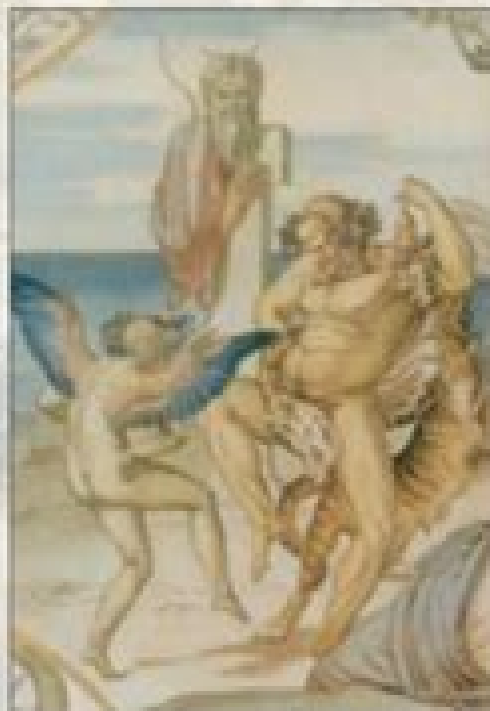


Daniel H. Foster

# Wagner's *Ring Cycle* and the Greeks



# Reflections Of A World A View Of Wagners Ring

**Arthur Herman**



## **Reflections Of A World A View Of Wagners Ring:**

**Reflections of a world : a view of Wagner's Ring** Ingrid Rosell,1987      **Theology of Wagner's Ring Cycle I**

Richard H. Bell,2020-01-21 Wagner s Ring is one of the greatest of all artworks of Western civilization but what is it all about The power and mystery of Wagner s creation was such that he himself felt he stood before his work as though before some puzzle A clue to the Ring s greatness lies in its multiple avenues of self disclosure and the corresponding plethora of interpretations that over the years has granted ample scope for directors and will no doubt do so well into the distant future One possible interpretation which Richard Bell argues should be taken seriously is the Ring as Christian theology In this first of two volumes Bell considers among other things how the composer s Christian interests may be detected in the forging of his Ring looking at how he appropriated his sources whether they be myths and sagas writers poets or philosophers and considering works composed around the same time especially his Jesus of Nazareth      **Reflections on Ethics and**

**Responsibility** Zachary J. Goldberg,2017-02-06 The original essays in this book address the influential writings of Peter A French on the nature of responsibility ethics and moral practices French s contributions to a wide spectrum of philosophical discussions have made him a dominant figure in the fields of normative ethics meta ethics applied ethics as well as legal and political philosophy Many of French s deepest insights come from identifying and exploring the scope and nature of moral responsibility and human agency as they appear in actual events real social and cultural practices as well as in literature and film This immediacy renders French s scholarship vital and accessible to a wide variety of audiences The authors recognized for their own contributions to the understanding of the nature of morality and moral practices offer new and unique positions while exploring expanding and responding to those of French The final chapter is written by French in which he provides both new philosophical insight as well as some reflection on his own work and its influence This book will appeal to philosophers as well as advanced students and researchers in the humanities social sciences law and political science

**Reflections on Wagner's Ring** John Culshaw,1976 Based on the author s Metropolitan Opera intermission radio talks Bibliography p 103 105      [The Ring of Truth](#) Roger Scruton,2017-11-21 Nothing in opera is grander than The Ring no work more suited to the deep reading the writer gives here Opera News Richard Wagner s Ring of the Nibelung is one of the greatest works of art created in modern times and has fascinated both critics and devotees for over a century and a half No recent study has examined the meaning of Wagner s masterpiece with the attention to detail and intellectual power that Roger Scruton brings to it in this inspiring account The Ring of Truth is an exploration of the drama music symbolism and philosophy of The Ring from a writer whose knowledge and understanding of the Western musical tradition are the equal of his capacities as a philosopher Scruton shows how through musical connections and brilliant dramatic strokes Wagner is able to express truths about the human condition which few other creative artists have been able to convey so convincingly For Wagner writes Scruton the task of art is to show us freedom in its immediate contingent human form reminding us of what it

means to us Even if we live in a world from which gods and heroes have disappeared we can by imagining them dramatize the deep truths of our condition and renew our faith in what we are Love death sacrifice and the liberation that we win through sacrifice these are the great themes of The Ring as they are of this book Scruton s passionate and moving interpretation allows us to understand more fully than ever how Wagner conveys his ideas about who we are and why The Ring continues to be such a hypnotically absorbing work Scruton s presentation is grounded throughout in a deep understanding of the culture of Wagner s era the writing is clear and persuasive Library Journal starred review A fascinating and valuable study Sunday Times

*Wagner's Ring in 1848* Richard Wagner, 2010 In 1848 Richard Wagner began what would become the largest stage work of his career the Ring of the Nibelung In preparation for the task he composed an overview of the Nibelung myth designed to lead to a drama he then composed the verse libretto Siegfried s Death Although he abandoned the idea of a single opera on Siegfried in favor of the huge project that developed out of it in the succeeding years the Ring cycle he did consider the two early documents important enough to include them in his collected works The present volume seeks to inform the English speaking reader in three ways by providing modern reliable translations of the two Wagner texts which are otherwise not available the German original is provided on facing pages by furnishing an overview of German scholarship available to Wagner and others working on the Nibelung legend in the first half of the nineteenth century and by making available a bibliography of further reading The volume will be useful to students of musicology to students and historians of myth and legend and to all Wagnerians interested in the genesis of the Ring cycle Accessible to the general reader it maintains scholarly rigor and provides information about materials not available in English Edward R Haymes is Professor in the Department of Modern Languages at Cleveland State University

Wagner's Ring of the Nibelung, and the Conditions of Ideal Manhood David Irvine, 1897

**Catalogue** May and May (Firm), 1995

**The Idea of Decline in Western History** Arthur Herman, 2010-06-15 Historian Arthur Herman traces the roots of declinism and shows how major thinkers past and present have contributed to its development as a coherent ideology of cultural pessimism From Nazism to the Sixties counterculture from Britain s Fabian socialists to America s multiculturalists and from Dracula and Freud to Robert Bly and Madonna this work examines the idea of decline in Western history and sets out to explain how the conviction of civilization s inevitable end has become a fixed part of the modern Western imagination Through a series of biographical portraits spanning the 19th and 20th centuries the author traces the roots of declinism and aims to show how major thinkers of the past and present including Nietzsche DuBois Sartre and Foucault have contributed to its development as a coherent ideology of cultural pessimism

**Theology of Wagner's Ring Cycle II** Richard H. Bell, 2020-01-21 Wagner s Ring addresses fundamental concerns that have faced humanity down the centuries such as power and violence love and death freedom and fate Further the work seems particularly relevant today addressing as it does the fresh debates around the created order politics gender and sexuality In this second of two volumes on the theology of the

Ring Richard Bell argues that Wagner's approach to these issues may open up new ways forward and offer a fresh perspective on some of the traditional questions of theology such as sacrifice redemption and fundamental questions about God A linchpin for Bell's approach is viewing the Ring in the light of the Jesus of Nazareth sketches which he argues confirms that the artwork does indeed address questions of Christian theology both for those inside and those outside the church

Richard Wagner and the Anti-Semitic Imagination Marc A. Weiner, 1997-01-01 This book addresses one of the most hotly contested debates in contemporary cultural life the question of how anti-Semitism figures in the operas of Richard Wagner Until now scholars have generally acknowledged Wagner's anti-Semitism but have argued that it is irrelevant to the operas themselves Marc A Weiner challenges that traditional view by asserting that anti-Semitism is a crucial pervasive feature in Wagner's operas Weiner argues that the operas exemplify and contribute to a vast collection of images that are patently anti-Semitic and that were readily recognized as such by nineteenth century German audiences These images were associated particularly with the body Through a careful examination of Wagner's music libretti and stage directions Weiner reconstructs iconographies of corporeal images iconographies of the eye voice smell gait and sexuality that were essential to the operas and were associated with anti-Semitism and the longing for an imagined German community *The Listener's History of Music, Complete* Percy A. Scholes, 1929

**Encyclopedia of Anthropology** H. James Birx, 2006 Focuses on physical social and applied anthropology archaeology linguistics and symbolic communication Topics include hominid evolution primate behaviour genetics ancient civilizations cross cultural studies and social theories **The Listener's History of Music** Percy Alfred Scholes, 1929

**Christian-Jewish Relations Through the Centuries** Stanley E. Porter, Brook W. Pearson, 2004-12-19 Christian Jewish relations have had changing fortunes throughout the centuries Occasionally there has been peace and even mutual understanding but usually these relations have been ones of tension often involving recrimination and even violence This volume addresses a number of the major questions that have been at the heart and the periphery of these tenuous relations through the years The volume begins with a number of papers discussing relations as Christianity emerged from and defined itself in terms of Judaism Other papers trace the relations through the intervening years And a number of papers confront issues that have been at the heart of the troubled twentieth century In all these papers address a sensitive yet vital set of issues from a variety of approaches and perspectives becoming in their own way a part of the ongoing dialogue The Consolations of History: Themes of Progress and Potential in Richard Wagner's

Gotterdammerung Alexander Shapiro, 2019-10-16 In this book on Richard Wagner's compelling but enigmatic masterpiece *Gotterdammerung* 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 reevaluating 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 Brünnhilde 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.

**Operas in German: A Dictionary** Margaret Ross Griffel, 2018-01-23. With nearly three thousand new entries, the revised edition of *Operas in German: A Dictionary* is the most current encyclopedic treatment of operas written specifically to a German text from the seventeenth century through 2016. Musicologist Margaret Ross Griffel details the operas, composers, scores, librettos, first performances, and bibliographic sources. Four appendixes then list composers, librettists, authors whose works inspired or were adapted for the opera librettos, and a chronological listing of the entries in the A-Z section. The bibliography details other dictionaries and encyclopedias, performance studies, collections of plot summaries, general studies on operas, sources on locales where opera premieres took place, works on the history of operas in German, and selective volumes on individual opera composers, librettists, producers, directors, and designers. Finally, two indexes list the main characters in each opera and the names of singers, conductors, producers, composers, directors, choreographers, and arrangers. The revised edition of *Operas in German* provides opera historians, musicologists, performers, and opera lovers with an invaluable resource for continued study and enjoyment.

**The Philosophies of Richard Wagner** Julian Young, 2014-09-09. In addition to being a great composer, Richard Wagner was also an important philosopher. Julian Young begins by examining the philosophy of art and society Wagner constructs during his time as a revolutionary anarchist communist. Modernity, Wagner argued, is to be rescued from its current anomie through the rebirth of Greek tragedy, the original *Gesamtkunstwerk* in the form of the artwork of the future, an artwork of which his own operas are the prototype. Young then examines the entirely different philosophy Wagner constructs after his 1854 conversion from Hegelian optimism to Schopenhauerian pessimism. Redemption now becomes not a

future utopia in this world but rather transfigured existence in another world attainable only through death Viewing Wagner's operas through the lens of his philosophy the book offers often novel interpretations of Lohengrin The Ring cycle Tristan and Isolde Die Meistersinger and Parsifal Finally Young dresses the cause of Friedrich Nietzsche's transformation from Wagner's intimate friend and disciple into his most savage critic Nietzsche's fundamental accusation it is argued is one of betrayal that Wagner betrayed his early life affirming philosophy of art and life in favor of life denial Nietzsche's assertion and the final conclusion of the book is that our task now is to become better Wagnerians than Wagner

**Center Stage**  
Philipp Ther, 2014 Grand palaces of culture opera theaters marked the center of European cities like the cathedrals of the Middle Ages As opera cast its spell almost every European city and society aspired to have its own opera house and dozens of new theaters were constructed in the course of the long nineteenth century At the time of the French Revolution in 1789 only a few mostly royal opera theaters existed in Europe However by the turn of the nineteenth and twentieth centuries nearly every large town possessed a theater in which operas were performed especially in Central Europe the region upon which this book concentrates This volume a revised and extended version of two well reviewed books published in German and Czech explores the social and political background to this opera mania in nineteenth century Central Europe After tracing the major trends in the opera history of the period including the emergence of national genres of opera and its various social functions and cultural meanings the author contrasts the histories of the major houses in Dresden a court theater Lemberg a theater built and sponsored by aristocrats and Prague a civic institution Beyond the operatic institutions and their key stage productions composers such as Carl Maria von Weber Richard Wagner Bedřich Smetana Stanisław Moniuszko Antonín Dvořák and Richard Strauss are put in their social and political contexts The concluding chapter bringing together the different leitmotifs of social and cultural history explored in the rest of the book explains the specificities of opera life in Central Europe within a wider European and global framework

**Across the Lines**, 2022-05-16 This third volume of ASNEL Papers covers a wide range of theoretical and thematic approaches to the subject of intertextuality Intertextual relations between oral and written versions of literature text and performance as well as problems emerging from media transitions regionally instructed forms of intertextuality and the works of individual authors are equally dealt with Intertextuality as both a creative and a critical practice frequently exposes the essential arbitrariness of literary and cultural manifestations that have become canonized The transformation and transfer of meanings which accompanies any crossing between texts rests not least on the nature of the artistic corpus embodied in the general framework of historically and socially determined cultural traditions Traditions however result from selective forms of perception they are as much inventions as they are based on exclusion Intertextuality leads to a constant reinforcement of tradition while at the same time intertextual relations between the new literatures and other English language literatures are all too obvious Despite the inevitable impact of tradition the new literatures tend to employ a dynamic reading of culture which fosters social process and transition thus

promoting transcultural rather than intercultural modes of communication Writing and reading across borders becomes a dialogue which reveals both differences and similarities More than a decolonizing form of deconstruction intertextuality is a strategy for communicating meaning across cultural boundaries



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