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The Cambridge Companion to Schopenhauer (review)

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Book Reviews

Christopher Janaway, editor. *The Cambridge Companion to Schopenhauer*. Cambridge, U.K.: Cambridge University Press, 1999, pages xiv + 478. \$59.95 (hardback), \$19.95 (paperback).

RICHARD FINDLER

Schopenhauer is rarely studied today, yet a book wherein the main ideas of Schopenhauer are explained and discussed critically, as is done in *The Cambridge Companion to Schopenhauer*, is welcome for the insight it offers into Nietzsche's thought. Schopenhauer is, after all, the thinker who awoke Nietzsche from his dogmatic slumber.

Arthur Schopenhauer is unique in his influence on Nietzsche's intellectual development in that Nietzsche regards him as both a protagonist and an antagonist. Nietzsche's understanding of will, knowledge, morality, and asceticism are not as comprehensible as they could be without an understanding of these ideas as they appear in Schopenhauer's *World as Will and Representation*. Even Nietzsche's critique of pessimism and his understanding of nihilism require an understanding of Schopenhauer. Granted, Nietzsche disagreed with the way Schopenhauer applied these concepts, but Nietzsche read Schopenhauer's philosophy as something to learn from, as something to bounce his own ideas off of and as something to revel in.

In *The Cambridge Companion to Schopenhauer*, Christopher Janaway has collected thirteen essays and has arranged them in a manner that for the most part reflects the general structure of *World as Will and Representation*. The first essay serves as an overview of Schopenhauer's philosophy by examining the Schopenhauerian sense of self as it emerges and develops throughout *World as Will and Representation*. Then, the following nine essays of the collection cover the main topics in the four books that comprise *World as Will and Representation*, more or less in the order they appear in Schopenhauer's text. Three essays discuss Schopenhauer's ideas of knowledge, world, and the principle of sufficient reason; three essays focus on Schopenhauer's understanding of the will, the thing-in-itself, and Schopenhauer's connection to Eastern thought; two essays consider art and morality; and two essays deal with the issues of death and pessimism. The last three essays in the collection consider the way Schopenhauer influenced other thinkers, particularly the early Nietzsche, Wittgenstein (who strangely enough read Schopenhauer), and Freud. In the Schopenhauer/Freud essay, the author considers how Schopenhauer's sense of the unconscious influenced Freud's notion of the unconscious.

No doubt an understanding of Nietzsche's ideas of causality, appearance, and will came from Schopenhauer. While the essay by David Hamlyn on knowledge and the essay by F. C. White on the principle of sufficient reason do not deal with Nietzsche directly, an understanding of these basic concepts contributes to an understanding of Nietzsche's ideas of knowledge, causality, and appearance. Janaway's essay on will in Schopenhauer helps illuminate Nietzsche's understanding of will, and Janaway's essay on pessimism exposes Schopenhauer's interpretation of the wisdom of Silenus and provides us with a better understanding of Nietzsche's early thought as well as with an understanding of what Nietzsche broke with in Schopenhauer's philosophy yet still incorporated into his thought. Even the essay on morality by David C. Cartwright and the essay on death by Dale Jacqueline contribute indirectly to an understanding of Nietzsche's thought.

One essay that will be of special interest to Nietzsche scholars is Martha Nussbaum's, entitled "Nietzsche, Schopenhauer and Dionysus." While this essay was previously published in

Arion, its inclusion in this collection is appropriate. Nussbaum provides an excellent reading of *The Birth of Tragedy* in relation to both Nietzsche's appropriation of Schopenhauer's views of art and appearance, while also exposing Nietzsche's rejection of Schopenhauer's idea of pessimism. For scholars interested in Nietzsche, Nussbaum's essay alone makes this collection of essays worthwhile.

Slippery Rock University

Force of Imagination: The Sense of the Elemental John Sallis (Indiana University Press: 2000). \$24.95 (paperback).

BERNARD FREYDBERG

Even before *Force of Imagination* undertakes its preliminary tasks in its introductory "Prolusions," John Sallis lists as the very first of his "Acknowledgements" the words of Nietzsche in the Preface to *The Dawn—slow writing* (xi). Nietzsche delineated the need for slow writing in his preface to accord with the "slow saying" required to expose the depths of the life-denying morality that has governed European life since Plato, and the "slow reading" that is philology's honorable contribution. And early in his text (22–24), Sallis invokes Zarathustra's call to "*remain true to the earth*," and discusses Nietzsche's famous story "How the True World Became a Fable."

These two Nietzschean signposts can be seen as points of departure for this remarkable book. A further consideration of "slow writing" yields a third: in his *The Gathering of Reason* (1980), Sallis investigates and attempts to undermine the tie of imagination both to the intelligible/sensible distinction and to the subject as one of its faculties. These ties still bind imagination to determinations external to it. Sallis exclaims, "But let me cut the knot! Let me free it once and for all!" (175). Shortly thereafter, Sallis calls it a "'force' such as the will to power . . .," and declares that "[o]ne cannot transpose the issue of imagination into the new dimension without eventually undertaking a radical redetermination of imagination as such" (175). Twenty years and twelve books later, books in which he has treated an impressive and extensive range of topics, including artists and art as well as thinkers and thought, Sallis returns expressly to the theme that has animated his work.

The book consists of five "prolusions" followed by nine chapters, all of which themselves have subdivisions. As one reads, however, the unified insight that guides all of the disparate analyses emerges clearly: the *image*, far from being a mere copy of an original and in some way inferior to the original, in fact can *exceed* the "original." That is to say, by virtue of the power of its showing, an image can surpass in every way the "intellect" that might think its concept and the "sensibility" that might receive it, if one may speak of these even in scare quotes after the Nietzschean demolition. *Force of Imagination* contains sustained analyses of the phenomenology of imagination, of the linguistic history of the word *imagination*, of its often problematic and intriguing role in the history of philosophy, and of its relation to memory, language,