

1 the origin of tragedy out of Apollinian and Dionysian art

Nietzsche begins by stating that he aims to contribute to aesthetic science in telling this story about the origin of tragedy from out of the strange coupling of *Apollinian* and *Dionysian* art drives.

The secret of the origin of tragedy lies not in concepts (*Begriffen*) but in the intensely clear figures (*Gestalten*) of their gods.

Must pay attention to the figures of Apollo and Dionysus in order to understand the origin of tragedy. He calls this birth of tragedy a 'metaphysical miracle' as tragedy arose out of a monstrous opposition between the Apollinian art of sculpture and the Dionysian art of music

what is he getting at in posing this opposition?
asks to conceive of them as separate art worlds of
dreams (Traumes) and *ecstasies (Rausches)*

Appollinian art is connected to dreams
in dreams the figures of the gods first appeared to humankind
beautiful illusion (*schöne Schein*) of dream world
every man an artist in his dreams
prerequisite of plastic arts and even of poetry
sensation of dream reality as mere appearance (*Scheins*)

philosophers have the presentiment that the reality in which we live is also *Schein*, and that another reality lies beneath it

Thus the aesthetically sensitive man stands in the same relation to the reality of dreams as the philosopher does to the reality of existence (*Wirklichkeit des Daseins*); he is a close and willing observer, for these images afford him an interpretation of life, and by reflecting on these processes he trains himself for life.

here Nietzsche is referring to an opposition which can be traced to Plato:

the philosopher	The artist
The reality of existence (waking life)	the dream

for the artist (the aesthetically sensitive man)
the whole divine comedy of life, including the inferno, passes before him
yet not without fleeting sensation of illusion (*Schein*)
recognizing it as a dream one feels free to dream on

more on Apollo and dream experience
god of all plastic energies and also soothsaying god
Apollo "the shining one" (*Scheinende*)
ruler over the beautiful illusion (*schöne Schein*) of the inner world of phantasy
higher truth (*höhere Wahrheit*) of these states healing in sleep is symbolical analogue of
"the arts generally, which make life possible and worth living."

delicate boundary must not be overstepped in which appearance (*Schein*) would be taken as coarse reality
 must keep in mind the measured restraint, the calm of sculptor god whose eye must be sunlike
 always hallowed by beautiful illusion
 applies to Apollo the words of Schopenhauer when speaking of man wrapped in veil of *māyā*

"Just as in a stormy sea that, unbounded in all directions, raises and drops mountainous waves,
 howling, a sailor sits in a boat and trusts in his frail bark: so in the midst of a world of torments the
 individual human being sits quietly, supported by and trusting in the *principium individuationis*."

Apollo as the most sublime expression of faith in the principle of individuality
 all the joy and wisdom of illusion (*Schein*)
 the Apollinian is the principle of individuality, of identity

Dionysian art is associated with ecstasy or intoxication
 the collapse of principle of individuality
 blissful ecstasy (*wonnevolle Verzückung*) that wells up within man
 brought home to us most in analogy of intoxication (*Rausches*)
 in these Dionysian states everything subjective vanishes into complete self-forgetfulness
 dancers of St. John and St. Vitus
 Bacchic choruses of the Greeks
 under the charm/magic (*Zauber*) of the Dionysian
 bond between man and man, as well as man and nature, is reaffirmed
 nature celebrates reconciliation with her lost son, man
 transform Beethoven's "Hymn to Joy" into a painting then you approach the Dionysian

Now, with the gospel of universal harmony, each one feels himself not only united (*vereinigt*),
 reconciled (*versöhnt*), and fused (*verschmolzen*) with his neighbor, but as one with him, as if the
 veil of *māyā* had been torn aside and were now merely fluttering in tatters before the mysterious
 (*geheimnisvollen*) primordial unity (*Ur-Einen*).

Nietzsche is closest to Schopenhauer and Romanticism in suggesting that
 Dionysian art tears asunder Apollinian veils
 under Dionysian paroxysms of intoxication
 the artist no longer walks but dances, flying in air
 feels like a god, no longer artist but work of art
 artistic power of all nature reveals itself to the gratification of the primordial unity

2 Apollinian and Dionysian as art drives

thus far the Apollinian and Dionysian have been considered as artistic energies of nature
 nature's art impulses (*Kunsttriebe*) are satisfied without mediation of artist
 first in image world of dreams then as intoxicated (*rauschvolle*) reality (*Wirklichkeit*)
 with reference to these art-states (*Kunstzuständen*) of nature
 every artist is an imitator (*Nachahmer*)
 an Apollinian artist in dreams (*Traumkünstler*) or Dionysian artist in ecstasies (*Rauschkünstler*)
 or, as in Greek tragedy, an artist in dreams and ecstasies

how did these art-impulses develop with the Greeks?
 the Apollinian as initially protecting the Greeks from Dionysian excess

in Doric art the majestically rejecting attitude of Apollo
 most important moment in history of Greek cult:
 Apollo and Dionysus reconciled
 boundary lines sharply defined
 now significance of festivals of world redemption and days of transfiguration:
 nature attains her artistic jubilee
 for the first time the destruction of the *principium individuationis* becomes an artistic phenomenon

phenomenon that pain begets joy
 as if nature heaves a sigh at being dismembered into individuals
 Dionysian music excited awe and terror
 music may have been known as Apollinian
 only as the wave beat of rhythm
 music is essentially Dionysian in the emotional power of tone and the uniform flow of melody and
 incomparable world of harmony

In the Dionysian dithyramb man is incited to the greatest exaltation of all his symbolic faculties; something never before experienced struggles for utterance—the annihilation of the veil of maya, oneness as the soul of the race and of nature herself. The essence of nature is now to be expressed symbolically; we need a new world of symbols; and the entire symbolism of the body is called into play, not the mere symbolism of the lips, face, and speech but the whole pantomime of dancing, forcing every member into rhythmic movement.

the astonishment the Apollinian Greek must have held Dionysian
 his Apollinian consciousness, like a veil, hid Dionysian world

3 what is behind the Apollinian drive?

now turns to level Apollinian culture stone by stone (deconstruct?)
 first see the *Olympian* figures of the gods on the gables
 their deeds adorn its friezes
 not to be misled by the fact that Apollo stands side by side with the other gods
 Apollo is the father
 the entire Olympian world is Apollinian projection
 what need produced such a projection?

"there is nothing here that suggests asceticism, spirituality, or duty. We hear nothing but the accents of an exuberant, triumphant existence (*Dasein*), in which all things, whether good or evil, are deified."

by what magic did these men find life so enjoyable
 when they knew the wisdom of Silenus:

"Oh, wretched ephemeral race, children of chance and misery, why do you compel me to tell you what it would be most expedient for you not to hear? What is best of all is utterly beyond your reach: not to be born, not to *be*, to be *nothing*. But the second best for you is—to die soon."

"The Greeks knew and felt the terrors and horrors of existence (*Dasein*). That he might endure this terror at all, he had to interpose between himself and life the radiant dream-birth of the Olympians."

the entire philosophy of the sylvan (forest) god—Silenus' wisdom
—all this was overcome by the Greeks with the aid of the artists middle world of the Olympians
it was veiled and withdrawn from sight

The same drive (*Trieb*) which calls art into life (*Leben*), as the complement (*Ergänzung*) and consummation (*Vollendung*) of existence (*Daseins*), seducing (*verführende*) one to a continuation of life, was also the cause of the Olympian world which the Hellenic "will" made use of as a transfiguring mirror (*verklärenden Spiegel*).

now wisdom of Silenus is reversed:
to die soon is worst of all, next worst is to die at all

at this Apollinian stage, Homeric man feels one with nature
such harmony not natural or inevitable
only a romantic age could believe this
wherever we encounter the naive in art we should recognize the highest effect of Apollinian culture
triumph over an abysmal and terrifying view of the world through recourse to the most forceful and pleasurable illusions (*Illusionen*)
Homeric naivete can be understood as the complete victory of Apollinian illusion (*Illusion*)

4 more on Apollinian dreaming—the *lucid dream*

dream analogy may throw light on naive artist
in the midst of the illusion (*Illusion*) of the dream world
he calls out "It is a dream, I will dream on."
deep inner joy in dream contemplation must have lost sight of waking reality
this notion of the *lucid dream* becomes very significant in Nietzsche's thought

the more clearly perceived Nature's art-impulses (*Kunsttriebe*)
in them an ardent longing for illusion (*Schein*)
for redemption through illusion (*Schein*)
"the more I feel myself impelled to the metaphysical assumption that the truly existent primal unity, eternally suffering and contradictory, also need the rapturous vision, the pleasurable illusion (*Schein*), for its continuous redemption (*Erlösung*)."
we are completely wrapped up in this illusion and composed of it
are compelled to consider this illusion as empirical reality
if the world is continuously manifested representation (*Vorstellung*) of the primal unity (*Ur-Einen*)
then the dream is *Schein* of *Schein*
naive work of art also mere appearance of mere appearance

Raphael's *Transfiguration*

one of those "naive" artists and works
lower half of the painting shows reflection of suffering
sole ground of world
"the mere appearance" (*Schein*) here is the reflection of eternal contradiction
here we have in most sublime artistic symbolism the Apollinian world of beauty and its substratum, the terrible wisdom of Silenus
Apollo appears as the apotheosis of the *principium individuationis*
in which alone is consummated the redemption of primal unity through *Schein*

shows necessity of entire world of suffering

knows but one law: the delimiting boundaries of the individual
measure in the Hellenic sense

Apollo as ethical deity, exacts measures of his disciples

requires self-knowledge

side by side with aesthetic necessity for beauty:

the demand to "know thyself" and "nothing in excess"

pride and excess are regarded as demons of pre-Apollinian age of Titans or extra-Apollinian world of barbarians

effects wrought by the Dionysian seem to the Apollinian as titanic and barbarian

yet the Apollinian needed Dionysian wisdom, knowledge of the hidden substratum of suffering

And now let us imagine how into this world, built of mere appearance (*Schein*) and moderation and artificially dammed up, there penetrated, in tones ever more bewitching and alluring, the ecstatic (*ekstatische*) sound of the Dionysian festival; how in these strains all of nature's *excess* (*Übermass*) in pleasure, grief, and knowledge became audible, even in piercing shrieks; and let us ask ourselves what the psalmodizing artist of Apollo, with his phantom harp-sound, could mean in the face of this demonic folk-song! The muses of the arts of "illusion" (*Schein*) paled before an art that, in its intoxication (*Rausche*), spoke the truth. The wisdom of Silenus cried "Woe! woe!" to the serene Olympians. The individual, with all his restraint and proportion, succumbed to the self-oblivion of the Dionysian states, forgetting the precepts of Apollo. *Excess* (*Übermass*) revealed itself as truth. Contradiction, the bliss born of pain, spoke out from the very heart of nature. And so, wherever the Dionysian prevailed, the Apollinian was checked and destroyed.

Nietzsche's history of Greek art

- 1) age of the Titanic wars and folk philosophy—wisdom of Silenus
- 2) the Homeric world developed under the sway of the Apollinian impulse to beauty (*Schönheitstriebes*)
- 3) this naive splendor overcome under the influence of the Dionysian
- 4) against this the new power of the Apollinian rose in Doric art

out of this "the sublime and celebrated art of *Attic tragedy* and the dramatic dithyramb presents itself as the common goal of both these tendencies whose mysterious union . . . found glorious consummation in this child—at once Antigone and Cassandra."

5 fusion of Apollinian and Dionysian art begins in lyric poetry

compares Homer and Archilochus

as examples of an Apollinian and a Dionysian artist

from Wikipedia:

[All ancient authorities unite in praising the poems of Archilochus, in terms that appear exaggerated. His verses seem certainly to have possessed strength, flexibility, nervous vigor, and, beyond everything else, impetuous vehemence and energy: Horace speaks of the "rage" of Archilochus, and Hadrian calls his verses "raging iambics." His countrymen revered him as the equal of Homer, and statues of these two poets were dedicated on the same day.]

most important phenomenon of all ancient lyric poetry

took for granted the union of lyrist and musician

thus how to understand the lyrist:

as Dionysian he has identified with primal unity, its pain and contradiction
 he produces copy of primal unity as music (very close to Schopenhauer here)
 under Apollinian dream inspiration the music reveals itself to him as
symbolic dream image (gleichnisartigen Traumbilde)
 inchoate reflection of primal pain in music
 with its redemption (*Erlösung*) in mere appearance (*Schein*)
 now produces a second mirroring (*Spiegelung*) as symbol (*Gleichnis*)
 artist has already surrendered his subjectivity in the Dionysian process
 the "I" of the lyrist therefore sounds from the depths of being (*aus dem Abgrunde des Seins*)
 when Archilochus, the first Greek lyrist, proclaims his mad love and contempt
 it is not his passions that dance before us, but Dionysus and the Maenads
 now Apollo approaches and touches him with the laurel
 thus are produced lyric poems, which in their highest development are called tragedies

plastic artist, like epic poet, is absorbed in pure contemplation of images
 Dionysian musician is himself primordial pain and its primordial re-echoing
 conscious of a world of images and symbols (*Bilder-und Gleichniswelt*)
 this world is different from the world of the plastic artist and epic poet
 the Apollinian artist, by the mirror of *Schein*,
 is protected against becoming one with his figures (*Gestalten*)
 in contrast, the images (*Bilder*) of the lyrist are nothing but his very self, projections of himself

recounts Schopenhauer's account of lyric poetry
 in which it achieves its goal only incompletely
 it is described as a semi-art
 whose essence is in that the aesthetic and unaesthetic,
 pure contemplation and willing are wonderfully mingled

Nietzsche counters by saying the whole opposition between
 subjective and objective is misplaced in aesthetics
 since the subject is not the origin of art
 insofar as the artist is a subject
 it is already released from individual will
 become a medium for the truly existing subject
 celebrates his release (*Erlösung*) in appearance (*Schein*)
 one thing must be clear:

The entire comedy of art is neither performed for our betterment or education nor are we the true creator of this art world. On the contrary, we may assume that we are merely images and artistic projections (*Projektionen*) for the true creator, and that we have our highest dignity in our significance as works of art—for it is only as an *aesthetic phenomenon* that existence and the world are eternally *justified* . . .

thus all our knowledge of art is illusory (*illusorisches*)
 "Only insofar as the genius in the act of artistic creation coalesces with this primordial artist of the world, does he know anything of the eternal essence of art . . . he is at once subject and object, at once poet, actor, and spectator."

6 folk song as fusion of Apollinian and Dionysian

scholarly research has it that Archilochus introduced the folk song into literature

thus his position next to Homer

what is the folk song in contrast to the Apollinian epic?

a union of the Apollinian and the Dionysian

the diffusion of folk song among all peoples

is testimony to enormous power of this

dual impulse (*Doppeltrieb*) of nature

it might also be historically demonstrated that every period rich in folk songs has been most violently stirred by Dionysian currents

must conceive folk song as musical mirror of the world, as original melody

seeking a parallel dream phenomenon and expressing it in poetry

Melody is therefore primary and universal

Melody generates the poem out of itself

which is what the strophic form of the folk song signifies

"a phenomenon I had always beheld with astonishment, until at last I found this explanation."

anyone who examines folk songs will find the continuously generating melody

scattering image sparks which manifest a power unknown to the epic

in the poetry of the folk song language is strained so that it may imitate the music

opposed to the Homeric

only possible relation between poetry and music, word and tone:

"the word, image, the concept here seeks an expression analagous to music"

thus two main currents in history of Greek language

whether language imitates world of image or of music

contrast Homer and Pindar

contrast this with contemporary trends which use music to illustrate a text

now "as what does music *appear* in the mirror of images and concepts?"

as will in Schopenhauer's sense

as opposite of the aesthetic, pure contemplation

but will is the unaesthetic itself

how can music appear as will?

"Impelled to speak of music in Apollinian symbols (*Gleichnissen*), he conceives of all nature, and himself in it, as willing, as desiring, as eternal longing."

the phenomenon of the lyrist:

"as Apollinian genius he interprets music through the image of the will, while he himself, completely released from the greed of will, is the pure, undimmed eye of the sun."

lyric poetry is dependent on the spirit of music

music does not need the image and the concept

but merely endures them as accompaniments

poems of the lyrist can express nothing that does not already lie hidden in the music

Language can never adequately render the cosmic symbolism of music because music stands in symbolic relation to the primordial contradiction and primordial pain in the heart of the primal unity, and therefore symbolizes a sphere which is beyond and prior to all phenomena. Rather, all phenomena, compared with it, are merely symbols (*Gleichnis*): hence *language*, as the organ and symbol (*Symbol*) of phenomena, can never by any means disclose the innermost heart of music; language in its attempt to imitate it, can only be in superficial contact with music; while all the eloquence of lyric poetry cannot bring the deepest significance of the latter one step nearer to us.

7 the birth of tragedy

now—through the labyrinth to the origins of Greek tragedy
 problem of this origin not even yet posed
 tradition has it that tragedy arose from the tragic chorus
 was originally only chorus but Nietzsche brushes aside notions that chorus is "ideal spectator"
 or that it represents the people in contrast to the aristocracy
 this appeals to many democratic politicians
 according to Nietzsche the whole politico-social sphere was excluded from
 the purely religious origin of tragedy

Nietzsche challenges Schlegel's view of the chorus as the ideal spectator
 the tradition speaks against Schlegel
 the spectator cannot be the origin as the spectator without spectacle is absurd
 "we fear that the birth of tragedy is to be explained neither by any high esteem for the moral intelligence of the masses nor by the concept of the spectator without a spectacle; and we consider the problem too deep to be even touched by such superficial considerations."

finds more valuable insight by Schiller who regards the chorus as the living wall
 that tragedy constructs around itself in order to close itself off from the world of reality
 Schiller combats the ordinary conception of the natural
 the illusion usually demanded by dramatic poetry
 introduction of the chorus is decisive step against naturalism in art

it is indeed an "ideal" realm in which the Greek satyr chorus dwells
 for this chorus the Greek built the scaffolding of a fictitious state
 and placed on it fictitious *natural* beings
 on this foundation tragedy developed
 so it could dispense with painstaking portrayal of reality
 this world is no arbitrary one
 has same reality and credibility as Olympus
 "The satyr, as the Dionysian chorist, lives in a religiously acknowledged reality under the sanction of myth and cult."
 tragedy begins with satyr chorus
 his is the voice of the Dionysian wisdom of tragedy

the satyr, the fictitious natural being
 bears the same relation to the man of culture
 that Dionysian music bears to civilization
 Wagner says that civilization is *aufgehoben* by music
 as the lamplight is by light of day

same for the Greek man of culture in the presence of satyr chorus
this is most immediate effect of Dionysian tragedy:

that the state and society and, quite generally, the gulfs between man and man give way to an overwhelming feeling of unity leading back to the very heart of nature.

The metaphysical comfort—with which, I am suggesting even now, every true tragedy leaves us—that life is at the bottom of things, despite all the changes of appearances, indestructably powerful and pleasurable—this comfort appears in incarnate clarity in the chorus of satyrs, a chorus of natural beings who live ineradicably, as it were, behind all civilization and remain eternally the same, despite the changes of generation and of the history of nations.

With this chorus the profound Hellene, uniquely susceptible to the tenderest and deepest suffering, comforts himself, having looked boldly right into the terrible destructiveness of so-called world history as well as the cruelty of nature, and being in danger of longing for a Buddhistic negation of the will. Art saves him, and through art—life.

chasm of oblivion separate worlds of everyday reality and Dionysian reality
but as soon as everyday re-enters consciousness it is experienced with nausea
Dionysian man resembles Hamlet
both once looked truly into the essence of things, gained knowledge
and yet were paralyzed by nausea
their action could not change anything in the eternal nature of things
knowledge kills action
action requires the veils of illusion (*Illusion*)
Conscious of the truth he has once seen, man now sees everywhere only the horror or absurdity of existence; now he understands what is symbolic in Ophelia's fate; now he understands the wisdom of the sylvan god, Silenus: he is nauseated.

Here, when the danger to the will is greatest, *art* approaches as a saving sorceress, expert at healing. She alone knows how to turn these nauseous thoughts about the horror or absurdity of existence into notions with which one can live: these are the *sublime* as the artistic taming of the horrible, and the *comic* as the artistic discharge of the nausea of absurdity. The satyr chorus of the dithyramb is the saving deed of Greek art . . .

8 the satyr chorus

satyr was archetype of man
embodiment of his highest and most intense emotions
ecstatic reveler enraptured by the proximity of his god
one who proclaims wisdom from the heart of nature
symbol of the sexual omnipotence of nature
contrast man of culture and satyr, the true human being

Schiller is right about origins of tragedy
satyr chorus is living wall against assaults of reality
for it represents reality more truthfully

than man of culture who considers himself as only reality
 sphere of poetry does not lie outside the world as fantastic impossibility
 it desires the opposite—the unvarnished expression of the truth (*der ungeschminkte Ausdruck der Wahrheit*)

The contrast between this real truth of nature (*Naturwahrheit*) and the lie of culture (*Kulturlüge*) that poses as if it were the only reality is similar to that between the eternal core of things, the thing-in-itself, and the whole world of appearances (*Erscheinungswelt*): just as tragedy, with its metaphysical comfort, points to the eternal life of this core of existence which abides through the perpetual destruction (*Untergange*) of appearances (*Erscheinungen*), the symbolism of the satyr chorus in its simile (*Gleichnis*) proclaims this primordial relationship between the thing-in-itself and appearance.

the Dionysian Greek wants truth and nature in their most forceful form
 sees himself magically transformed into a satyr

the constitution of the chorus in tragedy is mimetic of this natural phenomenon
 keep in mind no opposition between public and chorus
 everything is merely a great sublime chorus of dancing and singing
 of satyrs or those who permit themselves to be represented by satyrs

"At bottom, the aesthetic phenomenon is simple: let anyone have the ability to behold continually a vivid play and to live constantly surrounded by hosts of spirits, and he will be a poet; let anyone feel the urge (*Trieb*) to transform himself and to speak out of other bodies and souls, and he will be a dramatist."

the dramatic proto-phenomenon: "to see oneself transformed (*verwandelt*) before one's own eyes and to begin to act as if one had actually entered into another body, another character."
 against viewing art as objects of contemplation
 for Nietzsche, tragedy is a vehicle of self-transformation
 here we have a surrender of individuality

dithyramb as different from all other choral odes
 dithyrambic chorus is a chorus of transformed characters
 whose civic past and social status is forgotten
 all other choral lyric poetry is merely intensification
 of Apollinian solo singer

Such magic transformation (*Verzauberung*) is the presupposition of all dramatic art. In this magic transformation the Dionysian reveler sees himself as a satyr, *and as satyr, in turn, he sees the god*, which means that in his metamorphosis he beholds another vision outside himself, as the Apollinian complement (*Vollendung*) of his own state. With this new vision the drama is complete.

we understand Greek tragedy as the Dionysian chorus which ever anew discharges itself
 in an Apollinian world of images.
 choral parts are the womb that gave birth to the dialogue
 being the objectification of a Dionysian state,
 it represents not Apollinian redemption through *Scheine*
 but the shattering (*Zerbrechen*) of the individual and his fusion with primal being
 the drama is a Dionysian embodiment of Dionysian insight

thus separated by tremendous chasm from epic

Nietzsche sees his conception as the first to fully explain the chorus
with our modern prejudice we could not comprehend the priority of the chorus over the "action"
finally the riddle of the orchestra in front of the scene:
the scene complete with the action is merely the vision of the chorus

Dionysus was originally in the oldest tragedy not present
tragedy was originally only chorus not drama
drama arose in the attempt to portray the god as real
to represent the visionary figure (*Visiongestalt*) together with its transfiguring frame (*verklärenden Umrahmung*) as something visible.
task of the chorus to excite the listeners so that when Dionysus appeared they saw not the masked human but the visionary figure born out of their own ecstasy.

"the Apollinian state of dreams in which the world of the day becomes veiled, and a new world, clearer, more understandable, more moving than the everyday world and yet more shadowy, presents itself to our eyes in continual rebirths."

9 Comparing Oedipus and Prometheus

The Apollinian part of Greek tragedy is the dialogue
everything that surfaces in the dialogue looks simple, transparent, beautiful
language of Sophocles' heroes amazes by its Apollinian lucidity
we have the feeling that we are looking into innermost ground of their being
bright image projections (*Lichtbilderscheinungen*) of the Sophoclean hero
are an Apollinian mask
the necessary effects of a glance into the inside and terrors of nature
luminous spots to cure eyes damaged by gruesome night
thus Greek cheerfulness

Sophocles understood Oedipus, the most sorrowful figure of Greek stage, as a noble being
who, in spite of his wisdom, is destined to error and misery
but who eventually through his suffering spreads magical power of blessing
noble human does not sin
though every law, natural order, moral world is undone through his actions
which found a new world on ruins of the overthrown

in *Oedipus at Colonus* we encounter the same cheerfulness elevated to infinite transfiguration
Oedipus, struck by excess of misery, abandoned to suffer, is confronted by superterrestrial cheerfulness

poet's whole conception is nothing but precisely that bright image which healing nature projects before us
after a glance into the abyss (*Abgrund*)
Oedipus, murder of his father, husband of his mother, solver of the riddle of the Sphinx
what does this tell us?

the same man who solves the riddle of nature must break the sacred natural orders
myth seems to whisper that wisdom, particularly Dionysian wisdom, is unnatural

contrast glory of passivity in *Oedipus* with glory of activity in Aeschylus' *Prometheus*
 astonishing audacity in which Aeschylus places the Olympian world on scales of justice
 the stern pride of the artist is the content and soul of Aeschylus' poem

innermost kernel of Promethean story is the necessity of sacrilege
 how un-Apollinian this notion is
 Apollo wants to grant repose by drawing boundaries
 demand for self-knowledge and measure

Prometheus of Aeschylus is a Dionysian mask
 in his concern for justice, measure, he is Apollinian
 dual nature of Aeschylus' Prometheus: Apollinian and Dionysian
 expressed in a formula: "All that exists is just and unjust and equally justified in both."

10 Euripides introduced as murderer of tragedy

tradition holds that tragedy in its earliest form had for its sole theme the suffering of Dionysus
 until Euripides all the figures of the Greek stage are masks of Dionysus

The god who appears talks and acts so as to resemble an erring, striving, suffering individual. That he *appears* at all with such epic precision and clarity is the work of the dream-interpreter, Apollo, who through this symbolic appearance (*gleichnisartige Erscheinung*) interprets to the chorus its Dionysian state.

hero is the suffering Dionysus
 torn to pieces by the Titans
 this dismemberment, Dionysian suffering
 state of individuation as the origin and primal cause of suffering
 individuation as objectionable itself
 rebirth of Dionysus is the end of individuation
 this hope alone casts gleam of joy
 on a world torn asunder by individuation
 all the elements of a profound and pessimistic view of the world
 along with "*mystery doctrine of tragedy*: the fundamental knowledge of the oneness of everything
 existent, the conception of individuation as the primal cause of evil, and of art as the joyous hope that the
 spell of individuation may be broken in augury of a restored oneness."

Dionysian truth takes over the domain of myth
 dying myth seized by new born genius of Dionysian music
 through tragedy the myth attains its most profound content, its most expressive form
 what did sacrilegious Euripides want when tragedy died under his hands?

11 death of tragedy

Greek tragedy died by suicide as a result of irreconcilable conflict
 Euripides brought the spectator on the stage
 brought everyday man onto the stage
 qualified him to pass judgment
 one could learn from Euripides how to speak oneself

prides himself in contest against Aeschylus
 the people learn from him how to observe, debate, draw conclusions
 through this revolution in ordinary language New Attic Comedy arose
 everyday life is represented on the stage
 civic mediocrity given a voice
 all are qualified to pass judgment

one might be tempted to extol over Sophocles the tendency in Euripides to produce a proper relation
 between art and the public
 but why should the artist be bound to accommodate himself to the public?

Euripides brought the spectator on the stage in order that the people could pass judgment
 but even more to oppose the spectator
 as poet, Euripides felt superior to the masses
 except for two of his spectators
 one is Euripides himself, as *thinker*, not as poet
 he did not understand his predecessors
 there was something incommensurable in every line
 something of enigmatic depth, infinitude, in the background
 the earlier tragic poets were not clear enough
 Euripides found another spectator who also did not understand tragedy

12 Euripides a mask for Socrates

Euripides sought to purge tragedy of the Dionysian
 Euripides only a mask for Socrates

art of Greek tragedy wrecked on the opposition between Dionysus and Socrates
The Bacchae is Euripides' recantation, but the temple already lie in ruins

replaces Apollinian contemplation, with cool, paradoxical thoughts
 replaces Dionysian ecstasies, with fiery affects
 thoughts and affects copied realistically in no way dipped into ether of art

aesthetic Socratism is the counterpart to the Socratic dictum:

"knowledge is virtue"

"to be beautiful everything must be intelligible"

Euripides thus corrects Aeschylus and Sophocles by making his dramas intelligible
 audacious reasonableness

Euripidean prologue an example of his rationalistic method
 trustworthy narrator tells us who he is
 what precedes the action and what will happen
 modern playwrights would condemn this
 as inexcusable abandonment of effect of suspense

but effect of tragedy for Euripides never depended on suspense
 but rather on the rhetorical-lyrical scenes in which

the passion and dialectic of protagonist swelled to a broad current
 everything directed toward pathos not action
 he did not want the spectator to be distracted by having to figure out the meaning of this or that
 wants the spectator to become completely absorbed in the activities and sufferings of the chief characters

Aeschylean-Sophoclean tragedy put in the spectators hands
 all that was necessary for understanding is, through ingenious devices, in the initial scenes
 but Euripides thought that the spectator was so caught up in unraveling the background that the poetic
 beauties and pathos of the exposition was lost
 thus he put the prologue before the exposition
 placed it in a trustworthy narrator
 some deity had to guarantee the plot
 the reality of the myth had to be beyond doubt
 just as Descartes relied on truthfulness of God
 Euripides also closes with another reassurance to the public

Euripides as a poet is thus an echo of his own conscious knowledge
 thus has unique position in Greek art
 Euripides may have seen himself among tragic poets
 like Anaxagoras among philosophers
 the first sober one among drunks
 had to condemn the drunken poets
 Sophocles said of Aeschylus that he did right, though he did it unconsciously
 Euripides might have said that because he did it unconsciously, what he did was wrong
 Plato always speaks only ironically of the creative faculty of the poet
 not conscious insight
 poet is incapable of composing until he has become unconscious
 and bereft of understanding
 Euripides aesthetic principle: "to be beautiful everything must be conscious"
 parallel to the Socratic: "to be good everything must be conscious"
 Euripides first poet of aesthetic Socratism
 aesthetic Socratism is the murderer of tragedy

13 Socrates as opponent of tragedy

close connection between Euripides and Socrates known to their contemporaries
 Aristophanes linked them in his half contemptuous tone
 Socrates was an opponent of tragedy
 Socrates never attended tragedies except for those of Euripides
 most famous is the juxtaposition of the two names by the oracle at Delphi,
 who proclaimed Socrates the wisest of all men and Euripides second wisest.

most acute word on new value set on knowledge (*Wissens*) and insight (*Einsicht*)
 spoken by Socrates when he acknowledged that he was the only one who knew nothing
 all those statesmen, orators, artists, and poets he questioned only had the conceit of knowledge
 were without a proper and sure insight
 they practices "only by instinct" (*Instinkt*)
 with this phrase we touch the core of Socratism

with it Socratism condemns art
 as well as existing ethics
 everywhere Socratism sees lack of insight and the power of illusion (*Wahns*)

from this lack it infers the reprehensibility of what exists
 sees it as his duty to correct existence
 again and again we are tempted to fathom the meaning and purpose of this most questionable
 phenomenon of antiquity

key to the character of Socrates is his *daimonion*
 the divine voice which always dissuades
 instinctive wisdom appears only in order to hinder conscious knowledge
 in all productive men it is instinct that is the creative force
 consciousness acting critically and dissuasively
 in Socrates instinct is the critic and consciousness is the creator
 truly a monstrosity
 might be called typical non-mystic
 in whom the logical nature is developed to an excess
 as instinctive wisdom is in the mystic
 the unchecked logical drive in Socrates brought about his own death sentence
 the dying Socrates became new ideal for noble Greek youths—for Plato

14 Socrates and Plato

Cyclops eye of Socrates never gazed on Dionysian abyss
 saw tragedy as unreasonable, full of causes without effects, effects without causes
 repugnant to sober mind, dangerous to sensitive and susceptible souls
 the only poetry he comprehended: the *Aesopian fable*
 which tell the truth by means of parable to those not very bright

but to Socrates, tragedy did not even tell the truth, it addressed itself to those not very bright
 not to the philosopher
 Socrates required his disciples to shun tragedy
 young Plato burned his poems to become student of Socrates

Plato, in condemning tragedy and art in general, did not lag behind naive cynicism of his master
 yet he was constrained by sheer artistic necessity
 to create an art form related to those forms of art he repudiated
 Plato's objection to the older art that it is thrice removed from truth could not apply to the new art
 "Thus Plato, the thinker, arrived by detour where he had always been at home as a poet—at the point
 from which Sophocles and the older art protested solemnly against that objection."

if tragedy had absorbed earlier art the same might be said of Plato's dialogues
 which hovers midway between narrative, lyric, and drama, between prose and poetry,
 and so has also broken the strict old law of linguistic form
 this tendency furthered by the *Cynic* writers

The Platonic dialogue was the barge on which the shipwrecked ancient poetry saved herself

Plato gave to posterity the model of a new art form
the *novel*—an infinitely enhanced Aesopian fable
in which poetry is the handmaid to philosophy

"Here *philosophic thought* overgrows art and compels it to cling close to the trunk of dialectic. The *Apollinian* tendency has withdrawn into the cocoon of logical schematism."

Socrates, the dialectical hero of the dialogues, defends his actions with arguments and counterarguments
risks the loss of tragic pity (*Mitleiden*)
optimism of the dialectic celebrates triumph in every conclusion
breathes in cool clarity and consciousness

Consider the consequences of the Socratic maxims: "Virtue is knowledge; man sins only from ignorance; he who is virtuous is happy." In these three basic forms of optimism lies the death of tragedy. For now the virtuous hero must be a dialectician; now there must be a necessary, visible connection between virtue and knowledge, faith and morality; now the transcendental justice of Aeschylus is degraded to the superficial and insolent principle of "poetic justice" with its customary *deus ex machina*.

from this Socratic view the chorus becomes something accidental
can already see the beginning of the breakdown in the Dionysian basis of tragedy in Sophocles
first step in destruction of the chorus
optimistic dialectic drives music out of tragedy
destroys essence of tragedy
"which can be interpreted only as a manifestation and projection (*Verbildlichung*) into images of Dionysian states (*Zustände*), as the visible symbolizing of music, as the dream-world of Dionysian ecstasies (*Rausches*)

what does phenomenon of Socrates indicate?
in view of the Platonic dialogues, we are not entitled to regard it as a merely negative force
though there is no doubt that the immediate effect is the dissolution of Dionysian tragedy

a profound experience in Socrates' own life impels us to ask whether there is *necessarily* only an antipodal relation between Socratism and art, and whether the birth of an "artistic Socrates" is altogether a contradiction in terms.

the despotic logician occasionally felt a neglected duty with respect to art
in prison, he tells his friends about a voice which often urged him to "practice music"
all along he comforted himself with the view that his philosophizing is the highest of the muses
why did a deity remind him of common, popular music?
finally, in prison, he does consent to practice music and writes a prelude to Apollo
turns a few Aesopian fables to verse
something akin to his demonic voice which here urged him on
voice of the Socratic dream vision is the only sign of any misgivings about the limits of logic
is there a realm of wisdom from which the logician is exiled?
"Perhaps art is even a necessary correlative of, and supplement for science?"

15 Socratism and science

influence of Socrates spread over posterity like a shadow
it again and again prompts a regeneration of *art*
of art in the metaphysical, broadest and profoundest sense

"And so one feels ashamed and afraid in the presence of the Greeks, unless one prizes truth above all things and dares acknowledge even this truth: that the Greeks, as charioteers, hold in their hands the reins of our own and every other culture . . . "

Socrates the first of a type: *theoretical man*
like the artist finds delight in what exists
protects him against the practical ethics of pessimism

Whenever the truth is uncovered, the artist will always cling with rapt gaze to what still remains covering even after such uncovering; but the theoretical man enjoys and finds satisfaction in the discarded covering and finds the highest object of his pleasure in the process of an ever happy uncovering that succeeds through his own efforts.

"There would be no science if it were concerned only with that *one* nude goddess and with nothing else." because one could dig life long and yet come up with such a small part must thus be satisfied with precious stones or discovering laws of nature

Lessing, the most honest of theoretical men
dared announce that he cared more for the search after truth than the truth itself
thus revealed the fundamental secret of science
beside this isolated insight, there is the *profound illusion* that Socrates first conjured:

the unshakable faith that thought, using the thread of causality, can penetrate the deepest abysses of being (*Abgründe des Seins*), and that thought is capable not only of knowing being but even of *correcting* it. This sublime metaphysical illusion accompanies science as an instinct and leads science again and again to its limits at which it must turn into *art*—*which is really the aim of this mechanism*.

Socrates was first who could live guided by instinct of science and more importantly—die
image of dying Socrates, the human being whom knowledge and reasons have liberated from fear of death
mission of science: to make existence appear comprehensible and thus justified;
and if reason does not suffice, *myth* has to come to their aid in the end
calls myth the necessary consequence and purpose of science

Socrates led science on the high seas from which it has never been driven
this universality spread a common net of thought over the whole globe
once we see all this, the amazingly high pyramid of knowledge, we cannot fail to see
Socrates as the turning point of so-called world history
if we imagine the whole incalculable sum of energy used up for this tendency *not* in service of knowledge, but for practical, i.e., egoistic aims of individuals and peoples
then we realize that universal wars of annihilation and continual migrations of people would have weakened the instinctive lust for life

not surprising that mass suicide and genocide motivated by pity
occurred wherever art did not appear in some form as remedy and preventive

in contrast to this practical pessimism, Socrates is prototype of theoretical optimist
with faith that nature is fathomable
ascribes to knowledge the power of a panacea
and makes error as evil *par excellence*
to fathom the depths
separate true knowledge from appearance and error seemed to Socratic man the noblest
the only truly human vocation

science, spurred on by its profound illusion, speeds to its limits
where its optimism suffers shipwreck

When they see to their horror how logic coils up at these boundaries and finally bites its own
tail—suddenly the new form of insight breaks through, *tragic insight* which, merely to be endured,
needs art as a protection and remedy.

Nietzsche turns to the modern world
to see how the hunger for insatiable and optimistic knowledge turns into tragic resignation
and destitute need for art
here we knock on the gates of present and future
will this turning lead to new configurations of genius, especially of the music practicing Socrates?
the net of art, even if called religion or science, will it spread over existence more tightly
or be torn to shreds by modernity?

16 the rebirth of tragedy?

just as tragedy perishes with the evanescence of the spirit of music
it will be reborn only from this spirit
contemporary struggle between insatiable optimistic knowledge and need of art
focuses on opposition between the *noblest* opposition to the tragic world conception—science
wants to suit up in the armor of the insights so far elaborated
Apollo the transfiguring (*verklärende*) genius of the *principium individuationis*
through which alone the redemption in illusion (*Schein*) is to be obtained
with Dionysus the spell of individuation is broken
way lies open to the Mothers of Being
contrast between Apollinian plastic art and Dionysian art of music
Schopenhauer gave to music an origin different from all other arts
not a copy of the phenomenon (*Erscheinung*) but an immediate copy of the will itself

says that aesthetics properly begins with this insight
refers to Wagner's *Beethoven* in which he asserts that music must be evaluated according to aesthetic
principles different from those which apply to plastic art and not according to category of beauty

what are the aesthetic effects when the Apollinian and Dionysian enter into simultaneous activity?
how is music related to image and concept?
for Schopenhauer music as expression of world
is in highest degree a universal language

related to universality of concepts
 not universality of abstraction but with thorough and distinct definiteness
 resembles geometrical figures
 as copy of the will itself it represents thing-in-itself
 music as embodied will
 concepts contain abstractions
 music gives the innermost kernel, the heart of things
 music must not be an imitation produced with conscious intention by means of concepts otherwise it does not express the will itself
 but merely imitates its phenomenon

from Schopenhauer then we understand music as immediate language of the will
 Dionysian art exercises two kinds of influence on Apollinian art:

music incites to the *symbolic intuition* (*gleichnisartigen Anschauen*) of the Dionysian universality, and music allows the symbolic image to emerge in *its highest significance*.

the capacity of music to give birth to *myth*
 in particular the *tragic* myth which expresses Dionysian knowledge in symbols (*Gleichnissen*)
 music knows how to find symbolic expression (*symbolischen Ausdruck*) for its unique Dionysian wisdom

plastic art overcomes suffering of the individual by the radiant glorification of the *eternity of the phenomenon*
 beauty triumphs over the suffering inherent in life
 pain is obliterated by lies from the features of nature
 in Dionysian art, the same nature cries to us with its true voice:

"Be as I am! Amid the ceaseless flux of phenomena I am the eternally creative primordial mother, eternally impelling to existence, eternally finding satisfaction in this change of phenomena!"

17 can the Dionysian worldview return?

Dionysian art wishes also to convince us of eternal joy of existence,
 only we are to seek this joy not in the phenomenon but behind them
 we are to recognize that all that comes into being must pass away
 we are forced to look into terrors of individual existence
 metaphysical comfort in experiencing for a brief moment primordial being itself
 the struggle, pain, destruction of phenomena now appear necessary
 in view of the excess of countless forms of existence
 in view of the exuberant fertility of the universal will
 become, as it were, one with the infinite primordial joy in existence
 when we anticipate in Dionysian ecstasy (*Entzückung*) the indestructibility and eternity of this joy
 we are the happy living beings, not as individuals, but as the *one* living being

meaning of tragic myth set forth above
 never became clear in transparent concepts to the Greek poets
 nor to Greek philosophers
 myth does not obtain objectification in the spoken word
 structure of the scenes and visual images reveal a deeper wisdom

than the poet can put in words and concepts
 same is true of Shakespeare: lesson of Hamlet is to be deduced not from his words but the whole scene

Greek tragedy presents itself to us, of course, only as word-drama
 thus the Dionysian wisdom presented in tragedy lost to us
 Dionysian world-view lived on in the mysteries
 will it ever rise again out of its mystic depths as art?

will science, theoretical optimism, be able to prevent the artistic reawakening of the tragic world-view?
 is there an eternal conflict between *the theoretic* and *the tragic world-view*?
 only after the spirit of science has been pursued to its limits
 its claim to universal validity destroyed by the evidence of these limits
 may we hope for a rebirth of tragedy

immediate consequence of spirit of science was destruction of myth
 poetry was thus driven from her natural ideal soil
 spirit of science opposes mythopoetic power of music in New Attic Dithyramb
 music which no longer expresses inner essence
 but only rendered phenomena inadequately by means of concepts
 here music is outrageously manipulated to be the imitative counterfeit of a phenomenon—a battle, or
 stormy sea, etc.
 utterly robbed of its mythopoetic power, music now become wretched copy of the phenomenon
 same effect in the development of character
 we are already in atmosphere of a theoretical world
 where scientific knowledge is valued more highly than the artistic reflection of a universal law
 while Sophocles still portrays complete characters and employs myth for their refined development
 Euripides only draws individual traits of character
 new unDionysian spirit reveals itself most strongly in the *dénouements* of the new dramas
 no source for metaphysical comfort
 new spirit sought earthly resolution of tragic dissonance
 the noblest form of "Greek cheerfulness"
 cheerfulness of the theoretical man combats Dionysian wisdom and art
 seeks to dissolve myth

it believes that it can correct the world by knowledge, guide life by science, and actually confine
 the individual within a limited sphere of solvable problems, from which he can cheerfully say to
 life: "I desire you; you are worth knowing."

18 limitations of modern, scientific culture

It is an eternal phenomenon: the insatiable will always finds a way to detain its creatures in life
 and compel them to live on, by means of an illusion (*Illusion*) spread over things.

one means is the Socratic love of knowledge
 the delusion of being able to heal the eternal wound of existence
 another is ensnared by art's seductive veil of beauty
 another by metaphysical comfort that beneath the whirl of phenomena (*Erscheinungen*) eternal life flows
 on indestructably

these three stages of illusion (*Illusion*) are for only the more nobly formed natures
 who feel profoundly the weight of existence (*Schwere des Daseins*)
 these three mark out Socratic, artistic, or tragic culture
 or Alexandrian, Hellenic, and Buddhistic culture

whole modern world entangled in the net of Alexandrian culture
 ideal of theoretical man laboring in the service of science
 all our educational methods have this ideal
 for a long time the cultured man was only the scholar
 even our poetical arts have been forced to evolve from scholarly imitations
Faust as modern cultured man would have been incomprehensible to a true Greek

in the womb of Socratic culture
 optimism, delusion of limitless power
 we must not be alarmed if the fruits of this optimism ripen
 optimistic spirit is the germ of destruction of this culture
 Alexandrian culture needs a slave class to exist
 yet its optimism denies the necessity of this class
 brings about its own undoing

acknowledges that already great men have pointed out the limits and relativity of knowledge
 denied decisively the claim of science to universal validity and universal aims
 they have demonstrated the illusion of pretending to be able to fathom the innermost essence of things
 with the aid of causality

Kant and Schopenhauer have shone the futility of the optimism concealed in the essence of logic
 the optimism that is the basis of our culture
 Kant showed that these unconditional laws of universal validity only served to elevate the mere
 phenomenon to the position of the sole and highest reality as if it were the true essence of things
 thus making impossible any knowledge of this essence

with this insight a tragic culture is inaugurated
 most important characteristic is that *wisdom replaces science* as the highest end
 uninfluenced by seductive distractions of the sciences
 turns with unmoved eyes to a comprehensive view of the world
 seeks to grasp, with sympathetic feelings of love, the eternal suffering as its own

let us imagine a coming generation which throws off this optimism in order to live resolutely
 would it not be necessary for the tragic man of culture to desire a new art

19 rebirth of tragedy in German music

labels modern Socratic culture
 the culture of the opera
 modern opera intrinsically contradictory to both Apollinian and Dionysian art impulses
 emphasis is on the libretto, to make the words understandable
 words are only half sung
 art responds to a powerful need

but it is unaesthetic: "the yearning for the idyllic, the faith in the primordial existence of the artistic and good man."

opera is the birth of the theoretical man

It was the demand of thoroughly unmusical hearers that before everything else the words must be understood, so that according to them a rebirth of music is to be expected only when some mode of singing has been discovered in which text-words lord it over counterpoint like master over servant. For the words, it is argued, are as much nobler than the accompanying harmonic system as the soul is nobler than the body.

in opera one sings and recites verses under the influence of passion
as if emotion had ever been able to create anything artistic
premise of the opera is false: the idyllic belief that every sentient man is an artist
features of opera do not exhibit elegiac sorrow of an eternal loss
but the cheerfulness of eternal rediscovery
comfortable delight in idyllic reality

the truly serious task of art—to save the eye from gazing into the horrors of night and to deliver the subject by the healing balm of illusion (*Schein*) from the spasms of the agitations of the will—must degenerate under the influence of its idyllic seductions. . .

disappearance of Dionysian spirit coincided with degeneration of Hellenic man
but might the reverse come to pass?

sees Dionysian spirit return in German music

Kant and Schopenhauer made it possible for the spirit of German philosophy
by destroying scientific Socratism's complacent delight in existence by establishing its boundaries
brings about an infinitely profounder and more serious view of ethical problems and art
which can be designated as Dionysian wisdom comprised of concepts
to what does this mystery of the oneness of German music and philosophy?

20 Schopenhauer's philosophy as prelude to rebirth of tragedy

criticizing contemporary educational institutions and cultural historiography
never in the history of art have true art and so-called culture been so estranged
even Goethe and Schiller could not break open the gates to the Hellenic magic mountain
but might the gates open on their own accord from an entirely different and overlooked side
from the mystic tones of a reawakened tragic music?
where to look for hope in German culture
refers to the image of Dürer knight
Schopenhauer was such a knight lacked all hope but desired truth

"Tragedy is seated amid the excess of life, suffering, and pleasure, in sublime ecstasy, listening to a distant melancholy song that tells of the mothers of being whose names are: Delusion, Will, and Woe."

21 rebirth of tragedy in Wagner?

Dionysian liberation from fetters of individuality finds expression in indifference, even hostility,
to political instincts (*Instinkte*)
Apollo, genius of *principium individuationis* also is responsible for the forming of states
states and patriotism cannot live without affirmation of individual

sees Greece between Rome and India politically
between a consuming chase after worldly power and an ecstatic brooding

tragedy absorbs highest ecstasies of music and places it beside tragic myth and tragic hero

On the other hand, by means of the same tragic myth, in the person of the tragic hero, it knows how to redeem us from the greedy thirst for this existence, and with an admonishing gesture it reminds us of another existence and a higher pleasure for which the struggling hero prepares himself by means of his destruction (*Untergang*), not by means of his triumphs. Between the universal validity of its music and the listener, receptive in his Dionysian state, tragedy places a sublime parable (*Gleichnis*), the myth, and awakens the listener by means of that illusion (*Schein*) as if the music were merely the highest means to bring life into the plastic world of myth. Relying on this noble deception (*Täuschung*), it may now move its limbs in dithyrambic dances and yield unhesitatingly to an orgiastic feeling of freedom in which it could not dare to wallow as pure music without this deception. The myth protects us against the music, while on the other hand it alone gives music the highest freedom. In return, music imparts to the tragic myth an intense and convincing metaphysical significance that word and image without this singular help could never have attained. And above all, it is through music that the tragic spectator is overcome by an assured premonition of the highest pleasure attained through destruction and negation, so he feels as if the innermost abyss of things spoke to him perceptibly.

these last sentences only a preliminary expression to difficult ideas
requests of his friends further efforts (*Versuche*) to use a single example from common experience to prepare for knowledge of a general statement
appeals only to those immediately related to music
are related to things exclusively through unconscious musical relations
to these he asks whether they can imagine a human being capable of perceiving the third act of *Tristan and Isolde*,
without any aid of word or image, purely as a tremendous symphonic movement

suppose such a human being has put his ear to the heart chamber of the world will and felt the roaring desire for existence
how could he fail to break?
how could he not flee toward his primordial home?
can such a creation be created without smashing its creator?

here tragic myth and tragic hero intervene between our musical emotion and this music
as symbols (*Gleichnis*) of universal facts
myth as symbol would be ineffective without Apollinian balm of blissful illusion (*Täuschung*)
pity saves us from the primordial suffering of the world
Apollinian tears us out of Dionysian universality
lets us find delight in individuals
attaches our pity to them
presents images of life to us
tears one away from orgiastic self-annihilation
deludes him into believing that he is seeing a single image of the world
healing magic of Apollo even creates the illusion (*Täuschung*)
that the Dionysian is in the service of the Apollinian
as if music were essentially the art of presenting an Apollinian content

with such music the drama attains a superlative vividness unobtainable in spoken drama
 relations of things become immediately perceptible
 musical tragedy does not have to rely on imperfect mechanism
 of going from word and concept
 though it also avails itself of the word
 it can also place beside it the basis and origin of the word
 making development of the word clear to us, from the inside

Concerning the process just described, however, we may still say with equal assurance that it is merely a glorious appearance (*Schein*), namely, the aforementioned Apollinian *illusion* (*Täuschung*) whose influence aims to deliver us from the Dionysian flood and excess.

relation of music to drama is the reverse
 music is the real idea of the world
 drama is but the reflection of this idea
 the identity between melody and the living figure
 between harmony and the character relations of that figure
 figure remains merely a phenomenon (*Erscheinung*)
 "from which no bridge leads us to true reality, into the heart of the world."
 music speaks out of this heart

relationship between music and drama cannot be explained by the popular and false contrast between soul and body

the analysis so far seems to have shown that the Apollinian element in tragedy by means of its illusion gained complete victory over the primordial Dionysian element of music
 making music subservient to Apollinian aims
 yet at the most essential point this Apollinian illusion (*Täuschung*) is broken and annihilated
 with the aid of music the drama attains an effect that is beyond all Apollinian artistic effects
 in the total effect of tragedy the Dionysian predominates

And thus the Apollinian illusion reveals itself as what it really is—the veiling during the performance of the tragedy of the real Dionysian effect; but the latter is so powerful that it ends by forcing the Apollinian drama itself into a sphere where it begins to speak with Dionysian wisdom and even denies itself and its Apollinian visibility. Thus the intricate relation of the Apollinian and Dionysian in tragedy may really be symbolized by a fraternal union of the two deities: Dionysus speaks the language of Apollo; and Apollo, finally the language of Dionysus; and so the highest goal of tragedy and of all art is attained.

22

experience of musical tragedy
 with the aid of music one sees the waves of the will
 not the will-less contemplation that the strictly Apollinian arts evoke
 beholds the transfigured world of the stage and yet denies it
 sees the tragic hero in epic clearness and beauty
 yet rejoices in his annihilation

The *tragic myth* is to be understood only as a symbolization (*Verbildlichung*) of Dionysian wisdom through Apollinian artifices. The myth leads the world of phenomena to its limits where it denies itself and seeks to flee back again into the womb of the true and only reality, where it then seems to commence its metaphysical swansong, like Isolde . . .

contrast his understanding of tragedy with traditional view: struggle of hero with fate, triumph of moral world order, purgation of emotions
 can it be another merit of the Greeks that the deepest pathos is only aesthetic play?
 now for the first time the primal phenomenon of the tragic can be described with some degree of success
 thus the aesthetic listener is also reborn with tragedy
 as opposed to the "critic"
 the one who attends only with moral and scholarly pretensions

23 hope in German music

true aesthetic listener is capable of understanding myth as concentrated image of the world
 as a condensation of phenomena
 without myth every culture loses its healthy natural power of its creativity
 only a horizon defined by myths completes and unifies a whole cultural movement
 myth alone save the Apollinian dream from aimless wandering
 images of myth are signs that help one interpret life
 even the state knows no more powerful unwritten laws

present age is of the abstract man without myth
 present culture has no fixed and sacred primordial site
 doomed to nourish itself on all other cultures
 the result of Socratism bent on destruction of myth

symptoms of modernity
 tremendous historical need
 consuming desire for knowledge
 all points to the loss of myth

some pro-German, anti-French sentiments
 rebirth of German myth out of German music
 demise of Greek tragedy was at the same time the demise of myth
 Greeks had felt compelled to relate all their experiences to myths
 even the immediate present had to appear to them *sub specie aeterni*

the state no less than art dipped into this current of the timeless
 to find rest from the burden of the moment
 any people or individual is worth only as much as it is able to press upon its experiences
 the stamp of the eternal
 shows its unconscious inward convictions of the relativity of time and of the true, that is metaphysical,
 significance of life

symptoms of the destruction of myth in present culture: overabundant lust for knowledge, unsatisfied
 delight in discovery, tremendous secularization, homeless roving, greedy crowding around foreign tables
 frivolous deification of the present

German spirit needs to return to itself if the German should look for a leader (*Führer*)
 who might bring him back to this long lost home
 let him listen to the call of the Dionysian

24 secret of tragedy

Where the Apollinian receives wings from the spirit of music and soars, we thus found the highest intensification of its powers, and in this fraternal union of Apollo and Dionysus we had to recognize the apex of the Apollinian as well as the Dionysian aims of art.

among the peculiar effects of tragedy the most remarkable:
 two processes which coexist
 having to see and yet longing to transcend all seeing

We looked at the drama and with penetrating eye reached its inner world of motives—and yet we felt as if only a parable (*Gleichnisbild*) passed us by, whose most profound meaning we almost thought we could guess and that we wished to draw away like a curtain in order to behold the primordial image (*Urbild*) behind it.

the image seemed to reveal as much as conceal
 its revelation, being like a parable, seemed to summon us to tear the veil
 to uncover the mysterious background
 but the brightness of the image blinded the eyes from penetrating deeper

transform this phenomenon of the aesthetic spectator, having to see and yet longing to transcend seeing,
 to the tragic artist
 there one will understand the genesis of the tragic myth
 with the Apollinian one shares the pleasure in mere appearance (*Schein*) and in seeing (*Schauen*)
 yet at the same time one negates this pleasure
 finds a higher satisfaction in the destruction of the visible world of *Schein*
 the content of the tragic myth is epic, is Apollinian
 but what is the origin of the enigmatic trait that is the wisdom of Silenus
 to put it aesthetically—the ugly and disharmonic
 that is presented ever anew in countless forms

That life is really so tragic would least of all explain the origin of an art form—assuming that art is not merely imitation of the reality of nature but rather a metaphysical supplement (*Supplement*) of the reality of nature, placed beside it for its overcoming. The tragic myth, too, insofar as it belongs to art at all, participates fully in this metaphysical intention of art to transfigure. But what does it transfigure when it presents the world of appearance (*Erscheinungswelt*) in the image of the suffering hero? Least of all the "reality" of this world of appearance, for it says to us: "Look there! Look closely! This is your life, this is the hand on the clock of your existence."

how can the ugly and disharmonic, the content of the tragic myth, stimulate aesthetic pleasure?

here a bold running start and leap into metaphysics of art is necessary
 "that existence and the world seem justified only as an aesthetic phenomenon."
 tragic myth tells us that even the ugly and disharmonic are part of an artistic game
 that the will in the eternal amplitude of pleasure plays with itself

phenomenon of *musical dissonance* makes this immediately intelligible
 only music can give us the idea of what is meant by the aesthetic justification of the world
 joy aroused by tragic myth has same origin as joyous sensation of dissonance in music the Dionysian,
 with its joy experienced even in pain, is the common source of music and tragic myth
 again the analogy with dissonance
 the desire to hear and get beyond all hearing
 in both states a Dionysian phenomenon (*Phänomen*):
 the playful construction and destruction of the individual world
 as the overflow of a primordial delight
 Heraclitus and the world-building force of the playing child

close relation between music and myth
 suggestion a deterioration of one will lead to degeneration of the other
 mythless existence of German character
 art degenerated into mere entertainment, life guided by concepts
 yet we are comforted that in some inaccessible abyss the German spirit rests in Dionysian strength
 like a knight sunk in slumber
 from this abyss the Dionysian song rises to our ears
 lets us know this German knight is still dreaming his primordial Dionysian myth
 some day it will find itself awake

My friends, you who believe in Dionysian music, you also know what tragedy means to us.
 There we have tragic myth reborn from music—and in this myth we can hope for everything and
 forget what is most painful. What is most painful for all of us, however, is—the prolonged
 degradation in which the German genius has lived, estranged from house and home, in the service
 of vicious dwarfs. You understand my words—as you will also, in conclusion, understand my
 hopes.

25 saving power of art

music and tragic myth are both expressions of the Dionysian
 both transfigure a region in whose joyous chords dissonance as well as terrible image of the world fade
 away
 by means of this play both justify the existence of even the "worst world."

Thus the Dionysian is seen to be, compared with the Apollinian, the eternal and original artistic
 power that first calls the whole world of phenomena into existence—and it is only in the midst of
 this world that a new transfiguring illusion (*Verklärungsschein*) becomes necessary in order to
 keep the animated world of individuation alive.

If we could imagine dissonance become man—and what else is man?—this dissonance, to be
 able to live, would need a splendid illusion (*Illusion*) that would cover dissonance with a veil of
 beauty. This is the true artistic aim of Apollo in whose name we comprehend all those countless
 illusions of the beauty of mere appearance (*Illusionen des schönen Scheins*) that at every moment
 make life worth living at all and prompt desire to live on in order to experience the next moment.

On this foundation of all existence—the Dionysian basic ground of the world—not one whit
 more may enter the consciousness of the human individual than can be overcome again and again
 by this Apollinian power of transfiguration.