

The “Artist-Metaphysics” of *The Birth of Tragedy*—Aesthetic affirmation of the world as the creation of semblances —

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This thesis focuses on the fact that Nietzsche (1844-1900) named *The Birth of Tragedy* the “Artist-Metaphysics (Artisten-Metaphysik)” in An Attempt at Self-Criticism (1886), which he added when the third edition of *The Birth of Tragedy* was published, and that he described art as an axis of opposition to morality. Firstly I clarified the “Artist-Metaphysics” and then argued that it becomes the premise of the theories of the will to power (der Wille zur Macht) and “amor fati”, which are the central concepts of Nietzsche’s late philosophy. In addition, by adding a comparative study of Watsuji Tetsuro's *Nietzsche Studies* (1913), which interprets Nietzsche from the perspective of “Artist-Metaphysics”, I tried to understand “Artist-Metaphysics” from multiple perspectives.

In Chapter 1, based on *The Birth of Tragedy*, I described the image of the world as being depicted by the “Artist-Metaphysics”. I paid particular attention to the concept of “Primal Oneness (das Ur-Eine)”, which has been considered as the immovable substance lying in the ground of a world of semblances. It has been regarded as the evidence of Nietzsche’s dualistic thinking in the *Birth of Tragedy*. I described that it is a concept that represents the world of becoming as one. Careful reading of Nietzsche’s writings about “Primal Oneness” revealed that he doesn’t illustrate it as an immovable one, but “Primal Oneness” is the sum of a multitude of writhing “artistic impulses” which creates semblances. Another careful examination showed that the impulses and semblances form continuous movements together. The world of impulses and the world of semblances should not be divided into two different dimensions. Each impulse and semblance influence each other, and they can’t exist on its own. They exist within a web of relationship. Hence, the concept of “Primal Oneness” implies the entire dynamic process by which impulses connect with each other and create semblances. I conclude that “Artist-Metaphysics” is the metaphysics of the “Primal Oneness”, it is the metaphysics of becoming.

Chapter 2 clarified the justification aspect of the “Artist-Metaphysics”. In response to the pessimism exhibited by the wisdom of Silenus, Nietzsche proposes that “the existence and the world seem to be endorsed” (GT, 24, S.152). The aesthetic experience that occurs while the ancient Greeks appreciated the tragedy made affirmation of the world possible. In the Dionysian euphoria brought by the music, the audience feels one with the chorus and experienced the power of creation and destruction of the world-will, and despite the dissonance and the ugliness in the tragedy the audience was moved by the strength and pleasure of the world-will that continues to generate existences. This aesthetic experience is the core of the justification of existences of a world.

In Chapter 3, I examined the methodology of the will to power theory. In doing so, I first did an overview of the trend of Nietzsche studies in the Anglo-American world, which has gained momentum in recent years. Since Kaufmann, Anglo-American Nietzsche studies have traditionally regarded Nietzsche as a philosopher who depicts human nature based on empiricist psychological analysis. Therefore, the will to

power is also considered to be a principle derived inductively in the process of analyzing the human psyche. This viewpoint fails to respond to two aspects of Nietzsche's will to power. One is that Nietzsche describes the will to power as the world seen from the inside, and the other is the aspect of the will to power as a cosmological theory. These two points can't be argued without a premise of the "Artist-Metaphysics". Heidegger's critique of the will to power as the metaphysics of the modern subject" is well known when it comes to the metaphysics of the will to power. However, I pointed out that this criticism undeniably interprets Nietzsche's metaphysics euphemistically in terms of the existence of the individual rather than becoming. Nietzsche's metaphysics is a metaphysics of becoming and Heidegger failed to capture it. I discussed how Nietzsche's "Artist-Metaphysics" as a metaphysics of becoming culminated in the theory of the will to power.

In Chapter 4, I examined how the aspect of the justification in the "Artist's Metaphysics" affected the affirmation of life appears in the "amor fati". I first examined why Nietzsche saw art as a counterpoint to morality. By examining Nietzsche's intention of the critics of Christian morals, I concluded that Nietzsche criticized Christian morals because they will cause the nihilisms. The will to power created the morals and finally it created the will to nothingness. I showed that the will to power itself cannot be neither morals nor a ground of morals, since it is a concept of a pure becoming. To overcome nihilisms, we need to accept the entire world as becoming as beauty, this is "amor fati". In the idea of "amor fati", Nietzsche once again returns to the "Artist-Metaphysics".

In Chapter 5, I have conducted a comparative study using Tetsuro Watsuji's *Nietzsche Studies* (1913). Watsuji's understanding of Nietzsche shares a common structure with his later Buddhism studies. He interpreted the will to power as a non-dualistic world shaping forces which can be regarded as the archetype of Watsuji's later thought, "dialectic of emptiness (空の弁証法)". Watsuji read Nietzsche's philosophy from a different perspective than Western scholars, especially in the way he treated metaphysics. Free from the Western metaphysical tradition, Watsuji succeeded in grasping the world theory of the becoming. On the other hand, he failed to understand the tension of Nietzsche's lifelong project of confronting pessimism and nihilism. However, rather than criticizing Watsuji's philosophy, I have taken it positively as the beginning of the construction of Watsuji's own philosophy or Japanese philosophy, and by comparing it with Nietzsche's philosophy itself and with other Nietzsche studies, I have discussed the particularity and universality of philosophy itself from a multifaceted viewpoint.