdom

One Liberty Plaza, 20th Floor, New York, NY 10006, USA

477 Williamstown Road, Port Melbourne, VIC 3207, Australia

314–321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre,
New Delhi – 110025, India

79 Anson Road, #06–04/06, Singapore 079906

Cambridge University Press is part of the University of Cambridge.

It furthers the University's mission by disseminating knowledge in the pursuit of education, learning, and research at the highest international levels of excellence.

www.cambridge.org

Information on this title: www.cambridge.org/9781107161368

DOI: 10.1017/9781316676264

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First published 2019

Printed in the United Kingdom by TJ International Ltd. Padstow Cornwall

A catalogue record for this publication is available from the British Library.

Library of Congress Cataloging-in-Publication Data

Names: Stern, Tom, 1984– editor.

Title: The new Cambridge companion to Nietzsche / edited by Tom Stern,
University College London.

Description: 1 [edition]. | New York : Cambridge University Press, 2019. | Series:
Cambridge companions.

Identifiers: LCCN 2018038858 | ISBN 9781107161368

Subjects: LCSH: Nietzsche, Friedrich Wilhelm, 1844–1900.

Classification: LCC B3317 .N435 2019 | DDC 193–dc23

LC record available at <https://lccn.loc.gov/2018038858>

ISBN 978-1-107-16136-8 Hardback

ISBN 978-1-316-61386-3 Paperback

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In memoriam
Mark Sebba
Anthony Stern

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Acknowledgements

The editor would like to thank the following for their invaluable help in producing this volume: Sebastian Gardner, Hilary Gaskin, Ken Gemes, Raymond Geuss, Andrea Haslanger, Alec Hinshelwood, Lucy O'Brien, Sarah Richmond and Daniel Simons. Thanks, too, to all of the contributors.

Abbreviations

Citations of Nietzsche's works in this volume use the following abbreviations, typically followed by a section number.

A = *The Antichrist* [*Der Antichrist*]

AOM = *Assorted Opinions and Maxims* [*Vermischte Meinungen und Sprüche*]. This is usually published as the second part of *Human, All Too Human*.

BGE = *Beyond Good and Evil* [*Jenseits von Gut und Böse*]

BT = *The Birth of Tragedy* [*Die Geburt der Tragödie*]

CW = *The Case of Wagner* [*Der Fall Wagner*]

D = *Daybreak* [*Morgenröthe*]

EH = *Ecce Homo*. References to this work also include an abbreviated section name.

GM = *On the Genealogy of Morality* [*Zur Genealogie der Moral*]. References to this work give the essay number and then the section number.

GS = *The Gay Science* [*Die fröhliche Wissenschaft*]

HH = *Human, All Too Human* [*Menschliches, Allzumenschliches*]

HL = 'On the Use and Disadvantage of History for Life'. [*Vom Nutzen und Nachteil der Historie für das Leben*] (This is the second of the *Untimely Meditations*.)

KGW = *Kritische Gesamtausgabe*, eds. Giorgio Colli and Mazzino Montinari (Berlin and New York: Walter de Gruyter, 1967ff.). References give volume, page and section number.

KSA = *Kritische Studienausgabe*, eds. Giorgio Colli and Mazzino Montinari, 15 volumes. (Berlin: Walter de Gruyter, 1988.) References give volume number, followed by fragment number and page number. For example, 'KSA 13: 15 [111], p. 471' refers to the fragment listed as '15 [111]' on page 471 of volume 13.

- KSB = *Sämtliche Briefe. Kritische Studienausgabe*, eds. Giorgio Colli and Mazzino Montinari, 8 volumes. (Berlin and New York: de Gruyter, 1986.)
- NCW = *Nietzsche Contra Wagner*
- RWB = *Richard Wagner in Bayreuth*. (This is the fourth of the *Untimely Meditations*.)
- SE = *Schopenhauer as Educator* [*Schopenhauer als Erzieher*]. (This is the third of the *Untimely Meditations*.)
- TI = *Twilight of the Idols* [*Götzen-Dämmerung*]. References to this work also include an abbreviated section name.
- TL = 'On Truth and Lies in an Extra-moral Sense' [*Über Wahrheit und Lüge im aussermoralischen Sinne*]
- UM = *Untimely Meditations* [*Unzeitgemäße Betrachtungen*]. References to this work include a numeral indication of the essay number.
- WLN = *Writings from the Late Notebooks*, trans. K. Sturge, ed. R. Bittner.
- WS = *The Wanderer and His Shadow* [*Der Wanderer und sein Schatten*]. This is usually published as the third part of *Human, All Too Human*.
- WTP = *The Will to Power*, edited by W. Kaufmann.
- Z = *Thus Spoke Zarathustra* [*Also sprach Zarathustra*]. References to this work also include the part number and an abbreviated section name.

PART II **Selected Texts**

6 *The Birth of Tragedy:* Transfiguration through Art

Paul Raimond Daniels

One should only speak where one may not stay silent; and only then speak of that which one has *overcome* . . . My writings speak *only* of my overcomings: 'I' am in them, together with everything that was inimical to me . . .

(HH II, 209 (Preface to Volume II, §1))

That Nietzsche later evaluated *The Birth of Tragedy* as an 'overcoming', in which he struggled with both himself and the themes and figures therein, makes for a rich intersection of tensions between its place in Nietzsche's *oeuvre* as well as in the history of philosophy. This intersection confirms the poetic complexity of *The Birth of Tragedy* as both a radical challenge to the philosophical orthodoxy, while also raising the question of its intimate connections with Nietzsche's later works, such as *Twilight of the Idols*. Indeed, Nietzsche's 1872 work is marked by a 'strange voice' (ASC, 6 (§3))¹ and experiments with a new mode of philosophy which places aesthetics at the centre of a far-reaching revaluation of subjectivity, ethics, cultural value and the individual's more lonely, inner questioning of existence. And if we follow that thread of 'strangeness', we do justice to *The Birth of Tragedy* by recognising it as Nietzsche's strategy of eluding the rationalism in modern philosophy, a feat he accomplishes via an excursion into the tragic age of the Greeks: Nietzsche's premise being that the evolution of Greek culture wrestled with the nature of suffering and the riddle of existence through *art*, a cultural journey which culminated in the tragic dramas of Aeschylus and Sophocles.

Nietzsche's innovation was to assert that the existential wisdom of tragic art was revealed in its participative experience, and that this

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