Aaron (brother of Moses): as depicted in Schoenberg’s opera, 272–74. See also Schoenberg, Arnold
Abraham: (aborted) sacrifice of Isaac by, 59, 67n6, 90, 172n22
acheiropoiet[a] [icons made without hand], 197–98. See also icon(s); Veronica’s Veil
Achilles: SK likened to, 5
Adam, Adolph, 172n29
Adam and Eve, 125, 211, 223, 248, 254; choice of, 225–26
Adorno, Theodor, 19, 148n28; aesthetics of, 145; *Philosophy of Modern Music (Philosophie der neuen Musik)*, 144–45
aesthetics (esthetics), 52n24, 78, 131; of “A,” 19, 139; of Adorno, 145; of beauty, 197–98; defined, 177; of Don Juan, 140; vs. ethics, 153; etymology of, 177; of Hegel, 43–44, 278nn10–11; of icon, 21–22, 177, 179, 188–90; idealistic, 194; modern, 179; of music, 135; musical, 140; and poetic freedom, 282; and personhood, 282; and religion, 179–80; Romantic, 135–36, 146n4; situational, 213; and SK, 139, 177–90, 194; of Solger, 213; as supreme value, 179; theatrical, 18. See also Adorno, Theodor; beauty; Hegel, Georg Wilhelm Friedrich; Solger, Karl Wilhelm Ferdinand
Agacinski, Sylviane, 17
Alexander the Great, 34n42
Allen, Woody, 8, 25, 56; “My Philosophy,” 34n45
Alstrup, Mads: photo studio of, 221n7
analogia entis, 179, 184
Andersen, Hans Christian, 40, 42; and Bournonville, 171n17; *Only a Fiddler*, 46
Andersson, Roy: *En kärlekshistoria (A Swedish Love Story)*, 34n45
Angiolini, Gasparo: *Don Juan ou Le Festin de Pierre (Don Juan, or the Stone Guest’s Banquet)*, 156, 172n31
angst, 39
antihymn: Mozart’s *Don Giovanni* as, 276
Anna (biblical prophetess), 22, 183–85; faith of, 187, 189
Antigone, 225; modern versus Greek, 231–32. See also Sophocles
anxiety, 14, 55, 73, 75, 77, 80, 85–86, 115, 164, 231, 251, 256; ambiguous essence of, 94; ambivalence as, 240; created by SK, 61; as Don Juan’s energy, 141; and freedom, 61, 226, 254; and literary form, 251, 254–55; objectified, 235n4
apostles (of Christ): Thorvaldsen’s statues of, 6, 33n42
Aquinas: *Summa Theologica*, 258–59n27
Ariadne and Theseus: painting of, 24, 207–8, 208 figures 4 and 5
Aristophanes, 8, 44, 56, 245. See also burlesque
Aristotle, 74; *Poetics*, 27, 102, 109, 113n16, 254; *Rhetoric*, 254
Armitage, Thomas, 244
art(s). See cinema/film/moving pictures; icon(s); literature; mime(s); novella(s); novel(s); painting(s); poetry; satire; sculpture; troubadours; troubadour tradition
Ast, Friedrich: *Platon’s Leben und Schriften (Plato’s Life and Writings)*, 216–17
Auden, W. H., 39, 56, 177
Auerbach, Erich, 33n36
Augustine, 282; *Confessions*, 16, 19, 102, 143; *Expositions of the Psalms*, 135–36; on music, 135–36, 261; philosophy of time, 143; on theater, 102

Austin, J. L.: on performativity, 17, 117–18, 128–29n5

Baggesen, Jens, 8, 126

Bakhtin, Mikhail, 30, 44–45; theory of novel, 12

ballet, 4, 11, 18, 20–21, 40, 42, 45, 149–57, 159, 161–66, 168–70, 171n5, 172n23, 172n28, 172n31, 173n43; Don Juan and, 155–56. *See also* dance/dancing; ballet dancer(s); leap(s)

*ballet d'action* defined, 172n31

ballet dancer(s), 20, 163; and knight of infinity, 21, 162; male, 168, 173n43; professional, 169; SK/pseudonyms on, 149. *See also* dance/dancing; dancer(s)

ballroom (dancing), 21, 149, 158–59; beauty of, 166; seductive nature of, 166–68; SK and, 4, 149, 158, 166–70. *See also* dance/dancing; dancer(s)

ballroom dancer, 20, 150; gentleman as, 168–69. *See also* dance/dancing; dancer(s)

Balthasar, Hans Urs von, 3, 21, 185, 271; *Glory of the Lord (Herrlichkeit)*, 178–79

Balzac, Honoré de, 204, 221n8

Barbara, St. *See* Sixtus and Barbara

Barber, Samuel, 177

Barnett, Christopher B., 10, 21–22, 245, 251

Batitzky, Lora, 272, 275

Baudelaire, Charles, 11, 47

beauty, 65, 165; aesthetic(s) of, 197–98; of ballroom, 166; and ethics, 178; and/ vs. faith, 43, 73, 185, 187; inward, 287; leading to God, 187; of life, 77; loss of, 178–79; in Mishima’s *Temple of the Golden Pavilion*, 23; of Mozart, 271; rejection of, 185; vs. sublime, 85; worldly, 268. *See also* aesthetics

Beckmann, Friedrich, 52n21, 126, 164–65

Beethoven, Ludwig van, 13, 42; instrumental music of, 135

“Belle Isle” (Newfoundland folk song), 298n11

Benjamin, Walter, 26

Bentley, Eric: definition of theater, 105

Berdyaev, Nikolai, 3

Bergman, Ingmar: *Smultronstället* (*Wild Strawberries*), 34n45

Bergson, Henri, 64–65, 69n23

Berlin: Constantino Constantius’s trips to/sojourns in, 27, 52n21, 119–20, 125–26, 164; Hegel’s lectures in, 16, 278n10; SK’s trips to/sojourns in, xiv, 5–7, 12, 18, 43, 51n15, 151–52, 173n41, 220; theaters in, 18. *See also* Gendarmenmarkt; Strahlheim, Carl

Bernstein, Leonard, 13

Bible: existential relevance of, 267; German Protestant, 279n17; Lutheran, 272; SK’s trust in, 263, 276; Slavonic, 241

*Old Testament*: Exodus (41:21–31) 217; (20:4), 22; Job, 90; Ezekiel, 250

*New Testament*: Matthew (6) 53n45; (11:28) 6; (22:34–40) 284; Luke (2:36–38), 22, 183; (7:37–50) 22, 180; (7:47) 183; 1 Corinthians (13:12) 83n19; (13:13) 165; Revelation, 250

*See also* Aaron; Abraham; Anna; Christ/Jesus; Hebrew Bible; image(s); Job; Mary; Moses; New Testament; Scripture; woman who was a sinner

biblical scholarship: SK on, 267–68

Bildungsroman: as folkloristic, 89; *Practice in Christianity* as, 85–95. *See also* visualizing Bildungsroman

*billeddannelsesroman*. *See* visualizing Bildungsroman

*Billede* (image, picture), 22, 88, 93, 179–87, 203, 206, 214. *See also* image; painting

Blake, Catherine Wright Armitage (mother of William), 244

Blake, James (uncle of William), 244

Blake, John (father of William), 244
Blake, William: and Moravianism, Moravian Brethren, Moravian Church, 182, 239–40, 243–44, 254–56, 257n14; and SK, 28, 239–56, 256n2; subjectivity of, 249

works: America a Prophecy, 250; The Book of Los, 250; The Book of Thel, 250; Europe a Prophecy, 250; The [First] Book of Urizen, 250, 256n2; The Four Zoas, 250, 256n2; Jerusalem, 250; The Marriage of Heaven and Hell, 250, 258–59n27; Milton a Poem, 250; The Song of Los, 250; The Songs of Innocence and of Experience, 249–50; “A Vision of the Last Judgment,” 249–50; Visions of the Daughters of Albion, 250

Blanchot, Maurice, 220n6

Boesen, Emil, 6

Bogan, Nancy, 243

Borges, Jorge Luis, 11

Bouchard, Larry D.: Theater and Integrity, 114n23

Bournonville, August, 173n43; and Andersen, 171n17; as Balletdiger (ballet poet), 151, 153; as dancer, 155–56, 163, 172n25; on irony, 152; leap of, 20, 154; life of, 171n4; as Mephistopheles, 154; and SK, 4, 20–21, 152–53, 156–57, 168–69

ballets: Et Folkesagn (A Folktale), 171n5; Faust, 153–54, 172n25; La Sylphide (The Sylph), 153, 171n5, 171n16, 171n18; Napoli, or The Fisherman and His Bride (Napoli eller Fiskeren og hans Brud), 153, 171n5; Undine, 155

See also dance/dancing; demonic

Boven, Martijn, 4, 12, 17–18, 20, 24, 26

Brandes, Georg: Søren Kierkegaard: En Kritisk Fremstilling . . . , 39

Brecht, Bertolt: Verfremdungseffekt (alienation effect), 17, 112

Bremer, Frederikke, 42

Bruckner, Anton, 13

Buber, Martin, 289; I and Thou, 298–99n14

Buckland, Theresa, 168–69

Buddhists, 18

Bulwer-Lytton, Edward, 39

burlesque, 113n9, 125; and carnivalesque, 59; SK’s Aristophanic, 4. See also farce(s); Posse; vaudeville

Butades: myth of, 200

Byrd, Jonathan: songs inspired by SK and Bob Dylan, 299

Byron, Lord (George Gordon), 240; Don Juan (poem), 169

Calvin, John, 16

camera. See evil eye

camera obscura, 204

Carlyle, Thomas, 39

Cervantes, Miguel de, 8–9, 11, 56, 167; Don Quixote (novel), 9. See also Don Quixote

child, 125, 228–31, 233–34; fairytale as, 76; gaze of, 94; of love, 200; musical babbling of, 135; play of, 65; Prefaces and, 58; shown image of crucified Jesus, 33–34n42, 87–89, 90–91; sleeping, 179; soul of, 77. See also Christ/Jesus child

children, 27, 75, 80, 157, 229–30, 232–33, 252, 274, 283; imaginations of, 77; of Israel, 218; killing of, 230; and parents, 225; predilections of, 221nn12–13; of rape, 230; stories/tales for, 11, 40, 77; and theater, 42

choice(s), 157, 186, 255; of Adam and Eve, 225–26; of Antigone, 225; Bergson and, 64; of colors, 221n12; either/or, 269; in Either/Or, 45; ethics and, 201; and fate, 225; forced by Christ, 118; of forebears, 227; of individual, 231, 235n4; of oneself, 269; self-defining, 254; and Socrates, 245–46; wrongful, 226

Christ/Jesus, 79, 86, 90, 250; as abased one, 86; choice forced by, 118; contemporaneity with, 91; crucified, 15, 34; decision for or against, 49; feet anointed by woman, 183; God in paradoxical form of, 276; as Godman, 118; ideal form of, 184; image/picture of, 15, 34n42, 87–89, 93–95, 182, 279n16; imitation of, 182; as incognito, 118; look of, 219n1; mercy of, 184; modern individual
Christ/Jesus, continued
and, 14, 85, 92; as object of faith, 118; as offensive, 118; as redeemer/savior, 79, 86; resurrected, 198; and sinful woman, 184; suffering of, 87, 91, 182, 197; Thorvaldsen’s statue of, 6, 33n42, 41; veil bearing likeness of, 198. See also apostles (of Christ); Christ/Jesus child; God-man; Haidt, Johann Valentin; prototype; Veronica’s Veil
Christ/Jesus child, 217; presented in Temple, 183
Christendom, 95, 181; pseudo-Christian’s upbringing in, 15; SK against, 5, 25, 71
Christian(s): ideal picture of, 188; in New Testament sense, 25
Christian art, 94–95, 140; danger with, 182
Christianity, 182, 261, 266; of Anti-Climacus, 95; appeal of, 105; doctrines of, 79; Don Juan and, 140; Bob Dylan’s conversion to, 284; ethical claim of, 155; music excluded from, 19, 140, 145, 264; as mystery, 105; Pietist, 242; primal, 256; and rationalism, 245; regional forms of, 241; rigorousness of, 74; and sensuality, 134, 136, 140, 264, 269; SK’s association of religion with, 10; as soft, 82n6; and Socratic irony, 251; spiritual life of, 266; state-sponsored, 256
church(es), 7, 48, 263, 297; of Bohemia, 241; early, 198; of England, 243–44; established/national/state, 5, 71, 73, 151, 239, 241–43, 254, 298n7; false assurance/security of, 61, 73; Maronite, 233; Moravian, 240–43, 258n20; music of, 142; of Rome, 217; SK’s struggle with, 93; and theater, 7; Church of our Lady (Vor Frue Kirke), 5, 51n13, 74; SK’s discourses in, 6 cinema/film/moving pictures, 3; invention/development of, 25, 34–35n47; modernity of, 24 Clara Raphael (novel by Mathilde Fibiger): SK’s notes on, 40, 46, 51n10 comedy: in classic sense, 84n25 comic, the (category): and contradiction, 104, 118; and fairy tale, 14, 75; and infinite demand, 63; and mime, 60; SK’s use of, 84n25; style of, 161, 173n39 Commendatore (character in Don Giovanni), 19, 138–39, 141–42 communication, 48, 99; direct, 100, 267; doubly reflected, 8; effective, 73; ethical, 291; external, 100, 111, 117; of faith, 71; of God’s self, 273; indirect, 250, 268, 284; music as, 262; performative, 117, 128n5; of truth, 291. See also existence-communication; poet-communication communism, 6 Cordelia (victim of Johannes the Seducer), 22, 167, 189, 206–8; in mirror, 180–81 Corsair, The (Corsaren): SK and, 5, 74 cosmos: as theater, 16 crowd(s), 26, 61, 248, 285, 290–93; love of, 289. See also rabble crucifixion: horrors of, 87–89, 91 Cyril and Methodius, Sts., 241 daguerreotype, 26, 195, 199–200, 206, 221n8; and superstition/Satanism, 204; of Thorvaldsen, 204–5, 205 figure 3, 221n7 Damon, S. Floster, 250 dance/dancing, 3–4, 20; as art form, 149; comic/grotesque style of, 161; in Either/Or, 170n1; freedom of, 168; and infinity, 162; SK’s attitudes toward, 149–74; SK’s metaphors of, 157–66; as social practice, 149; theatrical, 170n3. See also ballet; ballroom (dancing); Bournonville, August; dancer(s); entrechat; Galeotti, Vincenzo; social dance/dancing; tightrope dancer(s); Vestris, Auguste dancer(s), 164–65, 170n3; Bournonville as, 155–56, 163, 172n25; Climacus’s self-comparison, 157–58; effort of, 159; in Either/Or, 170n1; Johannes the Seducer as, 167; as knight of infinity, 21; leap(ing) by, 21, 162; male, 150–51, 154, 168, 173nn43–44; panting of, 158–59; SK/pseudonyms
on, 149; SK’s ambivalence as/towards, 166, 169–70; tightrope, 160–62; twisted, 149; uniting music and dance, 172n31. See also ballet; ballroom (dancing); Bournonville, August; dance/dancing; entrechat; Galeotti, Vincenzo; social dance/dancing; tightrope dancer(s); Vestris, Auguste

Dante Alighieri, 11, 56
Da Ponte, Lorenzo, 139
Darwin, Charles, 282
David, Christian, 242
Davies, Keri, 243

Deleuze, Gilles, 17, 119
demonic, 39, 221n9; Bouronville and, 154–55; concealment, 284; Don Juan as, 20, 132–33, 136–40, 142; Faust as, 132; and image formation, 206; leap(s) as, 154–55; legion, 289; Mephistopheles as, 20; Mozart’s Don Giovanni as, 266; music as, 23, 140, 149, 194, 264, 266–67, 278n7; as sensuous, 132; SK’s concept of, 256n2

Derrida, Jacques, 220n4
Descartes, René, 47, 188
despair, 187, 292; anxiety and, 73, 115; of infinitude, 186; misrelation of, 186; torments of, 156
devil(s), 19; of Blake, 258n27; of Faustian faces, 282; soul sold to, 62
devil’s work, 288; music as, 140; pact of, 145; sensual erotic as, 19

Diez, Friedrich: Die Poesie der Troubadours (The Poetry of Troubadours), 297
Dinesen, Isak (pseud. for Karen Blixen, née Dinesen), 56

Diogenes Laertius: Lives of Eminent Philosophers, 46, 113nn15–16
Diogenes the Cynic, 123–24
Dionysius, 246–47

Dissanayake, Ellen: notion of homo aestheticus, 9–11

Don Giovanni (character of Mozart), 20, 23, 141–44, 199; aesthetic life of, 269; caricaturing mockery of, 139; as demonic, 23, 194; and desire, 266; vs. Don Juan, 145; idea of, 296; as music, 144, 194; and musical seduction, 268; natural genius of, 290; power in, 265; self-intoxication of, 144; as sensuous/sensuality, 19, 195; unpaintability of, 195. See also Don Juan; Mozart, Wolfgang Amadeus

Don Giovanni (opera). See Mozart, Wolfgang Amadeus

Don Juan, 11; and ballet, 155–56; and Christianity, 140; as demonic, 20, 132–33, 136–40, 142; vs. Don Giovanni, 145; musical immanence, 278n7; myth of, 132, 264; as seducer without strategy, 137; as sensuous, 132, 141; SK’s early study on, 40. See also Angiolini, Gasparo; Byron, Lord; Don Giovanni; Liszt, Franz; Molière; Molina, Tirso de

Donna Elvira (Mozart’s character), 24, 196, 199

Don Quixote (character of Cervantes): as homo litterarius, 11; SK compared to, 167–68. See also Cervantes, Miguel de

Dostoevsky, Fyodor, 11, 39; The Idiot, 12; Ivan Karamazov (character, quoted), 294
drama(s), 19, 25, 78, 104–5, 107, 109, 112, 139, 146n11, 225; “As” understanding of, 18, 137–40; existential, 5; family, 232; historical costume, 44; and music, 132–40, 145; noble, 42; vs. opera, 138; of Plato, 56; SK and, 4, 11, 40, 45, 131; SK’s life as, 5–7; SK’s notions of, 131; SK’s Postscript as (not), 99, 108, 112; written by deity, 16. See also Aristophanes; Brecht, Bertolt; farce(s); Goethe, Johann Wolfgang von; Holberg, Ludvig; mime(s); Molière; Posse; Scribe, Augustin Eugène; Shakespeare, William; Sophocles; Sophron; theater; vaudeville

Dreyer, Carl Theodor, 25, 177; Ordet (film), 34n45

Dylan, Bob (né Robert Zimmerman): and Buber, 289; Christian conversion of, 284; ethics of, 284, 291; evangelical song albums of, 284; Masked and Anonymous (film), 283; as master thief of love, 295; and SK compared, 28–30, 281–97
Dylan, Bob, continued
songs: “Abandoned Love,” 283, 285; “Ain't Talkin’,” 292; “All
Along the Watchtower,” 293; “All I Really Want to Do,” 288; “Ballad
Think Twice, It's Alright,” 286; “Floater [Too Much to Ask],” 287;
A-Gonna Fall,” 284; “High Water (For Charlie Patton),” 292; “In My
Time of Dyin’,” 284; “I Shall Be Free No. 10,” 288; “It Ain't Me,
Babe,” 286; “It's Alright Ma (I'm Only Bleeding),” 284, 289; “Just
Like Tom Thumb's Blues,” 288; “The Lonesome Ballad of Hattie
Carroll,” 289; “Lonesome Day Blues,” 293; “Love Minus Zero / No
Limit,” 287; “Love Sick,” 287; love songs, 286–88; “Man in the Long
Black Coat,” 283; “Masters of War,” 289; “Mixed-Up Confusion,” 284;
“Only a Pawn in Their Game,” 289; “Positively 4th Street,” 288; “Quinn
the Eskimo,” 292; “Rainy Day Women #12 & 35,” 290–91; “She's No
Good,” 287; “Standing in the Doorway,” 290; “To Ramona,” 282;
“Things Have Changed,” 290; “The Times They Are a-Changin’,” 29;
“When the Deal Goes Down,” 287; “Who Killed Davey Moore?,” 289;
“With God on Our Side” 285–86; “You Changed My Life,” 288

Ellis, Jack C., 25–26
Emerson, Ralph Waldo, 39
entrechat, 163–64
Erasmus, 74

esthetics. See aesthetics
ethics, 289; actuality and, 103; vs.
aesthetics, 153; vs. beauty, 178; and choice, 201; as critique of pictorial,
200–201; of Bob Dylan, 284,
291; and friendship, 288; of Judge
Williams, 200–201; of music, 296;
and romantic-erotic love, 286; and social justice, 284; vs. tribal instincts,
294
Evans, C. Stephen, 10, 185–86
Evans, Mary Anne. See Eliot, George
Eve. See Adam and Eve
existence-communication, 71,
268; music as, 277. See also
communication; poet-communication
evil: vs. aesthetic, 177; doers of, 270;
God triumphs over, 153; good and,
76, 152, 178; in humans, 293
evil eye: camera associated with, 205

fairy tale(s) (Märchen): Climacus and,
78; and comic, 14, 75; SK on, 77; SK's
authorship as, 14, 75; Tieck and, 76,
81. See also Undine
faith, 14, 74, 76, 83n13, 157, 178, 198,
243, 255; Abrahamic, 10; anguish
of, 61; of Anna and woman who
was a sinner, 187, 189; artistry and,
71; beauty and, 43, 185; Christian,
184, 233; communication of, 71;
demanded by incognito, 118; dialectic
of, 160; difficulties of, 80; flux of,
21, 160; God and, 78; icons of,
180; ideality and actuality of, 13;
ilusions about, 73; and inwardness,
245; intrinsic value of, 71; Jesus as
object of, 118; of Job, 122; leap of,
21, 150, 163; life of, 82, 187, 268;
of Moravians, 241–42; music and,
262–63; as risky, 75; of SK, 293;
stories about, 72–73. See also faith;
knight of faith
Faraday, Michael: Wheel of Life, 34n47

farce(s), 126–27; as paradigm of
subjectivity, 125; Fear and Trembling
as, 59; in Philosophical Fragments, 78; of Johann Nestroy, 40. See also burlesque; Posse
fascism, 6
Faust, 11; as demonic, 132; idea of, 132; pact of, 145; SK’s early study on, 40. See also Bournonville, August; Goethe, Johann Wolfgang von; Mann, Thomas
Fellini, Federico: La Strada, 14, 83n11
Ferrari, Reto: coinage of homo litterarius, 32n26
Ferreira, Jamie, 58
Fibiger, Mathilde. See Clara Raphael
film. See cinema/film/moving pictures
Fiskvik, Anne Margrete, 4, 20–21, 26
Flaubert, Gustave, 4, 20–21, 26
folk art, 210, 221–22nn12–13
folk literature, 11, 40. See also Bildungsroman
form, notion of, 146–147n11
freedom, 55, 57, 61, 120, 122–23, 186, 194, 223–24, 226–27, 254, 285; from body, 247; of dance, 168; poetic, 282
Freud, Sigmund, 64
Frost, Robert, 58
Gallini, Andrea, 160
Garff, Joakim, 4–5, 14–16, 20–21, 177, 242
Gautier, Théophile: Giselle, 172n23
Gendarmenmarkt (Berlin), xiv, 7, 18, 27. See also Strahlheim, Carl
Gil Parra, Diego: notion of homo litterarius, 10–11, 32n26
Gluck, Christoph Willibald, 173n18
God, 93, 157, 178, 183, 189, 225, 255, 263, 270, 275–76; absolute veiledness of, 179; beauty leading to, 187; and Being, 188; Christian, 82; and crucifixion, 91; and dance, 67; vs. evil, 153; face to face with, 268; and faith, 78, 122; human inferiority before, 80; human worshipping, 184; impersonated by Hegelian, 105; inarticulability, 271; the King, 80–81; knowledge of, 262, 275; love letter of, 267; love of, 232–34; Mary as mother of, 233; of metaphysics, 190; nature of, 272–73, 275; need to love, 284; of New Testament, 15; ordeal imposed by, 123; and pagan(s), 184; possession of, 94; and power, 79, 81; and self, 90, 108–9; self/selves before, 71, 74–75, 247; in servant form, 95; servant of, 31n12; SK’s reflections on, 71; son of, 233; as spectator, 17, 106–7; as unrepresentable, 272, 274; vantage of, 16; will of, 268; without incognito, 118; Word of, 262, 264, 266–67, 274, 277n7; world-historical perspective of, 104, 106
God-man: of Gospels, 79; and disciples, 81; paradox of, 105; performative structure of, 118. See also Christ/Jesus
Goethe, Johann Wolfgang von, 8, 41, 44, 56, 220n5: Clavigo, 196; color theory of, 210; Egmont, 43; Faust, 132, 226; Wilhelm Meister (Wilhelm Meister), 15, 47. See also Margaret; Marie Beaumarchais
golden age: of Danish painting, 51n15; of Denmark, 40–45; of theater, 42; oratory of, 243
Goldstein, Bluma, 272
Gouwens, David, 264, 278n12
Governance (i.e., providence), 93–94, 103, 185
Greek tragedy, 90
Green, Ronald M., 12, 24–30
Grundtvig, Nikolai Frederik Severin, 100, 242
Gschwandtner, Christina M., 188
Guadalquivir (river in Spain; spelled Guadalquibir by SK): SK compares himself to, 8–9
Guadiana (river in Spain), 9
guitar: playing of, 11, 40, 45; tuning of, 58–59
Guthrie, Woody, 282
Gyger, Elliot, 273
Gyllembourg(-Ehrensvärd, née Buntzen), Thomasine Christine: Tales of Everyday Life, 48; Two Ages (To Tidsaldre), 40, 44, 46, 48
Haidt, Johann Valentin: Christ Scourged (painting), 182
Hamann, Johann Georg, 8, 47, 251
Index

Hamilton, Andrew: *Sixteen Months in the Danish Isles*, 52n24

Hamilton, J. Taylor, 241

Hamlet (protagonist of Shakespeare), 51n12, 109, 110; passionate struggle of, 107; soliloquy of, 79, 114n17

hand organ music: as poetry on street corner, 52, 263

Hannay, Alastair, 60; *Kierkegaard and Philosophy*, 239

Hantelmann, Dorothea von, 212–13

Hartman, I. P. E., 172n29

Hauch, Carsten, 42

Hebrew Bible: Buber-Rosenzweig German translation of, 272. See also *Bible*

Hegel, Georg Wilhelm Friedrich, 6–7, 46, 48, 85, 100–103, 122, 124, 197, 255; “A” likened to, 267; “end of art” thesis of, 44; philosophy of spectacle, 110; theatricality of, 107; world-historical spectacle of, 106

*Works*: *Aesthetics* (*Vorlesungen über die Ästhetik*), 43–44, 221n12, 278nn10–11; *Lectures on the Philosophy of History* (*Vorlesungen über die Philosophie der Geschichte*), 16, 100, 110; *Philosophy of Mind* [or *Spirit*] (*Phänomenologie des Geistes*), 110; *Science of Logic* (*Wissenschaft der Logik*), 248. See also Berlin; *Kierkegaard, Søren Aabye*; theater

Hegelian(s), 255; as absent-minded professor, 104; as actor(-like), 103, 105, 111; audience of Climas, 79–80; as comical, 104; Danish, 100, 113n13; Heiberg as, 51n11, 73, 78, 100, 131; hypocrisy of, 16, 103–5; illusion(s) of, 105, 112; playing/impersonating God, 105; as spectator at playhouse, 102; as theatrical, 16–17, 104

Hegelianism: Climas’s opposition to, 16–17, 99–111; Danish, 108, 243, 255; as offensive, 111; right-wing or conservative, 73; as *Schattenspiel* (shadow play), 16, 99, 101; SK’s opposition to, 51

Hegelian system, 104–5, 108, 111

Heiberg, Johan Ludvig, 5, 40, 47, 52n26, 73–74; “Det astronomiske Aar” (“The Astronomical Year”), 129n8; free version of Molière’s *Don Juan*, 19, 136–37, 139; as Hegelian, 51n11, 73, 78, 100, 131; and musical comedies, 44; and Scribe’s *The First Love*, 46, 51n20, 113n13, 131; treated roughly by SK, 51n11

Heiberg, Johanne Luise (née Hanne Pätges), 46, 100, 110; in role of Juliet, 42; stagecraft of, 40–42

Heidegger, Martin, 49, 53n43, 56, 119, 143, 190

Heine, Heinrich, 8

Hertz, Henrik Heyman, 42

history: as play, 16. See also universal history

Høedt, Frederik Ludvig, 153

Hoerner, William George: invention of Daedalum, 35n47

Hoffmann, E. T. A. (Ernst Theodor Amadeus), 8, 19, 135

Holberg, Ludvig, 40–43

Holm, Isak Winkel, 219n2

Homer, 11, 249; *Iliad*, 133, 278n8; on music, 278n8, 295; Plato’s expulsion of, 251; Socrates’s complaints about, 253

*homo aestheticus*. See Dissanayake, Ellen

*homo litterarius*. See Don Quixote; Ferrari, Reto; Gil Parra, Diego

*homo religiosus*. See Eliade, Mircea

Hong, Howard V., 283

Horace: influence on SK, 40

Hostrup, J. C.: *The Neighbors* (*Gjenboerne*), 43

Hugh of St. Victor, 16, 21, 259n27

honor: as transitional existential phase, 9

Hus, Jan, 241

Husserl, Edmund, 143

hymns/hymnody, 277; gospel-related, 29; Lutheran, 261; Luther on, 263; Moravian, 257n14; SK on, 262–63, 267, 272, 276, 298n7. See also antihymn

Ibsen, Henrik, 8, 39, 52n26, 56, 114n23
icon(s), 216; aesthetics of, 21–22, 177, 179, 188–90; Anna as, 183; Christian, 187; of faith, 180, 183; Mynster and Martensen as, 5; Veronica’s Veil as, 197; youth and, 94. See also acheiropoietan; idol(s); Marion, Jean-Luc

idol(s), 22, 179–80, 182, 188–89; (representations of) God as, 118, 276; musical form as, 273; Socrates as, 66; Ten Commandments as, 272. See also icon(s); Marion, Jean-Luc

idolatry, 188–90, 274; Aaron’s, 272; defined, 187; inherent in law, 275; Qur’an against, 22

illusion(s): acoustical, 290; in church, 7; cultured ease in, 74; about faith, 73; Hegelian, 105, 112; optical, 25–26; of romantic love, 199–200; in/of theater, 7, 101–3

image(s), 16, 22–23, 40, 65, 67, 75, 89–94, 166; abstract, 186; vs. actual person, 204; aesthetic, 180; of Anna (from Bible), 185, 189; of Ariadne, 207; beautiful, 22, 194–98, 210, 213; biblical heroes as, 182; concept and, 85; concept/idea of, 179–80, 188; concrete, 193–94; of confession, 196; of Cordelia, 180–81, 206–7; creation of, 200; of dance/dancing, 149, 155, 157, 166, 170; danger of, 22, 189; and death, 203; of demonic, 155; dialectic of, 14; of Don Giovanni intoxicated, 144; discontinuous, 27; of eternal, 184; female, 206; finished and unfinished, 212; formation/forming, 89, 200, 206–8, 219; of height, 217; of holiness, 22; and idol, 188; of illusory thought, 101; and imagined, 212; imaginary, 92; inner and outer, 196; of Jesus, 34n42, 86–87, 94, 182, 279n16; living, 221n9; lure of, 187; of Madonna, 233; materialized, 203; mirror, 206–7, 211; of perfection, 90–91, 93; popular, 209; and reality, 181; Regine Olsen made into, 221n10; of sacred, 183; sensual, 273; of sinful woman (from Bible), 184–85, 189; of Socrates, 254; static/still, 26; theatrical, 103; theologically useful, 21–22; of tightrope dancer(s), 160, 162; of Veronica’s Veil, 197–98; of worship, 184; and word(s), 246, 272. See also Billede; visualizing Bildungsroman imagery: aesthetic, 22, 179, 189; SK’s use of, 71; with ethical purpose, 14 imitation, 94, 254; of Christ, 182; Christ’s representation transposed into, 93; of music, 136; vs. observation, 184. See also mimesis

Incendies. See Villeneuve, Denis

incognito, 126, 129n6; Christ as, 118; God without his, 118 individual: as actor, 17; as spectator, 17 infinite/infinity/infinitude: and eternal, 249; crossing over into, 160; dance as metaphor for, 162; demand, 63; despair of, 186; dissimilarity, 184; finite and, 186, 275; God, 272, 275; knight(s) of, 21, 162–63; and nature, 249; possibility, 59; spirit, 269; sweep of humanity, 282 inverse: concept of, 124, 129n10 inwardness, 103, 179, 194, 197, 284; faith and, 245; isolation of, 99; manifest in action and decision, 242; and outwardness, 204; of self, 111; of subjectivity, 108; and time, 203 irony, 48, 198; “A’s” use of, 198; Bouronville on, 152; cold, 79; concept of, 151; controlled, 213–15; roguish face of, 217; Romantic, 213, 215–16; SK’s use of, 151–52, 180, 193; Socratic, 48, 213–15, 251, 253; as transitional existential phase, 9; in visual art, 213–14; Zinzendorf’s avoidance of, 244 “I Saw the Light” (song by Hank Williams): as Bob Dylan’s “religion,” 283

Jean Paul (pseud. of Johann Paul Friedrich Richter), 8; humorous novels of, 47

Jesus. See Christ/Jesus

Jesus’s apostles. See apostles

Job (biblical figure): repetition in life of, 122–23

John the Baptist, 297
biblical scholarship, 267–68; British literature, 240; Christendom, 5, 25, 71; crowd, 26; dance and dancers, 20, 149–74, 149, 166, 169–70; demonic, 256n2; drama, 131–48; fairy tales, 77; Hegel/Hegelianism, 7, 44, 48, 51n11, 99–100, 102–3, 107–9, 248, 255, 278n10; Heiberg, 5, 40, 44, 46–47, 51n11, 73–74, 100, 110, 113n13, 131, 139, 146n1; hereditary sin, 223–27, 232–34; hymns/hymnody, 262–63, 267, 272, 276, 298n7; literature, 3–4, 9, 11–13, 16, 30, 39–50, 55, 89, 116, 240, 245; Martensen, 5–6, 31n12, 73–74, 78, 100; Moravianism, Moravian Brethren, Moravian Church, 28, 182, 239–40, 242–43, 254–56; music, 3–4, 11, 18, 23, 28–29, 39, 45, 131–45, 149, 156, 261–77, 278n7–8, 281, 296–97; Mynster, 5, 46, 82n6, 151, 153; opera, 11–12, 25, 45, 131–45, 278n7, 226; painting, 23, 45, 200, 206, 213; poetry, 45, 67, 71; present age, 12, 44, 48, 178; “rabble barbarianism,” 26; Romantics, 19, 76, 245; Socrates, 28, 239–40, 244–46, 251, 254–56; theater, 4–5, 16, 18, 20, 26, 41–45, 116, 131–32, 138; visual culture, 22–23, 193–222. See also Byrd, Jonathan; Corsair, The; drama(s); stages of existence

Kierkegaard’s journals, notes, and papers, 4, 8, 76, 263; “Begrepet Angest” (Concept of Anxiety; notes of 1844), 155; and biblical scholarship, 267–68; and Clara Raphael (note for review), 40; dialogue between Socrates and Hegel in, 46; on Don Juan (note), 40; encounter with Corsair, 46; on Faust (note), 40; Faustian letters (so-called), 52n34; on German translation of Antigone (notes), 43; Gilleleje Journal (so-called), 52n34; on Goethe’s Egmont (note), 43; and “great earthquake,” 51n12; on Hegel’s Aesthetics (notes), 43; on Holberg comedy (note), 43; on nature of color (notes), 41; on preaching (entry of 1845), 86; primitive drawing/caricatures in, 45; on Scribe’s plays (notes), 42–43; on troubadours (notes), 40; on Wandering Jew (notes), 40

Entries in PAP: (III B 56:2) 168; (IV A 213) 200; (IV A 222) 278n8, 296; (V B 58) 155; (V B 115:2); (VI B 123) 26; (VI B 195:373) 26; (VIII B 12) 292; (VIII B 73:133) 158; (VIII B 73:134–36) 159; (X VI B 171) 74, 77; (XI B 53) 74; (XI B 82) 31n12; (XI B 89, p. 141) 31n12

Entries in SKS: (AA:1–12) 52n34; (BB:2) 297; (BB:6) 76; (BB:37) 40, 77, 80; (CC:12–24) 52n34; (DD:69) 278n7; (DD:164) 297; (DD:208) 4, 46, 108; (EE:25) 232; (EE:93) 107; (FF:137) 168; (JJ:104) 154; (JJ:212) 283; (JJ:305) 75; (JJ:407) 86; (Notesbog 6:24) 281; (Notesbog 8:41) 270; (Notesbog 10:2-4) 43; (NB2:57) 294; (NB3:28) 26; (NB2:119) 74; (NB2:160) 74; (NB6:4) 103; (NB7 and 7d) 26; (NB8:20) 34n42; (NB8:43) 287; (NB11:123) 9; (NB12:92) 234; (NB12:103) 11; (NB12:24) 243; (NB12:178) 74; (NB13:88) 187; (NB15:46) 185; (NB16:18) 101; (NB17:23) 74; (NB18:99) 74; (NB20:78) 182; (NB20:160) 263; (NB20:172) 7; (NB21:119) 7; (NB21:123) 184; (NB21:132) 187; (NB22:63) 40; (NB22:161) 111; (NB22:164) 4; (NB23:88) 7, 112; (NB23:109) 103; (NB23:156) 102; (NB25:7) 103; (NB26:21) 74; (NB26:38) 74; (NB26:80) 74; (NB32) 40; (NB33:42) 283; (NB42) 103; (Notesbog 6:24) 281; (Notesbog 8:41) 270; (Papir 77) 76; (Papir 175) 263; (Papir 305:1–5) 51n12; (Papir 315:1–3) 46; (Papir 323:1) 74; (Papir 344:3) 41; (Papir 347) 46; (Papir 368:10) 291; (Papir 391) 46; (Papir 452) 297; (Papir 490) 268
Kierkegaard’s letters: from Frederikke Bremer (Brev 308–9), 42; to Frederikke Bremer (Brev 310), 42

KIERKEGAARD’S PSEUDONYMS, 208, 210; connection to SK, 278n5; literary and artistic concerns of, 3; not speaking for SK, 193; SK distancing himself from, 8–9

SPECIFIC PSEUDONYMS: as fictitious characters, 203
“A,” 20, 23–24, 47, 131–45, 155–56, 193–96, 198–201, 203–4, 206, 210, 217, 225, 248; address to Symparanekromeni (Fellowship of the Dead), 203–4; aesthetic(s) of, 19, 139, 273–76, 296; blamed by “B,” 204; as child of absolute monarchy, 138; on Don Giovanni cf. Schoenberg’s Moses and Aaron, 29, 271–73, 276–77; drama understood by, 18, 137–40; as dreamy poetic type, 43; vs. early Romantics, 135; Hegelian manner of, 264, 267; humming, 297; and irony, 198; and jokes, 19; likened to painting, 199; likened to SK, 138, 203; as mimetic mirror, 219; on music, 261–77; musical aesthetic/understanding, 142, 262–63, 268; on music and language, 18, 134, 140; as nonentity, 30; on opera, 137–45, 146n3, 147n12, 268–77; on painting, 198; psychological profile of, 217; sensuality/sensuousness of, 29, 199, 268; on theater, 132–40, 145

Anti-Climacus, 6, 15–16, 21, 33n42, 68n11, 72–73, 86–87, 90–91, 93–95, 118; on Christendom, 181; Christianity of, 95, 181–82, 186–87, 208–10; on painting, 209
“B,” 193, 200, 205, 248; blaming “A,” 204

Climacus. See Johannes Climacus

Constantin Constantius, 6–7, 17–18, 40, 68n11, 75, 116, 121–28, 163–64, 210; Berlin trips/sojourns of, 27, 52n21, 119–20, 125–26, 164; on farce, 78; on theater, 164–65

Frater Taciturnus, 292; theory of psychological experiment, 118, 129n7

Inter et Inter, 23

Johannes Climacus (a.k.a. J.C.), 58, 61–63, 88, 99–112, 118, 173n40, 212, 243, 248, 255; anti-Hegelianism of, 16–17, 99–100, 102, 108–10, 111; as antitheatrical, 17, 100; as crank, 80; as dialectical poet, 14, 77; and existence-communication, 268; on Hamlet, 114n17; Hegelian audience of, 79–80; king and maiden story of, 77–82; as logician-humorist, 71–72; as onstage masked actor, 110; private theater of, 106; self-comparison to dancer, 157–58; as shallow, 111; as souffleur (prompter); as storyteller, 14, 77–78, 80; subjective thinker of, 105; on theater, 16–17, 99–112; as witty, 47

Johannes de Silentio, 21, 27, 58, 67n6, 68n11, 118, 153, 157–60, 162–63, 170; as freelancer, 57; as tightrope dancer, 160

Johannes the Seducer, 22–23, 30, 166–67, 180–82, 186, 189, 194–95, 199, 206–8; as dancer, 167; as metaphor, 206; likened to painter, 208; likened to painting, 199; as mimetic mirror, 219; mirror of, 207; as sensuous, 199; as shadow, 206

Judge William (Assessor Vilhelm), 24, 26, 30, 49, 195, 200–204, 224–25, 269–71, 281; on the ethical, 203; ethical life of, 269; ethics of, 200–201; on painting, 200; reading and going beyond “A’s” work, 248; seriousness urged by, 48

Nicolaus Notabene, 58

Procul, 116

Victor Eremita, 68n11, 193–94, 196

Vigilius Haufniensis, 25, 27, 68n11, 90, 118, 172n28, 223, 226, 245, 248, 251, 254; seriousness urged by, 48
KIERKEGAARD’S WRITINGS/AUTHORSHIP/OEUVRE: as appeal to posterity and beyond, 53n44; on *Billedes* (image, picture), 179; and Christian existence, 263; as Christo-Socratic theater, 75; as explorations of our alienating tendencies, 234; as fairy tale, 14, 75; as funhouse, 14, 75; on hereditary sin, 227; as joke, 13, 18; as kaleidoscope, 7, 11–12, 39, 50; as literature, 240, 256; as magic theater, 14, 75; as marionette theater, 14, 75; as monstrous, 47; and Napoleon complex, 66; as novels, 4; poetic nature of, 177; cf. poetry and mythology, 240; as polyphonous, 71; as prolix, 6, 31n12; Socrates in, 214, 245; as theater of ideas, 4, 12, 17–18, 115, 117, 127; as vain attempt to assuage guilt, 65–66

POLEMICAL ARTICLES AND PAMPHLETS: against Christendom (1854–55) (*MLW*), 25, 71; articles of 1855 in *Fedrelandet*, 180; early, 71; “Public Confession” (1842; included in *Cor.*), 289; “My Task,” 69n24; “Short and Sharp” (or “Brief and to the Point”), 53n40

PUBLISHED WRITINGS—PSEUDONYMOUS: cf. Blake’s poetry and mythology, 240; as literature, 239–40; SK’s relationship to, 251, 282; theatrical form of, 4

*Concept of Anxiety, The* (*CA*), 20, 25, 27, 61, 90, 94, 154, 219n1, 223, 225–26, 239, 245, 248, 251, 254, 256n2, 283; resemblance to academic treatise, 46


*Crisis and a Crisis in the Life of an Actress, The* (*CCLA*), 40–41; addressing categories of performativity, 128n4

*Either/Or* (*EO*), xiv, 16, 20–21, 23, 39, 44, 46–47, 49, 51n15, 58, 76, 151, 223, 239, 278n10; as *Bildungsroman*, 4, 47; choice offered by, 45; contemporary/early reviews of, 45, 50n1; dance and dancers in, 170n1; as “monster”/“monstrous,” 5, 47

PARTS:

part (volume) I: 193–200, 217, 268–70, 296–97; addressing categories of performativity, 128n4. SECTIONS:


*Fear and Trembling* (*FT*), iv, 20–21, 27, 47, 57, 90, 151, 153–54, 157–60, 163, 166, 170, 172n22, 239; as attunement, 59; as dialectical lyric, 59; as farce and joke, 59; as horror-show spectacle, 67n6
Philosophical Fragments (or Philosophical Crumbs) (PF), 14, 20, 59, 77–82, 84n23, 88, 95n5, 99, 157, 248; concision of, 53n41; farce in, 78; as ridiculous pamphlet, 78; theatrical structure of, 47

“Phister as Captain Scipio” (“PCS”), 40–41, 46; and performativity, 116–17, 128n4

Practice in Christianity (PC), 6, 20, 33–34n42, 44, 72, 118, 181–82, 209; as Bildungsroman, 4, 14–16, 21, 85–95; “Christian Development” (category, section title), 86, 91; third section of, 86, 90–91

Prefaces (P), 47, 58–58, 61; likened to Socrates, 61; likened to talking with child, 58; as wisecrack, 59

Repetition (R), xiv, 6–7, 17, 27, 47, 75, 78, 90, 113n9, 115–23, 151, 163–66, 173n40, 210–11, 239; as theater, 4, 17–18, 123–28; performativity in, 12, 17, 115–23, 127, 128n3–5; subtitle of, 123; on theater, 227; young man in, 90, 92, 120–23, 173n40, 224

Sickness unto Death, The (SUD), 71–74, 90, 186–88, 239, 258n27, 292–93; as spoof, 48


Published Writings—Signed:

upbuilding discourses (general) of, 90
Christian Discourses (CD), 24, 73, 80–81, 284, 291; “Watch Your Step When You Go to the house of the Lord,” 51n13


Eighteen Upbuilding Discourses (EUD), 183, 203

For Self-Examination (FSE), 267, 293

From the Papers of One Still Living (review of Andersen’s Only a Fiddler) (in EPW), 40, 46, 180

Judge for Yourself! (JFY), 292

Lily of the Field and the Bird of the Air, The (1849; in WA), 52n29, 53n41, 286

Point of View, The (PV), 4, 26, 41, 49, 73–75, 77–78, 85, 289, 291, 293; as essay, 68n20

Three Discourses at the Communion on Fridays (in WA), 6; “The Woman Who Was a Sinner,” 183–84

Three Discourses on Imagined Occasions: “At a Graveside,” 48

Two Ages: A Literary Review (review of Gyllembourg’s Two Ages) (TA), 12, 44, 46, 48, 74, 178, 284

Two Discourses at the Communion on Fridays (in WA), 4; “Love Will Hide a Multitude of Sins” (1843 discourse), 183

Upbuilding Discourse, An (in WA), 184

Upbuilding Discourses in Various Spirits (UDVS), 13, 53n45, 151, 292; “What We Learn from the Lilies of the Field and from the Birds of the Air,” 53n45


Unpublished Writings: “Book on Adler” (BA), 15, 21; “The Conflict between the Old and New Soap-Cellar” (in ), 45–47, 108; essay on how to tell stories to children, 40; sketches (by Constantin Constantius) responding to Heiberg’s “Det astronomiske Aar,” 129n8; Writing Sampler, 47

King Cophetua and beggar maid (medieval English tale), 79–80

Kirmmse, Bruce, 171n7, 242–43

kitsch, 18, 125, 127

Kjældgaard, Lasse Horne, 219n2

knight of faith, 157; dancing metaphors of, 160–63
Købke, Christian, 51n15
Königstädter Theater (Berlin), 18, 52n21, 126, 164, 173n41
Kramer, Nathaniel, 150, 152, 154, 172n28
Kraut, Richard, 251–52
Kruse, Laurids, 270

Langer, Suzanne: “philosophy in a new key,” 47
La Strada. See Fellini, Federico
leap(s): ballet, 10, 149, 162–63; Bourvonville’s, 20, 154; dancer’s, 21, 162; as demonic/diabolical, 154–55; disorderly, 164; of faith, 21, 150, 163; of Mephistopheles, 154; as metaphor, 165; SK intrigued by, 154; trampoline, 160; into unknown, 254
Lessing, Gotthold Ephraim, 198, 219n2;
Laocoon (Laokoon), 24, 29, 44, 196–97
“Let Me Rest on a Peaceful Mountain” (song by Ralph Stanley): as Bob Dylan’s “religion,” 283
leveling, 73
Linnet, Ragni, 4, 11, 14, 18, 23–24, 26, 29, 51n15
literary genius, 67n4
literature, 3, 22, 28, 150; edifying, 49, 53n43; erotics of, 253; evolutionary history of, 56; Greek, 250; as mirror to its time, 50; Plato’s attitude toward, 254; SK and, 3–4, 9, 11–13, 16, 30, 39–50, 55, 89, 116, 240, 245; SK’s production of, 6–7, 66, 239, 256; upbuilding, 187. See also Kierkegaard’s writings/authorship/oeuvre; poetry
Liszt, Franz: Réminiscences de [Mozart’s] Don Juan (piano fantasy), 147n14
lithograph(s), 211. See also Piloty, Ferdinand
Løgstrup, K. E., 19; Skabelse og Tilintetgørelse (Creation and Annihilation), 143
Lorentzen, Jamie A., 28–29
love, 24, 66–67, 73, 82, 94, 120, 166–67, 173n40, 178, 196, 208, 225–26, 228, 268; art as child of, 200; Christ (“the prototype”) as, 88; Christian, 74, 234; of Church, 298n7; of crowd, 289; Bob Dylan and, 295; divine, 78, 234, 279n16, 281; of enemy, 295; erotic/sensual/romantic, 79–81, 199–202, 206, 265–66, 275, 281, 285–89, 294, 296; ethics and, 286; of God, 232–34; idealization of, 167; illusions of, 199–200; and La Sylphide, 171n18; as lenient interpreter, 65; lost, 21, 165, 298n11; marital, 201–2; maternal, 233–34; metaphors of, 165; of Narcissus, 182; of neighbor (neighbor-love), 28, 30, 281, 284–89, 294–95; as primary force, 232; of self (self-love), 281, 284, 286, 293, 295; soul in, 62; spiritual, 266; unconditional, 234; unrequited, 164, 195
love commandment(s), 284, 286, 289. See also love
love letter: God’s word likened to, 267. See also love
Løvenskiold, Herman Severin, 171n18
love songs. See Dylan, Bob
Lowrie, Walter, 53n42
Lundbye, Johan Thomas, 51n15; Søbyvang, 209 figure 6
Luther, Martin, 179, 241, 242, 262–63, 277n2; on hymns, 263; musical ambivalence of, 261
Madonna: traditional portrait of, 233; painting of, 217. See also Mary; Raphael
Madvig, Johan Nikolai (Nicolai), 46
Mahler, Gustav, 13
Malantschuk, Gregor, 224
Malartschuk, Gregor, 224
Malraux, André, 41
Mann, Thomas, 148n28; Doctor Faustus (Doktor Faustus), 39, 145
Märchen. See fairy tale
Marey, Étienne-Jules: invention of fusil photographique, 34n47
Margaret (Goethe’s character), 24, 196, 199
Marie Beaumarchais (Goethe’s character), 24, 196, 199
Marin, Gordon, 61
Marion, Jean-Luc: God without Being (Dieu sans l’être), 188; icon/idol distinction, 22, 180, 189
marionettes, 160; SK’s pseudonyms compared to, 75
marionette theater: SK’s writings as, 14, 75
Maritain, Jacques, 3
Martensen, Hans Lassen, 5–6, 31n12, 73–74, 78, 100
Marx, Karl, 6
Mary (mother of Jesus): descending from heavenly skies, 217; devotion to, 233–34; iconic portrait of, 234; as mother of God, 233. See also Madonna
Melberg, Arne, 129n10
Mendelssohn, Felix: music to Antigone production, 43
Mephistopheles, 172n28; Bournonville as, 154; as demonic, 20; leap of, 154
metaphor(s): of bodily movements, hardships, and frustrations, 163–64; dancing leap(s) as, 165; for going in circles, 164; for infinity, 162; of knight of faith, 160–63; of knight of infinity, 21; of love and loss, 165–66; shadow as, 203; of unrepeatable, 164–65
metaphysics: god of, 190; idolatry of, 188; of personhood, 283; of presence, 210
metatheater, 114n23
Methodius. See Cyril and Methodius, Sts.
Miles, Thomas, 40
mime(s), 114n19; ancient, 108; engagement of comic, 60
mimesis, 93, 198, 203. See also imitation
mirror, 83n19; Cordelia eyed in, 180–81; image-forming view of, 206–7; Johannes the Seducer as, 219; literature as, 50; Owlglass’s Owl and, 219; shadow compared to, 203
Molière: Don Juan, 19, 132–33, 136–40, 142, 172n31, 270
Molina, Tirso de: author of first known Don Juan play, 142
Møller, Paul Martin, 47
Mooney, Edward F., 3–4, 7–8, 11, 13, 18–19, 21
Morgenstern, Karl, 15
Moses: in Schoenberg’s opera, 272–76
Moses and Aaron (Moses und Aron; opera of Schoenberg), 28, 261, 275; compared with “A’s” critique of Don Giovanni, 29, 271–73, 276–77. See also Moses
Mouawad, Wajdi: Incendies (Scorched; drama), 25, 223
Mozart, Wolfgang Amadeus, 4, 13, 44, 135; beauty of, 271; as comprehensible/incomprehensible, 297; and examined life, 271; Don Giovanni (a.k.a. Don Juan), 19, 29, 68n20, 131–33, 136, 138–45, 177, 226, 262, 264–73, 296; gaiety of, 272; The Magic Flute, 266; The Marriage of Figaro, 265; sensuous and aural beauty of, 271. See also antihymn; Commendatore; Don Giovanni; Donna Elvira; Liszt, Franz; sensuality/sensuousness
Muhammad (Muslim prophet), 22
Murray, Penelope: Plato on Poetry, 253
music, 3, 11, 13, 52n28, 131, 146n11, 171n18, 177, 233, 278n7–8, 281; “A” on, 19, 29, 132–45, 147n14, 156, 261–77; and biblical truth, 276; as Christian, 145, 277; as communication, 262, 277; and dance, 150, 172–73n31, 190, 261; as demonic, 23, 140, 149, 194, 264, 266–67, 278n7; as devil’s work, 140; and drama, 132–40, 145; as erotic power, 273; ethics of, 296; excluded from Christianity, 19, 140, 145, 264; and faith, 262–63; of flute, 167; as idol, 273; imitation of, 136; as knowledge, 145; and language/words, 18–19, 132–36, 140, 264, 273, 275–76; in performance, 265; power to affect human emotions, 277; and religion, 261; Romantics on, 135; sacred and profane, 295; as sensuality/sensuousness, 18–19,
Nitsch, P. F. A.: *Neues mythologisches Wörterbuch* (New Mythological Dictionary), 207

Novalis, 8
	novel(s), 15, 22–23, 39–40, 46–47, 57, 93, 145, 221; generic flexibility of, 45; polyphonic potentialities of, 12; and SK’s literary production, 56, 89; SK’s literary use of, 25, 226; SK’s pseudonymous writings as, 4; women’s, 44. *See also* Bakhtin, Mikhail; Bildungsroman; visualizing Bildungsroman

novella(s), 61, 76; *Either/Or* likened to, 56

Noverre, Jean-Georges, 172n31

Nürenbach, Martin (tightrope dancer), 162

Nürnberg print(s) (*Neuruppiner Bilderbogen* or *Nürnberg*), 18, 24, 125–26, 129n11, 210–11, 212 figure 7

Oedipus, 225

Oehlenschläger (*Oehlenslæger, Oehlenschlæger*), Adam, 42

Offenbach, Jacques, 52n28

Old Testament. *See* Bible

Olsen, Regine, 5, 151, 167, 298n13; made into image, 221n10

opera(s), 3, 18–19, 226, 262, 265–66; “A” on, 137–45, 146n3, 147n12, 268–77; bourgeois, 138; vs. drama, 138; SK’s engagement in/experience of, 11, 45; SK’s ideas on, 12, 131–45, 278n7; SK’s literary employment of, 25, 226. *See also* Moses and Aaron; Mozart, Wolfgang Amadeus; musical theater; music drama; Schoenberg, Arnold

Origen, 249, 259n27; *On First Principles*, 247

Ortega y Gasset, José, 56

Overskou, Thomas, 42

Owlglass (*Eulenspiegel, Ugelspegel, Uglsplil*), 218–19, 218 figure 10

painting(s), 21, 24, 181, 207, 210–12, 219–20n3; academic, 199, 208–9; and “A,” 198, 199; aesthete as, 195; Anti-Climacus on, 209; of Ariadne and Theseus, 24, 207–8, 208 figures 4 and
painting(s), continued
5; assigned to sphere of Resurrection, 198; born from love, 200; of Christ, 94, 182; Danish, 51n15; idealistic, 23, 193; irony in, 213; Johannes the Seducer as, 199; Judge William on, 200; of Madonna, 217; mimetic, 195; sentimental, 125; SK's literary use of, 206; SK and, 23, 45, 200, 213; transition from sculpture to, 29. See also Haidt, Johann Valentin; Lundbye, Johan Thomas; Raphael; Rothko, Mark

Pascal, Blaise, 6

Pattison, George, 3–4, 7, 11–14, 21, 26, 71–72, 131, 139, 178–79, 181, 279n16

performativity, 12, 17, 115–19, 121, 127, 128n3–5, 209, 213, 128n4. See also repetition

Petersen, Nils Holger, 12, 18–19, 29

philosophical theater: Repetition as, 123–28. See also drama(s); theater

Phister, J. L.: as Captain Scipio, 40–41, 46, 116–17

photograph(s), 26, 204; life-death relationship in, 205

photography, 204; development of, 26, 34n47, 199; as life/death boundary, 221n9. See also Alstrup, Mads; Weninger, Joseph

Pickett, Howard, 4, 7, 14, 16–17, 20, 26

Piloty, Ferdinand: lithograph of Romeo and Juliet's Farewell Kiss, 24, 201, 202 figure 2; 220

Plateau, Joseph: invention of Phenakistoscope, 34n47

Plato, 7–8, 46–47, 49, 56–58, 79, 121, 215–16, 245, 249, 255; cave allegory of, 101, 247; Crito, 253; dialogues of, 114n19, 251–53; expulsion of poets by, 57, 250–51; Ion, 253–54; on literature, 254; Phaedo, 246, 253; Phaedrus, 247; Republic, 101, 206, 247, 252–54; Seventh Letter of, 246, 249–50, 252; Socrates of, 55; Symposium, 56, 247. See also Murray, Penelope; Rijksbaron Albert; Socrates

Pliny, 220n4; Natural History, 200

poet-communication, 282

poetry, 47, 61, 67n7, 135, 168, 201, 250; Danish, 40; dialectical/dialogical, 72, 78, 80; as highest of all arts, 29; Lessing on, 196; and motion, 24, 96; not by SK, 45; and philosophy, 57–58; Plato on, 254; SK's appreciation of, 45; of SK's writing, 67, 71; Tieck on, 76. See also Diez, Friedrich; hand organ music; Murray, Penelope; troubadours; troubadour tradition

Poole, Roger, 6

Posse (farce, burlesque), 18, 113n9, 125, 127. See also burlesque; farce(s); vaudeville

postmodernists, 8

present age: aesthetic as ground of, 49; art and, 178; Christendom in, 178; reflection embraced by, 178; and single form / great idea, 44; SK's experience of, 48; and SK's writings, 12

Prince Myshkin (character of Dostoevsky), 12

prompter. See souffleur

prototype (forbillede): Anna (biblical) as, 184; (implicitly) Jesus as, 87–88, 93–94; of marriage, 203; of sinning, 225

providence. See Governance

Pygmalion theme, 198

Qur’ān: (13:13), 22; (31:13), 22; against shirk (idolatry), 22

rabble, 26, 289. See also crowd(s)

Rahbek, Knud Lyne, 132

Raphael: The Entombment (1847 copy), 211, 212 figure 7; Sistine Madonna, 24, 216–17, 216 figure 9

Regine. See Olsen, Regine

religion: distinguished from art, 9

Renan, Ernest, 39

Rennie, Bryan, 32n23

repetition, 17–18; as category of performativity, 119–23; experience of, 27; subjectivity as, 18, 119, 123

Reynaud, Charles Émile: invention of Praxinoscope, 35n47
Richter, Johann Paul Friedrich. See Jean Paul
Rijksbaron Albert: Plato, “Ion,” or: On the “Iliad”, 254
Rilke, Rainer Maria, 8, 56
Rimbaud, Arthur, 281, 297n2; SK compared to, 6
Rix, Robert, 257n14
Robinson, Crabb: essay on Blake, 240
Robinson, Marcia C., 13–14
Rocca, Ettore, 19, 140–41
Roget, Peter Mark, 25
Romanticism, 39–40, 215; English, 240; European, 240. See also irony; Romantics
Romantics, 219–20n3; “A” on, 135; German, 8, 245; on music, 135; SK on, 19, 76; valorization of art/aesthetics, 10, 43, 179. See also irony; Romanticism
Romeo (character of Shakespeare): and Bob Dylan, 287; and Juliet, 24, 201–2, 220n5, 287. See also Piloty, Ferdinand
Rothko, Mark: paintings of, 177
Rougemont, Denis de, 6
Rovira, James, 28
Royal Danish Theater (Copenhagen), 41–43, 74, 106, 109, 116, 131, 151, 172n24, 177
Rudelbach, A. G., 243
Rumble, Vanessa, 223–24
Sartre, Jean-Paul, 56, 227
satire, 244; SK’s use of, 13, 47–48, 108, 146n4
Schattenspiel. See Hegelianism; shadow(s); shadow play
Schiller, Friedrich: ethical stage equated with, 248
Schlegel, Friedrich, 8
Schleiermacher, Friedrich, 242
Schneitzhoeffer, Jean-Madeleine, 171n18
Schoenberg, Arnold, 148n28; SK and, 28; twelve-tone system of, 145. See also Moses and Aaron
Schubert, Franz, 13
Schuchard, Marsha Keith, 243
Scott, Nathan A., Jr., 3
Scribe, Augustin Eugène, 43, 51n20, 105, 154, 172n23; The First Love, 40–41, 46, 113n13, 131, 226; Fra Diavolo, 42. See also Heiberg, Johan Ludvig
Scripture, 241, 247, 259n27, 289; four levels of, 259n33. See also Bible; New Testament
sculpture: transition to painting from, 29. See also Thorvaldsen, Bertel
Second World War, 7
self-love. See love
sensuality/sensuous(ness): and spirit/spirituality, 139, 269, 274; of “A,” 29, 199, 268; as abstract idea, 133; as anxiety-producing riddle, 226; and Christianity, 134, 136, 140, 147, 264, 269; demonic (qualified) as, 132; of Don Giovanni/Don Juan (character), 19, 132, 141, 195; and erotic, 264, 268–70; excluded by Christianity, 140; idea of, 137; of Johannes the Seducer, 199; and Mozart’s Don Giovanni, 265, 269–70; music as (medium of), 18–19, 29, 131, 134, 140–42, 144, 261–67, 269, 273, 275; negation of, 146n6; in Schoenberg’s Moses and Aaron, 272, 275; as sinful, 132
sensuous desire, 267, 269–71, 276
shadow(s): boxing, 165; and camera obscura, 204; and daguerreotypes, 204; in death, 203; Johannes the Seducer as, 206; as metaphor, 203; and mirror, 203; in picture, 182; in Plato’s cave allegory, 247; and puppets in Schattenspiel, 101–2; in sounds, 285; subject as, 111
shadow play (Schattenspiel Hegelian), 16–17, 99, 100; of world history, 103
Shakespeare, William, 8, 41, 44, 80, 107, 240; comedies of, 79; Hamlet (tragedy), 109, 110. See also Hamlet; Juliet; Piloty, Ferdinand; Romeo
Shchyttsova, Tatiana, 30
Shelley, Percy Bysshe, 240
sinful woman. See woman who was a sinner
Sixtus and Barbara, Sts., 217
social dance/dancing, 170n3, 174n45
Socrates, 7, 46, 56, 58, 61, 66, 216, 239–40, 244–47, 251–56, 293;
conflicting portraits of, 245; as critic and reformer, 256; existential heroism of, 55; and Homer, 253; idolized, 79; and irony, 214; as less than serious, 69n26; as ordinary man, 79; Prefaces compared to, 61; SK as, 55–57, 63–64, 66n24; SK on, 28, 239–40, 244–46, 251, 254–56; in SK’s literary works, 214. See also irony; Plato; Zinzendorf, Nikolaus Ludwig; as sophist, 68n18; on truth, 79
Socratic irony. See irony
sola scriptura, 29, 262–63, 267, 274
Söhl, Karl Wilhelm Ferdinand: Nachgelassene Schriften und Briefwechsel (Posthuminous Writings and Correspondence), 213; Vorlesungen über Aesthetik (Lectures on Aesthetics), 213
Sophocles, 44; Antigone, 43, 225. See also Antigone; Oedipus
Sophron, 108–9, 113nn15–16
Sorel, Georges, 6
souffleur (theater stage prompter), 7, 111–12; SK likened to, 8, 99, 110, 282
Sousa, Elisabete de, 270
Spangenberg, August Gottlieb: biography of Zinzendorf, 244, 258n22
Spener, Philipp Jakob, 241–42, 245; Pia Desideria, 241
spirit/spirituality: and sensuousness, 139, 269, 274, 269, 274
spoken theater: distinguished from opera and musical theater, 131–32, 137–38. See also drama(s); theater stages of existence (as construed by SK/pseudonyms)
aesthetic (esthetic), 3, 9, 248, 269; and evil, 177; as ground of present age, 49; and music, 273; religious and, 183–88; sensuous sway of, 291; and theater, 7
ethical, 3, 9; and Schiller, 248; immortality and eternal life in, 101
religious, 3, 9, 248; dialectic between aesthetic and, 185–88
religiousness a: as subjectivity of allegory, 248–49
religiousness b, 248; as anagogical subjectivity, 249
Stampfer, Simon Ritter von: invention of Stroboscope, 34–35n47
Steiner, George, 68n20
Stewart, Jon, 8
storytelling, 13; faith-oriented, 14, 73; and human nature, 72–73; Socratic in, 77; Tieck on, 76–77
Strahlheim, Carl: engraving of Gendarmenmarkt, xiv, 31n16. See also Gendarmenmarkt
subjectivity, 67, 101, 103, 106, 110, 118, 126, 213; of allegory, 248–49; anagogical, 249; of Blake, 249; and farce, 125; and freedom, 122–23;
inwardness of, 108, 112; and objectivity, 61, 111; philosophy of, 111; of reader, 17, 116–18, 120; religious, 179; as repetition, 18, 119, 123; self and, 24, 196; urban vs. rural, 243
Sue, Eugène, 39
Swift, Jonathan, 47
Symparanekromenoi (Συμπαρανεκρώμενοι, Fellowship of the Dead): “A’s” address to, 203–4
Taglioni, Filippo, 171n5, 171n18
Taglioni, Marie, 171n5
Talleyrand-Périgord, Charles Maurice de, 283
Tell, William: image of, 87
theater, 3, 11, 128nn3–4, 168; action orientation of, 106–7; aesthetic existence and, 7; “A” on, 132–40, 145; and Augustine, 102; and children, 42; Christo-Socratic, 75; church and, 7; Climacus on, 16–17, 99–112; conclusiveness of, 104–6; Constantin Constantius on, 164–65; contagion of, 103; cosmos as, 16; Danish, 42, 51n20; detached spectator of, 102–3; etymological connection to theory, 113n12; golden age of, 42; and Hegel, 100, 105–12; hypocrisy of, 103–4, 106; of ideas, 4, 12, 17–18,
115, 117, 127; illusion of, 7, 101–2; individual’s ethical development as, 17; outwardness and hypocrisy of, 103–4; and Philosophical Fragments, 47; and possibility, 102; private, 106, 108; and Repetition, 227; serious, 127; SK on, 16, 18, 20, 26, 41, 44, 131–32, 138; SK represented onstage in, 43; SK’s attendance at, 5, 41–43, 45, 116, 173n41; SK’s kinship with/predilection for, 4, 43, 116; strenuousness and inconclusiveness of, 107–9; of world, 16, 100, 103, 109. See also Bentely, Eric; drama(s); metatheater; musical theater; philosophical theater; Souffleur; spoken theater; theater criticism

theater criticism, 131, 145. See also drama(s); theater

Theseus. See Ariadne and Theseus

Thomas, R. S., 39

Thomas Aquinas. See Aquinas

Thoreau, Henry David, 60, 67n67

Thorvaldsen, Bertel, 6, 41–42; daguerreotype of, 204–5, 205 figure 3, 221n7; his statues of Christ and apostles, 6, 33n42, 41

Thorvaldsen Museum, 74

Thust, Martin, 75, 114n21

Tieck, Johann Ludwig, 8, 14, 77, 135; Das alte Buch und die Reise ins Blaue binein (The Old Book and the Voyage into the Blue), 76; and fairy tales, 76, 81; Kater Murr, 47; Phantasus, 76
tightrope dancer(s), 149, 161–62, 173n37; and faith, 160; Johannes de Silentio as, 160. See also dance/dancing; Nürenbach, Martin

Till Eulenspiegel (Tüle Ugelspegel). See Owlglass

Tillich, Paul, 3

Tivoli, 74, 221

troubadours, 11, 296; SK’s early study on, 40

troubadour tradition, 29

Tudvad, Peter, 42–43
twelve disciples. See apostles

Two Ages (novel by Mme Gyllembourg). See Gyllembourg(-Ehrensvärd, née Buntzen), Thomasine Christine

Undine (ballet, based on fairy tale), 172n29; choreographed by Bournonville, 155

Unitas Fratrum (Unity of the Brethren), 241–42. See also Moravianism, Moravian Brethren, Moravian Church

universal history, 16, 100. See also history

Updike, John, 8, 56

vaudeville, 18, 44, 125. See also burlesque; farce; Posse

Veil of Veronica. See Veronica’s Veil

Vernoy de Saint-Georges, Jules-Henri: Ludovic, 44

Veronica’s Veil, 24, 194, 197–98, 204; as acheiropoieton (“made without hand”) or icon, 197

Vestris, Auguste, 150

Villeneuve, Denis: Incendies (film), 12, 25, 27, 29, 223, 226–34

visual art(s), 3–4, 14, 21, 23, 28; and eternally objective ideas, 198; vs. religion, 9; SK and, 11, 40. See also cinema/film/moving pictures; irony; painting(s); sculpture

visualizing Bildungsroman (or image formation novel, billeddannelsersroman): Practice in Christianity as, 15–16, 21, 89–94. See also Bildungsroman

von Balthasar, Hans Urs. See Balthasar, Hans Urs von

Vor Frue Kirke. See Church of Our Lady

Wackenroder, Wilhelm Heinrich, 19; Herzensergießungen eines Kunstliebenden Klosterbruders (Confessions from the Heart of an Art-loving Friar), 135

Wagner, Richard, 13, 39, 52n28

Walsh, Sylvia, 10, 187, 266

Wandering Jew, 11; SK’s early study on, 40

Weber, Samuel, 17; on theatricality, 113nn8–9

Webern, Anton, 148n28; twelve-tone system of, 145

Weninger, Joseph: photo studio of, 220–21n7
Wesley, John and Charles, 242
Westfall, Joseph, 128n3
Wieland, C. M.: *Geschichte des Agathon* (*The Story of Agathon*), 15
Winter, Marian Hanna, 160
Winther, Christian, 40, 51n7
Wittgenstein, Ludwig, 56, 58, 64, 68n19
woman who was a sinner (sinful woman; biblical character), 22, 180, 183–85; faith of, 187, 189

Xenophon, 245

Young, Edward: *Night Thoughts*, 240
Zinzendorf, Nikolaus Ludwig, 239–40, 242, 251, 256–57n3, 258n20, 258n22; *The German Socrates*, 244–45; and irony, 244; as “Socrates of Dresden,” 244; as Socratic, 28, 240; cf. SK, 244–45. *See also* Spangenberg, August Gottlieb
Ziolkowski, Eric, 40, 114n18, 158, 167, 220, 245, 256n3, 287
Zoögyroscope. *See* Muybridge, Eadweard