



# Wagner Nietzsche

**Friedrich Wilhelm Nietzsche**



## **Wagner Nietzsche:**

*The Case of Wagner, Nietzsche Contra Wagner and Selected Aphorisms* Friedrich Wilhelm Nietzsche, Nietzsche wrote the rough draft of *The Case of Wagner* in Turin during the month of May 1888 he completed it in Sils Maria towards the end of June of the same year and it was published in the following autumn *Nietzsche contra Wagner* was written about the middle of December 1888 but although it was printed and corrected before the New Year it was not published until long afterwards owing to Nietzsche's complete breakdown in the first days of 1889 In reading these two essays we are apt to be deceived by their virulent and forcible tone into believing that the whole matter is a mere cover for hidden fire a mere blind of sthetic discussion concealing a deep and implacable personal feud which demands and will have vengeance In spite of all that has been said to the contrary many people still hold this view of the two little works before us and as the actual facts are not accessible to every one and rumours are more easily believed than verified the error of supposing that these pamphlets were dictated by personal animosity and even by Nietzsche's envy of Wagner in his glory seems to be a pretty common one Another very general error is to suppose that the point at issue here is not one concerning music at all but concerning religion It is taken for granted that the aspirations the particular quality the influence and the method of an art like music are matters quite distinct from the values and the conditions prevailing in the culture with which it is in harmony and that however many Christian elements may be discovered in Wagnerian texts Nietzsche had no right to raise sthetic objections because he happened to entertain the extraordinary view that these Christian elements had also found their way into Wagnerian music To both of these views there is but one reply they are absolutely false In the *Ecce Homo* Nietzsche's autobiography a book which from cover to cover and line for line is sincerity itself we learn what Wagner actually meant to Nietzsche On pages 41 44 84 122 129 and if he used the name of David Strauss without bitterness or spite for he did not even know the man when he wished to personify Culture Philistinism so in the same spirit did he use the name of Wagner when he wished to personify the general decadence of modern ideas values aspirations and Art

**The Case Of Wagner, Nietzsche Contra Wagner, and Selected Aphorisms.** F W Nietzsche, 2020-01-14 *The Case of Wagner* German *Der Fall Wagner* is a book by the philosopher Friedrich Nietzsche originally published in 1888 Subtitled *A Musician's Problem* it has also been known as *The Wagner Case* in English *Nietzsche contra Wagner* is a critical essay by Friedrich Nietzsche composed of recycled passages from his past works It was written in his last year of lucidity 1888 1889 but was not published until 1895 six years after his mental collapse Nietzsche describes in this short work why he parted ways with his one time idol and friend Richard Wagner Nietzsche attacks Wagner's views expressing disappointment and frustration in Wagner's life choices such as his conversion to Christianity perceived as a sign of weakness Nietzsche evaluates Wagner's philosophy on tonality music and art he admires Wagner's power to emote and express himself but largely disdains what Nietzsche calls his religious biases

I. [The Case of Wagner](#) Friedrich Wilhelm Nietzsche, 1911      [The Wagner Case: A Musician's Problem](#)

Friedrich Nietzsche, 2024-05-09 *The Wagner Case* A Musician's Problem is one part of Nietzsche's broader critique of Richard Wagner focusing more specifically on the artistic and cultural implications of Wagner's music. It was written in May/June 1888 and published later that year. The text was first published by C. G. Naumann in Leipzig. Nietzsche analyzes the psychological effects of Wagner's compositions, arguing that they induce a state of passive receptivity and emotional excess that is antithetical to the ideals of clarity, strength, and active engagement with life. He contends that Wagner's music represents a retreat from the challenges of modernity into a world of mythological nostalgia and aesthetic escapism. This critique reflects Nietzsche's broader concerns about the role of art in society and the need for a new cultural paradigm that embraces the complexities and uncertainties of the contemporary world. In this bitter and harsh polemical work, Nietzsche dissects Wagner's music and persona, accusing him of decadence and moral corruption. The text is notable for its sharp aphoristic style and its blend of psychological insight and cultural criticism. Nietzsche contends that Wagner's art, while powerful and seductive, ultimately embodies the decline of European culture by appealing to base instincts and fostering a regressive, quasi-religious fervor. This modern critical reader's edition offers a clear and accessible translation of Nietzsche's original manuscript, using contemporary language and streamlined sentence structures to make his complex ideas easier to engage with. Designed for both general readers and students of philosophy, the edition includes a range of supporting materials to provide context and deepen understanding. These include an afterword by the translator discussing the historical reception and intellectual legacy of the work, an index of key philosophical concepts with emphasis on Existentialism and Phenomenology, a chronological list of Nietzsche's published works, and a detailed timeline of his life highlighting the personal relationships that influenced his thinking.

**Friedrich Nietzsche on Wagner - The Case Of Wagner, Nietzsche Contra Wagner, Selected Aphorisms** Friedrich Wilhelm Nietzsche, 2012-02-01 In reading these essays we are apt to be deceived by their virulent and forcible tone into believing that the whole matter is a mere cover for hidden fire, a mere blind of aesthetic discussion concealing a deep and implacable personal feud which demands and will have vengeance. In spite of all that has been said to the contrary, many people still hold this view of the two little works before us, and as the actual facts are not accessible to everyone and rumours are more easily believed than verified, the error of supposing that these pamphlets were dictated by personal animosity and even by Nietzsche's envy of Wagner in his glory seems to be a pretty common one. In Wagner's music, in his doctrine, in his whole concept of art, Nietzsche saw the confirmation, the promotion, even the encouragement of that decadence and degeneration which is now rampant in Europe, and it is for this reason, although to the end of his life he still loved Wagner the man and the friend that we find him on the very eve of his spiritual death, exhorting us to abjure Wagner the musician and the artist. Friedrich Wilhelm Nietzsche was a 19th-century German philosopher, poet, composer, and classical philologist. He wrote critical texts on religion, morality, contemporary culture, philosophy, and science, displaying a fondness for metaphor, irony, and aphorism. *The Case of Wagner, Nietzsche Contra*

*Wagner, and Selected Aphorisms* Friedrich Wilhelm Nietzsche, 2020-03-16 In *The Case of Wagner Nietzsche Contra Wagner and Selected Aphorisms* Friedrich Wilhelm Nietzsche critically examines the works and influence of the composer Richard Wagner whose music and ideologies had a profound impact on German culture Through a series of essays and aphorisms Nietzsche articulates his disillusionment with Wagner's romanticism viewing it as a degradation of the artistic spirit The literary style is reflective blending philosophical discourse with a personal narrative allowing Nietzsche to navigate the complexities of art culture and morality in late 19th century Europe The work not only critiques Wagner's operatic legacy but also serves as a lens through which Nietzsche redefines his own aesthetic ideals ultimately leading to the proclamation of the Übermensch and the reevaluation of values in a post religious world Nietzsche a revolutionary philosopher and cultural critic known for his profound insights into morality religion and art was deeply influenced by his early admiration for Wagner However his relationship with the composer soured serving as a catalyst for Nietzsche's philosophical emergence His complex response to Wagner illustrates the tension between art and philosophy in Nietzsche's thought reflecting his desire to challenge conventional ideologies and articulate a new vision for humanity This book is essential for those interested in the intersection of music philosophy and culture It offers not only a compelling critique of Wagner but also a profound exploration of Nietzsche's developing thought making it invaluable for scholars students and any reader keen on understanding the evolution of modern philosophical ideas [Nietzsche's The Case of Wagner and Nietzsche Contra Wagner](#)

Aaron Ridley, Ryan Harvey, 2022-02-28 Wagner was a lifelong obsession for Nietzsche No other topic or figure more consistently and persistently appears in Nietzsche's books from beginning to end as do Wagner and his theories For the first time Ryan Harvey and Aaron Ridley put Wagner centre stage in their book to show why he mattered so much to Nietzsche Looking at both *The Case of Wagner* and *Nietzsche Contra Wagner* they identify and define the trajectory of a number of overarching themes modernity decadence and Wagner as the sign of decline within Nietzsche's work as a whole in order to demonstrate how they crystallise into Nietzsche's final and most substantial discussion of Wagner in *The Case of Wagner* Assuming no prior knowledge of Nietzsche or the texts the book also offers a section by section interpretation of *The Case of Wagner* addressing especially why Wagner is a case for Nietzsche **The Complete Works of Friedrich Nietzsche: The case of Wagner, Nietzsche contra Wagner; Selected aphorisms. 3d ed. We philologists** Friedrich Wilhelm

Nietzsche, 1911 [The Case of Wagner, Nietzsche Contra Wagner, and Selected Aphorisms](#) Friedrich Nietzsche, 2017-06-06 *The Case of Wagner* German *Der Fall Wagner* is a book by the philosopher Friedrich Nietzsche originally published in 1888 Subtitled *A Musician's Problem* it has also been known as *The Wagner Case* in English Nietzsche contra Wagner is a critical essay by Friedrich Nietzsche composed of recycled passages from his past works It was written in his last year of lucidity 1888-1889 but was not published until 1895 six years after his mental collapse Nietzsche describes in this short work why he parted ways with his one time idol and friend Richard Wagner Nietzsche attacks Wagner's views expressing disappointment

and frustration in Wagner's life choices such as his conversion to Christianity perceived as a sign of weakness Nietzsche evaluates Wagner's philosophy on tonality music and art he admires Wagner's power to emote and express himself but largely disdains what Nietzsche calls his religious biases The Case of Wagner and Nietzsche Contra Wagner Friedrich Nietzsche, 2013 The Case of Wagner is a critique of German composer Richard Wagner in which Friedrich Nietzsche makes a very public split with the musician Nietzsche found himself at odds with Wagner's increasing involvement in the Völkisch movement and anti-Semitism The critique of Wagner is something that is seen throughout Nietzsche's work beginning with *The Birth of Tragedy* wherein he praised Wagner as fulfilling a need in music to go beyond the analytic and dispassionate understanding of music Further praise for the musician can be found in Nietzsche's essay *Wagner at Bayreuth* contained in *Untimely Meditations* However in *Human All Too Human* Nietzsche begins to express his disillusion with Wagner the composer and the man The Case of Wagner was one of the last works authored by Nietzsche It was followed by Nietzsche contra Wagner also included in this edition in which Nietzsche summarizes his criticisms of Wagner from his previous writings The Complete Works of Friedrich Nietzsche: The case of Wagner, Nietzsche contra Wagner; Selected aphorisms; tr. by A. M. Ludovici. 3d ed. We philologists, tr. by J. M. Kennedy. 1911 Friedrich Wilhelm Nietzsche, Oscar Levy, 1911

**Nietzsche Contra Wagner** Friedrich Wilhelm Nietzsche, 1896 The Case of Wagner/Nietzsche Contra Wagner/Selected Aphorisms Friedrich Nietzsche, 2019-10-02 The Case Against Wagner was one Nietzsche's last books and his wittiest In Wagner's music in his doctrine in his whole concept of art Nietzsche saw the confirmation even the encouragement of that decadence and degeneration which is now rampant in Europe and it is for this reason although to the end of his life he still loved Wagner the man and the friend that we find him on the very eve of his spiritual death exhorting us to abjure Wagner the musician and the artist **The Case of Wagner, Nietzsche Contra Wagner, and Selected Aphorisms** Friedrich Nietzsche, 2017-05-16 The book is a critique of Richard Wagner and the announcement of Nietzsche's rupture with the German artist who had involved himself too much in Nietzsche's eyes in the Völkisch movement and antisemitism His music is no longer represented as a possible philosophical affect and Wagner is ironically compared to Georges Bizet However Nietzsche presents Wagner as only a particular symptom of a broader disease that is affecting Europe that is nihilism The book shows Nietzsche as a capable music critic and provides the setting for some of his further reflections on the nature of art and its relationship to the future health of humanity *Nietzsche and Wagner* Joachim Köhler, 1998-01-01 This is the second and final volume of Tim Hilton's life of John Ruskin one of the greatest writers and thinkers of the nineteenth century Ruskin was the most prolific English writer there has ever been His published works alone number some 250 titles and this is besides lectures diaries correspondence and tens of thousands of letters that remain unpublished This is the first biography of Ruskin to return to the original source material some of which has been read for the first time by the author It begins in 1859 with Ruskin famous as the author of *Modern Painters* *The Seven Lamps of*

Architecture and The Stones of Venice living in south London with his parents his disastrous marriage over continuing to write and travel and to tutor amongst other pupils Rose La Touche a girl of ten with whom he slowly fell in love This relationship would develop into one of the saddest love affairs of literary history ending in tragedy in 1875 and from which Ruskin would never recover From 1875 onwards Ruskin was plagued by bouts of insanity and despair that would lead to total breakdown for the last ten years of his life but as Hilton shows the later years far from being a period merely of decline were a time when the great man s intellect and imagination reached new heights It was in these years that Ruskin produced Praeterita and most of Fors Clavigera the series of monthly letters to British workers which Hilton discusses in the context of the writer s life As Slade Professor of Art at the University of Oxford he founded his drawing schools today the Ruskin School of Art His books and lectures were on subjects ranging from history of art to social reform to botany BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved [Nietzsche Contra Wagner](#) Friedrich Wilhelm Nietzsche,2020-10-10 Complete and unabridged paperback edition Nietzsche contra Wagner is a critical essay by Friedrich Nietzsche composed of recycled passages from his past works It was written in his last year of lucidity 1888 1889 and published by C G Naumann in Leipzig in 1889 Nietzsche describes in this short work why he parted ways with his one time idol and friend Richard Wagner Nietzsche attacks Wagner s views expressing disappointment and frustration in Wagner s life choices such as Nietzsche s mistaken belief that Wagner had converted to Christianity perceived as a sign of weakness Nietzsche evaluates Wagner s philosophy on tonality music and art he admires Wagner s power to emote and express himself but largely disdains what the philosopher deems his religious biases Description from Wikipedia the free encyclopedia

**Nietzsche contra Wagner** Friedrich Nietzsche,2004-01-01 Estelibro es parte de la colecci n e Libro en BiblioBoard

*The Works of Friedrich Nietzsche* Friedrich Nietzsche,2015-07-05 The Works of Friedrich Nietzsche The Case of Wagner Nietzsche Contra Wagner The Twilight of the Idols The Antichrist **The Case of Wagner Nietzsche Contra Wagner Selected Aphorisms** Friedrich Nietzsche,2019-10-29 This book is a reevaluation of values this is frustration and a break with long time companion Richard Wagner the militancy of this break will amaze many because only yesterday Nietzsche was ready to destroy any dragons with this ally This is absolute loneliness and overcoming oneself This is a great attack on the moral and values of past history Added to this excellent translation of the book by Anthony Ludovici is *Illness Mental or Physical* an essay on sources and reasons of Friedrich Nietzsche s illness [The Case of Wagner Nietzsche Contra Wagner and Selected Aphorisms - The Original Classic Edition](#) Friedrich Nietzsche,2012-06 The Case Of Wagner Nietzsche Contra Wagner and Selected Aphorisms by Friedrich Nietzsche The Original Classic Edition Finally available a high quality book of the original classic edition This is a new and freshly published edition of this culturally important work which is now at last again available to you Enjoy this classic work today These selected paragraphs distill the contents and give you a quick look inside Every year thousands are now added to the large party abroad who have ceased from believing in the great musical

revolutionary of pg xiv the seventies that he was one with the French Romanticists and rebels has long since been acknowledged a fact in select circles both in France and Germany and if we still have Wagner with us in England if we still consider Nietzsche as a heretic when he declares that Wagner was a musician for unmusical people it is only because we are more removed than we imagine from all the great movements intellectual and otherwise which take place on the Continent If I felt inclined to make any changes at all these would take the form of extensive additions tending to confirm rather than to modify the general argument it advances but any omissions of which I may have been guilty in the first place have been so fully rectified since thanks to the publication of the English translations of Daniel Halevys and Henri Lichtenbergers works The Life of Friedrich Nietzsche 2 and The Gospel of Superman 3 respectively that were it not for the fact that the truth about this matter cannot be repeated too often I should have refrained altogether from including any fresh remarks of my own in this Third Edition The statement in question was to the effect that many long years before these pamphlets were even projected Nietzsches apparent volte face in regard to his hero Wagner had been not only foreshadowed but actually stated in plain words in two works written during his friendship with Wagner the works referred to being The Birth of Tragedy 1872 and Wagner in Bayreuth 1875 of which Houston Stuart Chamberlain declares not only that it possesses undying classical worth but that a perusal of it is indispensable to all who wish to follow the question of Wagner to its roots Nevertheless for fear lest some doubt should still linger in certain minds concerning this point and with the view of adding interest to these essays the Editor considered it advisable in the Second Edition to add a number of extracts from Nietzsches diary of the year 1878 ten years before The Case of Wagner and Nietzsche contra Wagner were written in order to show to what extent those learned critics who complain of Nietzsches morbid and uncontrollable recantations and revulsions of feeling have overlooked even the plain facts of the case when forming their all too hasty conclusions An altogether special interest now attaches to these pamphlets for in the first place we are at last in possession of Wagners own account of his development his art his aspirations and his struggles in the amazing self revelation entitled My Life 5 and secondly we now have Ecce Homo Nietzsches autobiography in which we learn for the first time from Nietzsches own pen to what extent his history was that of a double devotion to Wagner on the one hand and to his own life task the Transvaluation of all Values on the other

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