



Wagner And The Romantic Hero

Sandra Corse



Wagner And The Romantic Hero:

Wagner and the Romantic Hero Simon Williams, 2004-06-24 Few major artists have aroused the ire and adulation of successive generations as persistently as Richard Wagner. He was the centre of controversy during his lifetime and yet when he died he was the most idolized man in Germany. The situation has not changed much since then. Simon Williams explores the reasons for this adulation and antipathy by examining an aspect that may be a fundamental cause for this radical division in the reception of Wagner's work: the phenomenon of heroism. Williams analyses this heroism as a function of Wagner's theatre and music, beginning with a definition and examination of the concept of the heroic. The book also discusses all thirteen stage works by Wagner and the phenomenon of heroism and Wagner's adaptation of the figure of the Romantic hero. Williams offers a theatrical, musical and cultural re-evaluation of one of the most enduring figures in the arts. **The**

Consolations of History: Themes of Progress and Potential in Richard Wagner's *Götterdämmerung* Alexander Shapiro, 2019-10-16 In this book on Richard Wagner's compelling but enigmatic masterpiece *Götterdämmerung*, the final opera of his monumental Ring tetralogy, Alexander H. Shapiro advances an ambitious new interpretation which uncovers intriguing new facets to the work's profound insights into the human condition. By taking a fresh look at the philosophical and historical influences on Wagner and critically re-evaluating the composer's intellectual worldview as revealed in his own prose works, letters and diary entries, the book challenges a number of conventional views that continue to impede a clear understanding of this work's meaning. The book argues that *Götterdämmerung* and hence the Ring as a whole achieves coherence when interpreted in terms of contemporary nineteenth-century theories of progress and in particular G. W. F. Hegel's philosophies of mind and history. A central target of the book is the article of faith that has come to dominate Wagner scholarship over the years: that Wagner's encounter in 1854 with Arthur Schopenhauer's philosophy conclusively altered the final message of the Ring from one of historical optimism to existential pessimism. The author contends that Schopenhauer's uncompromising denigration of the will and denial of the possibility for human progress find no place in the written text of the Ring or in a plausible reading of the final musical setting. In its place, the author discovers in the famous Immolation Scene a celebration of mankind's inexhaustible capacity for self-improvement and progress. The author makes the further compelling case that this message of progress is communicated not through Siegfried, the traditional male hero of the drama, but through Brunnhilde, the warrior goddess who becomes a mortal woman. In her role as a battle-tested world historical prophet, she is the true revolutionary change agent of Wagner's opera, who has the strength and vision to comprehend and thereby shape human history. This highly lucid and accessible study is aimed not only at scholars and researchers in the fields of opera studies, music and philosophy and music history, but also Wagner enthusiasts and readers and students interested in the history and philosophy of the nineteenth century. *Richard Wagner and the Style of the Music-drama* Wilbur Fiske Stone (jr.), 1897

Rob Wagner's Beverly Hills Script, 1930 *Wagner and the New Consciousness* Sandra Corse, 1990 This book argues

that Wagner saw the music drama as an instrument by which to develop the social and political ideas of his day and it focuses on how he attempted in the Ring to create an allegory that would explore a new modern concept of the self and history

The First Hundred Years of Wagner's Tristan Elliott Zuckerman, 1964 Explores Wagner's Tristan from the writing and launching of the music to its first performance and how it affected the people associated with it through the music criticism and theory attached to it Theatre Survey, 2005 The American journal of theatre history Wagner's Life and Works ... Gustav Kobbé, 1890 *Richard Wagner* Frederic Taber Cooper, 1915 Wagner's Life and Works: Biography. Bayreuth echoes. Writings. Critics. Operas Gustav Kobbé, 1896 From Wagner to Murnau Jo Leslie Collier, 1988

Wagner's Operas and Desire James M. McGlathery, 1998 An analysis of the role of eroticism including the incestuous variety McGlathery German and comparative literature U of Illinois Urbana brings a broader psychological approach than psychoanalytic theory to this typically auxiliary realm of Wagnerian criticism of the ten operas those classified as the romantic operas *The Flying Dutchman* *Tannhauser* and *Lohengrin* *The Ring of the Nibelung* and the later ones *Tristan and Isolde* *The Mastersingers of Nuremberg* and *Parsifal* Annotation copyrighted by Book News Inc Portland OR *Richard Wagner* Robert Raphael, 1969 Despite the fact that Wagner's significance and popularity rest almost entirely on the musical aspect of his creations the study at hand hopes to call attention to his enormous creativity from another angle that of Richard Wagner as an intellectual and perceptive cultural analyst who innovated bracing myths that can be seen to function as total metaphors for our mortal condition These myths do in fact reveal the predicament of Romantic European civilization in all its major phases at least as Wagner glimpsed it with his profound unblinking gaze Accordingly this study endeavors to divulge the very organic continuity of ideas throughout Wagner's work as they can be seen to evolve from drama to drama in strict chronological order of genesis Musical aspects are brought to light only whenever they shed additional light on the evolution of the man or the dramatist in connection with his ideas in their entirety Preface **A Century of Hero-worship** Eric Bentley, 1957 A study of the idea of heroism in Carlyle and Nietzsche with Notes on Wagner Spengler Stefan George and D H Lawrence **Wagner, the wehr-wolf** George William MacArthur Reynolds, 1884 *Spirits of the Cold War* Ned O'Gorman, 2012 In spring of 1953 newly elected President Eisenhower sat down with his staff to discuss the state of American strategy in the cold war America he insisted needed a new approach to an urgent situation From this meeting emerged Eisenhower's teams of bright young fellows charged with developing competing policies each of which would come to shape global politics In *Spirits of the Cold War* Ned O'Gorman argues that the early Cold War was a crucible not only for contesting political strategies but also for competing conceptions of America and its place in the world Drawing on extensive archival research and wide reading in intellectual and rhetorical histories this comprehensive account shows cold warriors debating worldviews in addition to more strictly instrumental tactical aims *Spirits of the Cold War* is a rigorous scholarly account of the strategic debate of the early Cold War a cultural diagnostic of American security discourse and an examination

of its origins The New Statesman ,1915 Forerunners, Congeners, and Derivatives of the Eustace Legend Gordon Hall
Gerould,1904 **Robert Schumann** Herbert Bedford,1925 **The Westminster Review** ,1908

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