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NIETZSCHE, AESTHETICS AND MODERNITY

Nietzsche, Aesthetics and Modernity analyzes Nietzsche's response to the aesthetic tradition, tracing in particular the complex relationship between the work and thought of Nietzsche, Kant and Hegel. Focusing on the critical role of negation and sublimity in Nietzsche's account of art, it explores his confrontation with modernity and his attempt to posit a revitalized artistic practice as the counter-movement to modern nihilism. Drawing on the full range of his published and unpublished writings, together with his comments on figures as diverse as Wagner, Zola, Delacroix and Laurence Sterne, it highlights the extent to which Nietzsche counters the culture of his own time with a dialectical notion of aesthetic interpretation and practice. As such, Nietzsche the dialectician articulates a position that proves to be intimately connected to the negative dialects of Theodor Adorno.

Matthew Rampley is the MA Programme Co-ordinator at the Surrey Institute of Art and Design. He has contributed to *The Art Bulletin*, *Oxford Art Journal* and *British Journal of Aesthetics*.

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Contents

<i>List of Abbreviations</i>	<i>page</i> ix
<i>Acknowledgements</i>	xi
Introduction	i
1 Truth, Interpretation and the Dialectic of Nihilism	13
2 Nietzsche’s Subject: Retrieving the Repressed	50
3 Laughter and Sublimity: Reading <i>The Birth of Tragedy</i>	78
4 Wagner, Modernity and the Problem of Transcendence	110
5 Memory, History and Eternal Recurrence: The Aesthetics of Time	135
6 Towards a Physiological Aesthetic	166
7 Art, Truth and Woman: The Raging Discordance	190
8 Overcoming Nihilism: Art, Modernity and Beyond	215
<i>Notes</i>	243
<i>References</i>	263
<i>Index</i>	277

Abbreviations

Works by Nietzsche

<i>A</i>	<i>The Antichrist</i>
<i>BGE</i>	<i>Beyond Good and Evil</i>
<i>BT</i>	<i>The Birth of Tragedy</i>
<i>CW</i>	<i>The Case of Wagner</i>
<i>D</i>	<i>Daybreak</i>
<i>EH</i>	<i>Ecce Homo</i>
<i>GS</i>	<i>The Gay Science</i>
<i>HAH</i>	<i>Human All Too Human</i>
<i>KSA</i>	<i>Werke, Kritische Studienausgabe</i>
<i>NCW</i>	<i>Nietzsche contra Wagner</i>
<i>OGM</i>	<i>On the Genealogy of Morals</i>
<i>TI</i>	<i>Twilight of the Idols</i>
<i>UM</i>	<i>Untimely Meditations</i>
	II ‘On the Uses and Disadvantages of History for Life’
	IV ‘Richard Wagner in Bayreuth’
<i>WP</i>	<i>The Will to Power</i>
<i>WS</i>	<i>The Wanderer and His Shadow</i>
<i>Z</i>	<i>Thus Spoke Zarathustra</i>

Other Frequently Cited Works

<i>AT</i>	Theodor Adorno, <i>Aesthetic Theory</i>
<i>ISW</i>	Theodor Adorno, <i>In Search of Wagner</i>
<i>PMM</i>	Theodor Adorno, <i>Philosophy of Modern Music</i>
<i>WWR</i>	Arthur Schopenhauer, <i>The World as Will and Representation</i>

Acknowledgements

This book originated as a Ph.D. dissertation. Content with its completion, I then left it, highly reluctant to return to the manuscript and re-work it into a book. It might have remained as such had it not been for the constant encouragement of Paul Crowther. My first debt of gratitude is therefore to him for his advice throughout the intervening years.

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