

Index



- 'aesthetic', 39–40, 104–6, 136, 148, 230, 267,
 323–6, 334, 351–5, 360, 362, 391, 397,
 401, 403, 412–13, 424, 445
 'aesthetic phenomenon', 85, 106, 143, 243,
 353–4, 391, 412–13, 417, 452
 'artistic Socrates', 232–4, 338, 340, 342, 349
 'eniautos-daimon', 171, 220
 'interaction', 237
 'Longinus', 288
 'oneness', *see* Germany
 'paraliteral', 287, 306, 312, 329
 'pity and fear', *see* Aristotle
 'reality', 69, 80, 82, 84–8, 94, 97, 100, 105,
 146, 195, 285, 291, 349, 363, 405, 409–10,
 417, 420–2, 436, 443, 446, 448
 'the one and the many', 212–13
 'theoretical man', 95, 99, 344, 431, 438
 'wholeness', the 'whole man' and
 specialization, 4, 9, 14, 20, 23–7, 36, 40,
 44, 47, 64, 77, 100, 230, 233, 305, 313,
 324, 340, 414
- Adrados, F. R., 174
 Aeschylus, 171, 175, 187, 193, 201, 215, 236,
 240, 248, 265, 277, 285, 288, 304, 313,
 359, 378
 'the tragic' in *Libation Bearers*, 364
 Aristophanes on, 42, 248
 Aristotle on, 248
 Nietzsche on, 26, 38, 41, 159, 251, 265, 278,
 282, 287, 304–10, 316–17, 320, 328–9,
 340, 347, 372, 388, 427, 441
 other German interpretations of, 1, 5,
 371–2, 385–6
 Wagner and, 68, 234, 251, 267, 283, 302,
 309, 317, 340, 347
 Alcibiades, 52
 Alcmán, 181, 221
 Alexandrian (Hellenistic) literature, 13,
 99–102, 106, 186, 224
 anthropology, 121, 173
 Antisthenes, 249
- Apollo, Apolline, *see* Dionysus and Apollo
 archetypes, *see* BT
 Archilochus, 84–5, 159–63, 166, 181–4, 190,
 193, 216, 227, 229, 248, 280–1, 411–14
 Arion, 166, 170–3, 178–9
 Aristophanes, *see* Euripides, *see* comedy, *see*
 Aeschylus
 Aristotle, 18, 63, 120, 167, 189, 212, 251, 416
 on tragedy, 1, 51, 85, 92, 94, 162, 170–1,
 175–6, 212, 274–81, 283–8, 310, 315,
 356–8, 363–9, 372, 376, 379, 389
Poetics, 86, 140, 187, 281, 361, 390
 relationship of *Poetics* to BT, 175, 180, 232,
 262, 274–88, 336, 356, *see also* Aeschylus,
see also Euripides, *see also* Sophocles
 tragic *katharsis*, 'pity and fear', 104, 106,
 126, 149, 247, 262, 274–6, 283, 321,
 323–7, 332, 335, 358–9, 366, 392
 Arnold, Matthew, 284, 417
 Arste, K, 437
 Artemidorus, 249
 artist or author, emphasis on, 121, 189, 195,
 279–82, 313, 340
 Aryan and Semitic, 89, 226, 229, 247, 265,
 423–4, *see also* myth
 Athenaeus, 248
- Bacchylides, 172
 Bach, J. S., 28–9, 101, 165, 271, 289, 292, 294
 Bachofen, J. J., 255–7, 345
 Baeumer, M. L., 259
 Bardi, Giovanni de', 103
 Baumgarten, A. G., 41, 360
 Bayreuth, *see* Wagner
 Beethoven, Ludwig van, 68, 70, 97, 101, 165,
 289, 292–4, *see also* Wagner
 Bellini, Vincenzo, 393
 Benn, Gottfried, 226
 Berlioz, Hector, 28
 Bernays, J., 126, 248, 262
 Bertram, E., 447
 Bizet, Georges, 139

- Bradley, A. C., 376, 382–4
 Brahms, Johannes, 28
 Brecht, Bertolt, 1, 326, 356–8, 427
 Brown, John, 270–2
 Buddhism, 58–9, 86, 99, 102, 192, 227, 229,
 246, 269, 304, 340, 344–5, 394, 436
 Burckhardt, Jacob, 126, 252
 Burkert, W., 174, 209–10
 Byron, Lord, 25, 409
- Calder, W. M. 111, 123–4
 Calderón de la Barca, Pedro, 409
 Callimachus, 120, 186
 centripetal imagery, 212, 237–46, 288, 450
 Chamberlain, H. S., 442
 Chopin, Frédéric, 294, 302, 444
 chorus, *see* tragedy
 Christianity, *see* religion
 chthonic, *see* religion
 classical scholarship, 10–16, 129–30, 161, 439,
 see also *BT*, Nietzsche, *Wissenschaft*
 comedy, 87, 277, 340
 Aristophanes, 42, 87, 93, 98, 184, 189, 193,
 228, 245, 248–50, 261, 306, 309, 316, 340
 New Comedy (Menander, Philemon), 91,
 94, 98, 186, 236, 337, 340, 425, 434
Contest of Homer and Hesiod, 18
 Corneille, Pierre, 358, 389
 Cornford, F. M., 150, 153, 172
 Corybantic, *see* religion
 Creuzer, G. F., 263
 Croce, B., 277
 Crusius, O., 150, 264
 Curtius, E., 264
- Damon, 223
 Dante Alighieri, 210, 244, 402
 Darwin, Charles, 276, 400
 Davison, J. A., 174
 Demeter, 176, 210, 213, 217, 219–20
 Democritus, 18, 63, 228, 233–4, 343, *see also*
 Socrates
 Demosthenes, 188, 381
deus ex machina, 99, 305, 307, 313, 434
 Deussen, P., 154
 Diderot, Denis, 359
 Dietrich, B. C., 207, 220
 Dio Chrysostom, 221
 Diogenes Laertius, 18, 46, 63, 250
 Dionysius Thrax, 263
 Dionysus, 282
- Dionysus and Apollo (Dionysiac and
 Apolline), 36–78
 Apolline and Socratic in *BT*, 107, 342–4
 Apollo and music, 80–2, 156, 200, 203, 210,
 222, 292, 294–7, 301
 Belvedere Apollo, 202, 248, 251, 263
 development of Nietzsche's interest in, 44,
 51–5, 60, 76, 130, 141, 143, 227, 260, 269,
 297
 Dionysus and Christianity, 141, 143–4, 148,
 254, 257, 297, 345, 426
 Dionysus and the dithyramb, 39, 81, 85–8,
 162, 166, 169–74, 177–9, 183–4, 212,
 222–4, 245, 259, 408
 Dionysus and the origin of tragedy, 85–91,
 170–9
 Dionysus in Nietzsche after *BT*, 141–5,
 147–9, 297, *see also* Wagner, *see also*
 pessimism
 English for adjectives, 44
 Greek Apollo, 202–5, 249
 Greek Dionysus, 165, 204–14, 222
 in German thought, 202, 251–60, 262
 in Greek religion, 149–53, 156, 190–223
 in triadic structure with Socrates (Socratic),
 99, 143, 194, 224, 229, 232, 244, 249–50,
 255, 281–3, 292, 294, 319, 342–5, 347–8,
 388, 436
 meaning and status of Nietzsche's terms,
 80–4, 107, 159, 179, 182, 192–225, 227,
 287, 292–8, 305, 319–22, 324–7, 332–3,
 339–40, 343–52, 388, 396–402, 443–5,
 449–52
 Nietzsche's Dionysus, predominance in
 tragedy, 92, 102–3, 248, 278, 300, 312,
 319–22, 329, 412
 Nietzsche's preference for Apollo, 342,
 449–52
 pretexts for Nietzsche's terms, 263
 pure Dionysiac in *BT*, 296–9, 320, 339,
 343–5, 347, 440–3, 450
 sources and originality of Nietzsche's
 terms, 49, 71, 223, 251–65, 270, 398
 syncretism in later Greece, 214, 221, 259
 dissonance and consonance, 106, 451
 dithyramb, 85–8, 98, 159–63, 165–7, 170–3,
 176, 179, 183, 213, 222–4, 245, 260, 275,
 286, 317, 407, 411, *see also* Dionysus
 New Dithyramb, 98, 101, 165, 292, 302, 316
 Dodds, E. R., 189, 191, 212, 216, 218, 259, 314,
 321, 328

- Donaldson, J. W., 174
 Dostoevsky, Fyodor, 340
 dreams, 70, 80, 83, 203–4, 221, 227, 249, 281, 352, 400, 452
 Dürer, Albrecht, 23, 440
- Edelstein, L., 156
 Egypt, ancient, 8, 343, 349
 elegy, Greek, 164
 Eliot, T. S., 186, 242, 322, 332, 338, 412, 434–6, 445–7
 Else, G. F., 156, 169–72, 174–8, 200
 Empedocles, 232, 342
 Engelmann, W., 67, 72–3, 112–14
 Engels, Friedrich, 442
 epic, 13, 81, 87–8, 104, 164, 175, 180, 182, 185, 229, 245, 247–9, 251, 260, 277, 325, 335, 339, 390, 412, *see also* Homer
 Ernesti, J. A., 17
 Euripides, 177, 188, 205–8, 277, 304, 307, 310–18, 339, 365, 385, 387
 Aristophanes on, 42, 93
 Aristotle on, 278–81
 modern reputation of, 42
 Nietzsche on, 43, 91–5, 98, 180, 183–5, 238–40, 244, 248, 266, 277, 279, 282–3, 286, 302, 304–7, 311–16, 318–19, 333, 343, 355, 425–7, 434
 other German interpretations of, 265, 359, 388, 392, *see also* Socrates, *see also* pessimism
- Feuerbach, A., 251, 263
 Fichte, J. G., 17
 folk-song, 70, 85, 162, 180, 289, 293, 340
 Forster, E. M., 294
 Förster-Nietzsche, Elisabeth, 17, 49–51, 66, 75, 78, 149–50, 258, 424
 Fortlage, K., 291
 Fraenkel, E., 120, 157, 190
 France, 19, 55, 68, 105, 136, 273, 297, 338, 441, *see also* Nietzsche
 Frazer, J. G., 120, 173
 Freud, Sigmund, 177, 194–6, 347, 437, 443, *see also* religion
 Fritsch, E. W., 74, 118
- Genelli, Bonaventura, 250, 257–61
 Genres and hierarchies, literary and artistic, 263, 276–8, 291, 335, 340, 347–9, 353, 362, 390, 433, *see also* BT
- George, Stefan, 226
 Germania, *see* Nietzsche
 Germany
 ‘musical’ culture, 299, 432–4
 aesthetic-existential tradition, 4, 40, 355
 and Christianity, 105, 145, 373
 and Greece, 1–16, *see also* Winckelmann, *see also* Weimar
 antithetical habit, 252
 conservative ideology, 416, 442, 446
 cultural rise of, 5, 272, 358
 idealism, 362, 365–6, 375, 410, 416–17, 422
 individualism, 371–3, 385, 387, *see also* tragedy
 literary-philosophical prose, 410
 search for ‘Oneness’, 414, 420, *see also* tragedy, *see also* Sophocles, *see also* Shakespeare, *see also* Schiller, *see also* Plato, *see also* Nietzsche, *see also* Euripides, *see also* Dionysus, *see also* Aeschylus
- Gersdorff, C. von, 36, 402
 Giono, Jean, 447
 Gluck, C. W., 289
 Gobineau, Comte A. de, 424
 Goethe, J. W. von
 and Greece, 7, 9, 15, 131, 380
 avoidance of tragedy, 92, 333, 338–9, 359
 Faust, 6, 117, 267, 285, 338, 389, 391, 408, 415, 420–1, 423, 431, 440
 Iphigenia, 6, 363, 392–3
 Nietzsche and, 23, 38, 56–8, 92, 100–1, 104, 119, 159, 231, 297, 333, 337–8, 400, 402, 408–9, 420–1, 423–4, 438, 440
- Golden, L., 322
 Gottsched, J. C., 357
 Greece
 ‘appropriate expression’ in, 184–5
 ‘dissociation of sensibility’ in, 186–9
 agonistic spirit, 314
 and sexuality, 159
 archaic Weltanschauung, 191–4, 422, *see also* religion, *see also* pessimism, *see also* Nietzsche, *see also* myth, *see also* music, *see also* lyric poetry, *see also* Goethe, *see also* Germany, *see also* elegy, *see also* BT
 pre-Homeric (pre-Hellenic, Mycenaean), 83, 125, 161, 172, 180–1, 195–6, 199, 205–9, 213, 216, 220, 222, 240

- Gründer, K., 262
 guilt, *see* tragedy
 Guthrie, W. K. C., 202, 217
- Haecker, Theodor, 447
 Hamann, J. G., 254
 Handel, G. F., 28, 272
 Hanslick, E., 29–31, 67–9, 101, 300
 Harding, D. W., 331, 335
 Harrison, Jane, 171–4, 220
 Hartmann, E. von, 252
 Hartung, J. A., 260
 Haydn, J., 29–30
 Hebbel, F., 367, 386
 Hegel, G. W. F., 69, 373–6, 397
 Nietzsche on, 147
 on tragedy, 2–3, 85, 330, 371, 375–90
 theory of tragedy compared with
 Nietzsche's, 388, *see also* Sophocles,
 see also pessimism
 Heidegger, M., 226, 442, 448
 Heine, Heinrich, 10, 254, 409
 Hellenistic literature, *see* Alexandrian
 Heller, Erich, 338
 Heraclitus, 91, 186, 211, 219, 224, 252–3, 262,
 350–1, 369, 409, 448, 450
 Herder, J. G., 1, 7, 231, 254, 286, 338, 357
 Herodotus, 52, 249
 Hesiod, 129, 197, 217
 Heyne, C. G., 14
 Hippocratic treatises, 204
 historical method, historicism, 7, 11, 39, 111,
 115, 121, 128, 152–5, 184, 196, 200, 223,
 227–9, 337, 355
 'the historical sense', 446
 Hobbes, Thomas, 399, 405
 Hochhuth, Rolf, 358
 Hölderlin, Friedrich, 8–10, 24, 27, 185, 253–5,
 261, 299, 421, 427, 443, 448
 Homer, 13–14, 16, 19, 41, 52, 81–5, 88, 120, 150–2,
 161–2, 164, 166, 175, 179–84, 190, 193–4,
 204, 216–18, 223, 227, 232, 238, 240–1, 249,
 264, 335, 369, 410–12, 428, *see also* epic
 Hopkins, G. M., 303
 Housman, A. E., 120
 Howald, E., 262
 Humboldt, Wilhelm von, 16
- iambus, 164
 Ibsen, Henrik, 319, 379
 idealism, *see* Germany
- idyll, 87, 101, 291, 302
 illusion, 22, 70, 80–3, 96, 99, 107, 203–4, 221,
 245, 253, 267, 301, 341, 347, 350, 404,
 409, 432, 436, 452
 impulses, *see* instincts
 individualism, *see* Germany
 Indo-European languages, 247
 inspiration, *see* instincts
 instincts (impulses, inspiration), 40–2, 51–3,
 80–4, 93, 102, 148, 189, 265, 281–2, 290,
 349, 397–400, 412, 429–32
- Jaeger, W., 156
 Jahn, Otto, 17, 31, 101, 124, 154–5
 Jesus, 259, 375
 Jones, John, 310, 369
 Joyce, James, 415
- Kafka, Franz, 368–9
 Kant, Immanuel, 2, 12, 41, 63–4, 69, 100–1,
 145, 231, 234, 269, 284, 324, 326, 339,
 353, 355–6, 364, 367, 370, 373–4, 410,
 439
katharsis, *see* Aristotle
 Kaufmann, W., xiii, 232–3, 344
 Keats, John, 227, 282
 Keller, Gottfried, 340
 Kerényi, K., 196
 Kern, O., 212
 Kierkegaard, Søren, 355, 369
 Kirk, G. S., 187
 Kleist, Heinrich von, 361, 413, 424
 Klopstock, F. G., 7, 16
 Knight, A. H. J., 232
 Knox, B. M. W., 310, 380
 Kögel, F., 45
 Kranz, W., 173
- Lachmann, K., 15
 Lagarde, Paul de, 443
 Langbehn, J., 442
 language, *see also* language and concept, *see*
 also tragedy, *see also* Nietzsche, *see also*
 music (and words), *see also* Nietzsche,
 tragedy, *see also* music (and words)
 language and concept, 369
 Laocoon (sculpture), 5
 Leavis, F. R., 329–36, 366
 Leibnitz, G. W. von, 2, 12, 431, 442
 Lessing, G. E., 7, 40, 55, 91, 96, 104, 125,
 338, 356–60, 365, 431

- Leutsch, E. von, 125
 Lévi-Strauss, C., 192
 Lichtenberg, G. C., 231
 Liszt, Franz, 28, 37, 69, 109
 Lloyd-Jones, Hugh, 156, 160, 183, 192, 196, 262
 Lobeck, C. A., 262
 Love, F. R., 28
 Lucas, D. W., 311
 Lucas, F. L., 360
 Ludwig II, King of Bavaria, 250
 Lukács, G., 430, 433
 Luther, Martin, 136, 145, 299, 368, 371, 420
 lyric poetry, 84–5, 238, 245, 247, 325, 335, 339, 390, 411–12
 Greek, 38, 87

 Macrobius, 259
 Man, P. de, 444
 Mann, Heinrich, 433
 Mann, Thomas, 419, 442, 452, *see also*
 Schopenhauer
 Marbach, O., 266
 Marx, Karl, 371, 442
 Marxism, 427, 430, 433
 Meinhof, U., 443
 Menander, *see* comedy
 metalepsis, 237–9, 246, 398
 metaphysical status of art, 56, 59, 69, 80, 96, 104, 164, 168–9, 269, 292, 328, 334, 346, 348–9
 Mette, H.J., 60, 75
 Meyerbeer, G., 29, 68
 Michelet, J., 252
 Midas, 177, 216, 246, 408
 Middleton, C., xiii
 Milton, John, 227
 modes, *see* music, Greek
 Momigliano, A. D., 12, 252, 262
 Mommsen, T., 124
 Montinari, M., xi, 48
 Mörike, E., 10
 mousikē, 95, 164, 186, 232, 299
 Mozart, W. A., 29, 272, 289, 294, 302
 Müller, K. O., 14, 249, 264
 Murray, G., 120, 171–4
 Muses, 199, 204, 215, 221, 250, 257–9
 music
 and tragedy, 41–2, 54, 98, 141, 165, 278, 290, 300–3, 305, 316–17, 334, 337, 347, 349, 410, 432–4, 444–6, 449–51
 and words, 30, 68–71, 84, 100, 103, 163–9, 270–1, 289–93, 299, 316, 320, 411, 432–5, 443, *see also* Wagner, *see also*
 Schopenhauer, *see also* opera, *see also*
 Nietzsche, *see also* myth, *see also*
 Germany, *see also* Dionysus
 Greek, 81–5, 91, 98, 155, 159, 164, 166, 186–8, 200, 203–4, 206, 209–10, 221, 223, 238, 244, 249, 251, 293, 309, 317, 411
 Nietzsche on, 41, 51, 54, 66, 70, 80–2, 84–5, 91, 97, 100–6, 124, 141, 145–7, 159, 163–9, 203, 209, 222–3, 230, 244, 247, 269, 278, 288–303, 305, 316, 335, 347, 349, 394, 410, 414–16, 432–5, 443–5, 449
 nineteenth-century tastes in, 28–31
 opposed to visual art, 40, 55, 80, 84, 210, 222, 229, 245, 263, 267, 270, 398
 twentieth-century, 296
 myth, 96–9, 105–6, 187, 191, 229, 278, 334, 340, 394, 398, 402, 430, 445–8
 ‘mythical thought’, 187
 ‘mythopoeic’ power of music, 98, 103, 105–6, 163, 239, 336
 ‘tragic myth’, 97, 102, 106, 238, 284, 294, 305, 311, 318, 320, 325, 334–6, 446, 449
 Greek, 82, 89–91, 98, 105, 185, 191, 211, 239, 284–8, 311, 408
 modern, 105–6, 337, 340, 447–8
 Semitic, 89

 New Comedy, *see* comedy
 New Dithyramb, *see* dithyramb
 Newman, E., 50, 65, 117, 134, 267
Nibelungen saga, 24, *see also* Wagner
 Nietzsche, Elisabeth, *see* Förster-Nietzsche
 Nietzsche, Friedrich
 and Christianity, 21, 61, 135, 143, 148, 155, 345, 355, 408–10, 422
 and classical scholarship, 17–19, 24–8, 36, 41, 44, 54, 62–7, 77, 102, 108–33, 136–7, 143, 157–62, 196, 226, 261–5, 355, 402–3, 439
 and Germany, 23, 55–7, 65, 101, 105–6, 110, 134–6, 138, 143, 145, 242, 265, 340–1, 433, 441–3
 and the Franco-Prussian war, 18, 55–8, 62, 141, 441, 448
 and the *Germania*, 24–5, 28–30, 291
 at Basle, 18–19, 22, 27, 34, 38–9, 41, 62–7, 127–9, 132–4, 137, 154, 257

Nietzsche, Friedrich (cont.)

- attitude to Greece, 18–21, 24–8, 38–43, 86, 95, 102, 128–31, 140, 147, 155, 226–7, 233, 249, 261, 303–20, 337, 398, 421–2, 441, 451
- attitude to language, 20, 85, 98, 182, 261, 278, 305, 334, 338, 398, 402–6, 434–6, 444, *see also* tragedy
- attitudes to culture and politics, 23, 54, 59, 65, 99–106, 139, 193, 198, 218, 223–5, 309, 319, 340–4, 349, 388, 402, 417, 425, 436–42, 446–8
- development of musical tastes, 19, 24, 27–35, 76, 132–5, 138, 265, 273, 298, 439
- health, 19, 24, 55, 62, 129, 132, 137–9, 148
- influences on, 19–35, 129–37, 147, 231, 251–72, 338, *see also* BT, Schopenhauer, Wagner
- interest in tragedy, 19, 38, 59, 130, 266, 274
- later life after Basle, 19, 110, 138–50, 152, 235, 267, 289, 299
- musical compositions, 24, 28, 66
- philosophical development, 19–24, 62–4, 131, 135–41, 231, 262, 273, *see also* BT, Dionysus
- reappraises established categories (psychology, history, aesthetics, metaphysics), 40, 64, 179, 194–5, 253, 280–2, 321, 336–9, 346–55, 399, 421, 436–7, *see also* metaphysical status of art
- scholarly work, 18, 25, 41, 47–8, 74, 129, 149, 153, 158, 182, 196, 216, 262
- supposed plan for ‘book on Greece’, 45, 51–4, 58
- upbringing and education, 18, 21–5, 243, *see also* Aeschylus, Aristotle, BT, Dionysus, Euripides, Goethe, Hegel, music, pessimism, Plato, Schiller, Schopenhauer, Shakespeare, Sophocles, tragedy, Wagner
- Nietzsche’s works
 - ‘Greek Music Drama’, 40, 44, 47, 75, 163–4, 230, 258
 - ‘Homer’s Contest’, 47, 52, 130
 - ‘Philosophy in the Tragic Age of the Greeks’, 130, 252
 - ‘Socrates and Greek Tragedy’, 73
 - ‘Socrates and Tragedy’, 41–4, 47, 75, 343
 - ‘The Greek State’, 53, 59–61, 75, 224
 - ‘The Will to Power’, 130
 - ‘We Philologists’, 131
 - Beyond Good and Evil*, 425
 - Ecce Homo*, 137, 141, 147–9, 155, 235, 282, 373
 - Human, All Too Human*, 122, 131, 135, 424
 - Nachlass*, 48, 74, 130, 149
 - Nietzsche Contra Wagner*, 137, 273
 - ‘On the Future of our Educational Institutions’, 52, 58, 398
 - ‘On Truth and Falsehood in an Extra-Moral Sense’, 402–7, 412
 - The Antichrist*, 137
 - The Birth of Tragedy*, 54, 71–5, 258, 268, *see s.v.*; ‘The Dionysiac Philosophy’
 - The Gay Science*, 137, 140, 249, 267
 - The Wagner Case*, 137, 235, 273, 301
 - Thoughts Out of Season*, 131, 134, 136, 235, 398, 437
 - Thus spake Zarathustra*, 137, 140, 412, 414, 422, 441
 - Twilight of the Idols*, 137, 149, 262, 282, 410
- Nilsson, M. P., 197, 214, 217, 220
- nome, 166–7, 221, 245
- Novalis, 254, 299
- novel, 278, 340, 390, 433
- objective and subjective, 85, 182, 235, 270, 385, 390, 411
 - objective scholarship, 115, 119–23, 152, 236
- Oedipus, 82, 88, 193, 236, 238, 241, 306–10, 336, 355, 359, 367, 370–2, 387, 392, *see also* Sophocles
- Olympian, *see* religion
- Onomacritus, 224
- opera, 28, 40, 54, 68, 100, 103, 145, 230, 265, 271, 278, 282, 289–92, 300–3, 323, 438, *see also* Wagner
- optimism, *see* pessimism
- Orphics, 202, 210–16, 220, 228, 240, 245, 251, 262, 369
- Osborne, John, 358
- Otto, W. F., 176, 210
- Overbeck, Franz, 117
- Oxenford, John, 69
- painting, *see* visual art
- Palestrina, Giovanni da, 100, 145, 241, 289, 291, 295
- Pan, 239, 409
- Parry, M., 182
- pathos*, 274, 334, 378
 - ‘pathological’ response, 104, 323, 334
- Pausanias, 248
- Persian wars, 102, 304, 309, 441

- pessimism and optimism
 Apolline optimism, 88, 194
 Euripides and, 305, 312–15
 Greeks and, 42, 89, 91, 142, 147, 191–5, 224, 304, 308–9
 Hegel and, 330, 375
 Nietzsche's early interest in, 41
 pessimism of strength, 142, 148, 192, 270, 304, 313, 331, 334, 340, 350, 388, *see also*
 Sophocles
 Schopenhauerian pessimism, 3, 136, 270, 330, 350, 389
 Socratic optimism, 42, 94–6, 99, 194
 Petrarch, 11
 Pforta, 17, 21, 24, 115, 123–5, 154
 Phemonoe, 249
 Philemon, *see* comedy
 philology, *see* classical scholarship
 Photius, 120
 Pickard-Cambridge, A. W., 170, 176
 Pietism, 426
 Pindar, 9, 39, 43, 85, 121, 159, 177, 180–5, 187, 192, 428
 Pistratus, 175, 207, 211, 214, 218
 Platen, August von, 10
 Plato, 125, 169, 173, 187, 210, 231, 275, 278, 283, 293, 317, 321, 369, 417, 447
 and other German writers, 7, 9, 13, 43, 253, 347, 415, 422, 437
 Nietzsche on, 26, 43, 52, 61, 92, 94, 140, 185, 189, 231–5, 250, 339, 343, 355, 429
 source for Nietzsche, 95, 217, 229, 240, 245, 250, 283, 347, 429, 437
 Pliny the Elder, 249
 Plotinus, 285
 Plutarch, 207, 222, 248, 252, 255, 259, 270, 440
 Pluto, 217, 219
 Podach, E. F., 50, 318
 Pope, Alexander, 288
 Pound, Ezra, 447
 Poussin, Nicolas, 259
 Pratinas, 165
praxis, *see* tragedy
 Presocratic philosophers, 63, 130, 224, 232, 234, 351, 448, *see also* Empedocles, Heraclitus, Pythagoras, Xenophanes
 Proclus, 166, 249
 Prometheus, 82, 89, 192, 229, 238, 247, 287, 295, 310, 327, 355, 372, *see also*
 Aeschylus
 Pythagoras, 91, 169, 186, 211, 264, 299
 Quinton, A. M., 328–34, 366
 Racine, Jean, 316, 358
 Ranke, L. von, 17
 Reinhardt, K., 187
 religion
 'as art', 96, 347
 'death of God', 373, 409, 422, 430
 Christian, 9, 21, 61, 91, 135, 138–41, 143, 148, 193, 345, 355, 368–73, 388, 390, 392, 408–10, 422, 426, 431
 Corybantic, 206, 247
 early Greek 'religious' outlook, 91, 186, 192–4, 225, 314, 319, 355, 422
 Freud on, 443
 Greek, 51, 82, 91, 99, 105, 150, 155, 160, 175, 185–223, 227, 255, 264, 275, 297, 308, 381–4, 408–10
 mysteries, 90, 98, 176, 211–12, 217, 220, 257
 Olympian *versus* chthonic, 202, 208, 216–21, *see also* BT, Buddhism, Dionysus, Germany, Luther, myth, Nietzsche, Orphics, Pietism
 Renaissance, 4, 11, 101, 106, 259, 290
 Ribbeck O., 125
 Richter, G. M. A., 161
 Ridgeway, W., 171
 Rinuccini, O., 290
 Ritschl, F., 18, 25, 32, 41, 45, 63, 109–13, 116, 118–25, 154
 Rohde, Erwin, 22, 27, 31–2, 34, 37, 63, 66, 108–9, 111–14, 116–21, 123, 125, 132, 140, 150–5, 158, 180, 197, 221, 226, 232, 258, 263–4, 269
 Rome, ancient, 5, 11–13, 18, 99, 102, 106, 198, 207, 226, 229, 262, 270, 340, 343, 375
 Rosen, C., 449
 Rosenberg, Isaac, 331, 335
 Rossini, G., 289, 295
 Rousseau, J.-J., 177, 409, 439
 Russell, Bertrand, 374
 Sappho, 182
 satyrs, 82, 87, 115, 159, 170, 174–9, 191, 198, 207, 213, 216, 239, 275, 286, 290, *see also*
 tragedy (chorus)
 Schadewaldt, W., 174
 Schelling, F. W. J. von, 2, 104, 231, 254, 365–73, 379

- Schiller, F.
 and German Hellenism, 7, 9, 15, 101, 120
 drama, 2, 58, 104, 339, 362, 389, 391, 417
 influence on Nietzsche, 253
 Nietzsche on, 57, 84, 86, 101, 104, 162, 292,
 337, 339, 402, 409, 417, 420
 poetry, 68, 84, 162, 292, 339, 402, 411
 theories, aesthetic and dramatic, 2, 40,
 85–6, 101, 104, 154, 200, 231, 253, 292,
 299, 334, 339, 360–4, 410, 417, 420
Wallenstein, 339, 362
- Schlegel, A. W., 16, 43, 86, 286, 324, 417
- Schlegel, F., 7, 16, 247, 254
- Schliemann, H., 180
- Schopenhauer, A.
 and Greece, 10, 101
 and Mann, 419
 and Wagner, 3, 20, 29–35, 37, 68–75, 97,
 114, 266, 291, 298, 433
 and Wilamowitz, 115, 117, 125, *see also*
 pessimism, will
 influence on Nietzsche and Nietzsche's
 relationship with, 19–24, 28, 36, 52, 63,
 97, 115, 118, 129, 136, 146–7, 168, 182,
 203, 213, 227, 230, 246, 253, 267–8, 275,
 285, 291, 304, 340, 344–6, 349, 355, 391,
 393, 402, 409, 413, 433, 436
 metaphysics, 21, 69, 71, 80, 97, 168, 203,
 212, 253, 269, 275, 285, 292, 298, 324,
 346, 350, 389, 394, 409–10, 413, 436
 Nietzsche on, 22, 31, 36, 38, 63, 72, 81, 85,
 100–1, 145, 147, 182, 204, 209, 234, 269,
 285, 298, 324, 401, 418, 439
 Nietzsche's conversion to, 21, 25, 30, 33
 on music and art, 30, 68, 85, 97, 267, 275,
 285, 291, 298–301, 324–7, 346, 349, 353,
 355, 390, 414, 433
 on tragedy, 3, 145, 330, 344, 389–95, 418
- Schubert, Franz, 444
- Schumann, Robert, 19, 28
- science, *see* Socrates, *Wissenschaft*
- sculpture, *see* visual art
- Semitic, *see* Aryan
- Seneca, 332
- Sextus Empiricus, 313
- Shakespeare, William, 186, 252, 270, 291, 310,
 316, 319, 321, 365
Hamlet, 86, 98, 337, 380, 385, 389, 418, 434,
 445
 Nietzsche and, 25, 44, 98, 226, 232, 289, 337,
 339, 342, 372, 434, 444
 other German interpretations of, 1, 3, 25,
 357, 386, 389, 391
- Sifakis, G. M., 173
- Silenus, 82, 177, 207, 212, 216, 239, 245, 250, 408
- Simonides, 18
- Snell, B., 156, 369
- Socrates, x, 42, 92–5, 99, 141, 148, 155, 177,
 179, 183–5, 188, 227, 231–4, 238, 244,
 246, 248, 265, 283, 312–14, 343, 375,
 427–32
 'Socratism', 42, 99–101, 105, 148, 157, 168,
 183–5, 194, 223, 226, 231, 283, 303, 314,
 341–4, 354, 429–31, 438, 442, 446, *see also*
 'artistic Socrates', Dionysus, pessimism,
 'theoretical man', *Wissenschaft*
 and Democritus, 228, 233, 343
 and Euripides, 42, 92–5, 180, 183–5, 238,
 248, 312–16, 427
- Solon, 175
- Sophists, 141
- Sophocles, 185, 239, 313, 365
 'pessimism' of *Trachiniae*, 308
 Aristotle on, 275–8
 chorus in *Antigone*, 322, 377
 emphasis on hero, 310
 Hegel on *Antigone*, 379–88
 Nietzsche on, 18, 26, 39, 43, 54, 88, 91–4,
 98, 125, 180, 241, 269, 276–9, 287, 304,
 306–11, 316–22, 335, 338, 372, 423
Oedipus Rex, 18, 38, 54, 89, 241, 276–8, 304,
 306, 310, 319, 335, 359, 367–73, 378, 389
 other German interpretations of, 1, 13, 254,
 265, 368–71, 379–89, 392, 423
- Sparta, 83, 225, 249, 343
- specialization, *see* 'wholeness'
- Spengler, O., 427, 436, 442
- Spinoza, B., 64
- spiritual versus physical, 9, 82, 103, 145, 197,
 257, 368–72
- Staiger, E., 364
- Steiner, George, 303, 333
- Steiner, Rudolf, 50
- Stendhal, 340
- Stesichorus, 181
- Strabo, 249
- Strauss, David Friedrich, 439
- Strauss, Johann, 294
- Strauss, Richard, 296, 434
Sturm und Drang, 270
- superman, *see* *Übermensch*
- Szemerényi, O., 174, 205

- Tatarkiewicz, W., 263
 The Birth of Tragedy (*BT*)
 'syllogism', 418, 444
 'Wagnerian connection', 47, 50–1, 54, 61,
 65–7, 71–8, 108, 112–13, 115, 117, 132,
 145–9, 154–5, 168, 230, 234, 257–60, 263,
 265–70, 275, 289, 298, 309, 316–18,
 340, 355
 and Aristotle's Poetics, 232–6, 243, *see also*
 Aristotle, as autobiography
 archetypes, 181–5, 189–90, 217, 222–4,
 227–30, 233–4, 244, 301, 388, 428
 argument, 79–107
 as account of Greece, 157–225, 303–27
 as aesthetic theory, 355, 390
 as autobiography, 235
 as literary history, 163, 170–90, 306, 342
 as scholarship, 157–63, 270, 402, 406
 classical scholars on, 104, 110–20, 124–30,
 164, 177, 180, 182, 197, 212, 216, 226,
 232, 261, 315, 321, 406
 final revision (1871), 74–6
 genesis, 19, 36–78, 257, 269
 hybrid status, 123, 142–3, 158, 226–36, 270,
 288, 406
 influence, 150–3, 171, 173, 175, 190, 196, 204,
 226, 264, 327–33, 336–40, 406, 437, 446
 intended readership, 77, 113–14, 117, 157
 metaphysics and religious outlook, 97, 292,
 307–8, 321, 328, 341–2, 346–55, 394
 Nietzsche's later views of, 76, 141–9, 152,
 155, 192, 226, 231, 269, 282, 304, 353–5,
 395, 399, 406, 415, 440
 not a genre study, 334–9, 355, 409, 435
 preface to Wagner, 73–4, 80, 268, 346, 348
 problem of dating parts, 48, 67, 75–6
 publication, 19, 77, 108
 reception, 112
 relation to earlier versions, 41, 51–61, 74–7,
 107, 159, 297
 relation to Nietzsche's later thought,
 127–46, 152, 235, 254, 273–4,
 294, 297, 301–2, 311, 340, 342, 345–9,
 351, 354–5, 355, 372, 395, 402–7, 409–14,
 418, 422, 423–7, 429, 435–43, 447
 revision (1874), 79, 131
 second edition and *Attempt at a Self-*
 Criticism (1886), 141–7, *see also BT*,
 Nietzsche's later views of, above
 sources and originality, 42, 71, 95, 157, 161,
 168, 174, 177–9, 191–8, 204, 212, 216,
 228, 240, 244–72, 274, 284–9, 291,
 298–301, 308, 318, 338, 347, 355, 373,
 409, 424, 432, 438, 440
 style and mode of argument, 60, 67, 79, 95,
 107, 115–16, 136, 142, 146, 157–60, 166,
 182–6, 190, 196, 216, 223, 226–51, 287,
 318, 336–9, 345, 352, 374, 396–452
 title, 52, 72–3, 141, 146, 266
 Wagner on, 108–12, 116–20, 268, *see also*
 Aristotle, Dionysus, Wagner
 the tragic (*das Tragische*), the 'tragic age',
 tragic man, 3, 57, 89, 94, 96, 99–101,
 130, 149, 229, 247, 282, 289, 303, 307–10,
 320–35, 340, 342–5, 355, 365, 371–3, 393,
 432, 440, *see also* Aeschylus
 Theognis, 18
 Theophrastus, 310
 Thespis, 170, 172, 175–9, 270
 Thucydides, 141, 185
 Timotheus, 168
 Titans, 80, 82, 89, 195, 211, 216, 240, 251, 295
 tragedy
 'death' of, 42, 58, 65, 91–5, 238, 262, 316,
 425–7
 Aristotle on, *see s.v.*
 as mood, 274, 279, 406, 411–12, 435
 as *praxis*, 274–5, 278, 406
 characterization and psychology, 59, 91–3,
 98, 278, 286, 306, 314, 318, 357, 366,
 384–7, 391, 425
 chorus, 3, 85–8, 92, 94, 159, 306, 309, 317, 322,
 337, 377, 393, 416–21, *see also* Sophocles
 German theories (other than Nietzsche's),
 1–5, 66, 86, 102, 147, 258, 265, 275, 326,
 330, 345, 356–95, 417, *see also* Hegel,
 Lessing, Schelling, Schiller,
 Schopenhauer
 Greek, 2, 365, 367, 371, 386, *see also* tragic
 guilt, *see also* Aeschylus, Euripides,
 Sophocles
 hero (individual), 2, 91–2, 94, 97, 103, 106,
 278, 305, 307, 310, 318–22, 325, 327–30,
 339, 355, 367, 371–3, 385–8, 392, 421, *see*
 also Sophocles
 language, 91–2, 97, 185, 277, 290, 305, 315,
 333, 338, 371, 434–6
 Leavis on, 329–35, 366
 modern, 1–4, 58, 104–6, 271, 274, 356–67,
 384–95, 427, *see also* Corneille, Goethe,
 Hebbel, Ibsen, Kleist, Lessing, opera,
 Racine, Schiller, Shakespeare, Wagner

tragedy (cont.)

- music and, 4, 40–3, 80, 84–95, 97, 102–6, 141, 145, 148, 169–79, 199, 229, 241, 250, 262, 273–88, 300–40, 342–9, 352, 355, 363, 366, 372, 377, 385, 388, 393, 401, 411, 416–27, 432, 441, 445, *see also s.v.*; Nietzsche on, *see also s.v.*; myth, *see also* Nietzsche
- origin ('birth') of, 39, 42, 58, 65, 84–91, 97, 159–63, 169–79, 186, 212, 217, 224, 265, 268, 270, 274, 327, 336, 394, 399, 416, 420, 432, *see also* Dionysus
- rebirth of, 65, 97, 100, 102, 147, 266, 271, 323, 432, 440
- spectators' response, 42, 87–8, 93, 102–6, 145, 149, 173, 197, 248, 262, 274–7, 282, 286, 301–2, 305, 321–36, 346, 351, 354, 357, 360–2, 366, 390–5, 401, 445, 449, *see also* *katharsis*, *pathos*
- Trauerspiel*, 274, 389
- Tribschen, *see* Wagner
- Übermensch* (superman), 138, 355
- Usener, H., 126, 154
- Verdi, Giuseppe, 291
- Vernant, J.-P., 218
- Virgil, 13, 186, 227
- Vischer-Bilfinger, W., 62
- Visconti, E. Q., 161
- visual art, 5, 10, 24, 39, 55, 80, 83, 104, 186, 191, 203–4, 222, 229, 243, 263, 267, 270, 339, 390, 398, *see also* music
- Vogel, M., 28, 50–1, 78, 169, 250, 259, 267
- Volkelt, J., 1
- Voltaire, 136, 389
- Voss, J. H., 7, 16
- Wagenvoort, H., 252
- Wagner, Cosima, 37, 50, 54, 59, 108, 112, 226, 234, 257, 268
- Wagner, Richard
 - and Bayreuth, 20, 37, 62, 67–73, 119, 133–6, 266, 300, 309, 358, 447
 - and Greek music, 163–9, 316
 - and Schopenhauer, *see s.v.*
 - and the Dionysiac, 101, 144, 148, 250, 258, 275, 292, 300, 316
 - and tragedy, 3, 38, 40, 54, 66–9, 102, 141, 234, 266, 269, 283, 302, 309, 315–18, 327, 340, 347, 364, 411

- and Tribschen, 33, 37, 50, 133, 234, 258, 265, *see also* Aeschylus, *BT*, Schopenhauer
- art theories, 29, 70–1, 97, 258, 289, 291, 313
- ideology, 57
- influence on Nietzsche, 50
- relationship with, 73, 243
- view of Nietzsche, 50, 70, 72, 134
- Gesamtkunst*, 41, 67, 234, 266
- ideology, 41, 135, 148, 265, 338, 442
- influence on Nietzsche, 19, 36, 38, 47, 49, 57, 65, 71, 73, 97, 129, 230, 257, 298, 318, 338, 349
- influenced by Nietzsche, 37, 71, 257, 268
- Nietzsche's conversion to, 320
- Nietzsche's views on works, 19, 30–2, 38, 41, 56, 65, 70–2, 76, 78, 132, 135, 138–43, 148, 181, 230, 242, 265, 273, 283, 289, 291, 294, 300–3, 311, 316–18, 337, 339, 342, 349, 400, 402, 411, 422, 433, 439, 444, 448
- rejection of, 132–6, 138
- relationship with, 3, 32–5, 45, 65, 77, 108–13, 129, 132–6, 148, 265–9
- view of Nietzsche, 39, 44, 77, 108–10, 112, 116, 134, 260, 267–9
- Wagner's works, 3, 28, 30, 66–71, 165, 168, 294–7, 300–3, 313
- Art and Revolution*, 258
- Beethoven, 71–3, 267, 298
- Lohengrin*, 31, 77, 104, 303, 349
- Mein Leben*, 242
- Meistersinger*, 30–4, 66, 70, 77, 190, 296, 317, 400, 440
- Music of the Future*, 70
- On State and Religion*, 70
- Opera and Drama*, 33, 67, 70, 289
- Parsifal*, 135, 138
- Rienzi*, 68
- Ring* (*Rheingold*, *Siegfried*, *Walküre*), 28, 30, 37, 68, 169, 242, 267, 303, 309, 447
- Tannhäuser*, 31, 409
- The Destiny of Opera*, 71, 258, 269
- Tristan und Isolde*, 28–32, 68–72, 76, 102, 138, 267, 296, 300–3, 326, 328, 385, 440, 445
- 'A Capitulation', 57
- Wagnerians, 109, 112, 134, 137, 143, 267
- Weber, C. M. von, 289
- Weber, Max, 371
- Webster, T. B. L., 163, 172–4, 205
- Weil, Simone, 447

- Weimar classicism, 7, 10, 15, 194, 394
 Westphal, R., 264
 Wieland, C. G., 16
 Wilamowitz-Moellendorff, U. von, 17, 112,
 114–30, 140, 143, 153, 157–9, 164, 176,
 180, 182, 191, 195, 198, 200, 209, 212,
 216, 219, 227, 238, 321, *see also*
 Schopenhauer
 will, 3, 22, 52, 59, 69, 84, 149, 253, 269,
 275, 324–6, 332, 341, 345, 347–8, 352,
 370, 385–90, 394, 399, 414, 418, 433,
 436, 439
 Winckelmann, J. J., 5–12, 39, 102, 185, 227,
 251, 254, 305, 338, 422
Wissenschaft (science, scholarship), 14, 44, 96,
 100, 115, 121, 128, 142, 153, 228, 398,
 428, *see also* classical scholarship,
 objective scholarship, ‘Socratism’
 Wittgenstein, L., 277
 Wolf, F. A., 13–16, 28, 119, 130, 181
 Wordsworth, W., 280, 300, 362
 world-artist, 244, 279–82, 325, 343, 401,
 413, 452
 Xenophanes, 232
 Xenophon, 228
 Yeats, W. B., 333