

Contents

George Steiner

Introduction

Epistemo-Critical Prologue

The Concept of the treatise – Knowledge and truth – Philosophical beauty – Division and dispersal in the concept – Idea as configuration – The word as idea – Ideas non-classificatory – Burdach's nominalism – Verism, syncretism, induction – Croce and the artistic genres – Origin – Monadology – Neglect and misinterpretation of baroque tragedy – 'Appreciation' – Baroque and expressionism – Pro domo

Trauerspiel and Tragedy

Baroque theory of the *Trauerspiel* – The insignificance of the influence of Aristotle – History as the content of the *Trauerspiel* – Theory of sovereignty – Byzantine sources – Herodian dramas – Indecisiveness – Tyrant as martyr, martyr as tyrant – Underestimation of the martyr-drama – Christian chronicle and *Trauerspiel* – Immanence of baroque drama – Play and reflection – Sovereign as creature – Honour – Destruction of the historical ethos – Setting – The courtier as saint and as intriguer – The didactic intention of the *Trauerspiel*.

Volkelt's 'Aesthetics of the Tragic' – Nietzsche's 'Birth of Tragedy' – The

tragic theory of German idealism – Tragedy and legend – Kingship and tragedy – ‘Tragedy’ old and new – Tragic death as a framework – Tragic, forensic and Platonic dialogue – Mourning and tragedy – *Sturm und Drang*, Classicism – *Haupt- und Staatsaktion*, puppet play – The intriguer as comic character – The concept of fate in the fate-drama – Natural and tragic guilt – The stage property – The witching hour and the spirit world

Doctrine of justification, *Ἀπάθεια*, melancholy – The melancholy of the prince – Melancholy of the body and of the soul – The doctrine of Saturn – Emblems: dog, sphere, stone – *Acedia* and unfaithfulness – Hamlet

Allegory and Trauerspiel

Symbol and allegory in classicism – Symbol and allegory in romanticism – Origin of modern allegory – Examples and illustrations – Antinomies of allegorical interpretation – The ruin – Allegorical soullessness – Allegorical fragmentation

The allegorical character – The allegorical interlude – Titles and maxims – Imagery – Aspects of a baroque theory of language – The Alexandrine – Fragmentation of language – Opera – Ritter on script

The corpse as emblem – The bodies of the gods and Christianity – Mourning and the origin of allegory – The terrors and the promises of Satan – The limit of pensiveness – ‘Ponderación Misteriosa’