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 mâyâ

"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 mâyâ 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

Freeman's Notes —2
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 an 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)
Homerica 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

Freeman's Notes —4
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 (Rausch), 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 reverenced 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:

Freeman's Notes —5
Existentialism

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 Abgründe 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

Folk song is the fusion of Apollinian and Dionysian elements. Scholarly research has it that Archilochus introduced the folk song into literature. Archilochus is thus positioned 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 testament 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. Folk songs must be conceived as musical mirrors 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 analogous to music." Thus two main currents in history of Greek language 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
timelessly 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 grates, 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 (Kulturüge) 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
dithrubic 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
Existentialism

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 kernal 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

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 brokenin 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 kernal, the heart of things
music must not be an imitation produced with conscious intention by means of concepts otherwise it does
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 (Glehnissen)
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
Existentialism

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

Freeman's Notes —20
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 shone 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.

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 pretentions

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.