



WILHELMINE SCHRÖDER-DEVRIENT

Wagner And The Erotic Impulse

O García



Wagner And The Erotic Impulse:

Wagner and the Erotic Impulse Laurence Dreyfus, 2012-05-07 Though his image is tarnished today by unrepentant anti-Semitism Richard Wagner 1813-1883 was better known in the nineteenth century for his provocative musical eroticism. In this illuminating study of the composer and his works Laurence Dreyfus shows how Wagner's obsession with sexuality prefigured the composition of operas such as *Tannhäuser*, *Die Walküre*, *Tristan und Isolde* and *Parsifal*. Daring to represent erotic stimulation, passionate ecstasy and the torment of sexual desire, Wagner sparked intense reactions from figures like Baudelaire, Clara Schumann, Nietzsche and Nordau whose verbal tributes and censures disclose what was transmitted when music represented sex. Wagner himself saw the cultivation of an erotic high style as central to his art, especially after devising an anti-philosophical response to Schopenhauer's metaphysics of sexual love. A reluctant eroticist, Wagner masked his personal compulsion to cross-dress in pink satin and drench himself in rose perfumes while simultaneously incorporating his silk fetish and love of floral scents into his librettos. His affection for dominant females and surprising regard for homosexual love likewise enable some striking portraits in his operas. In the end, Wagner's achievement was to have fashioned an oeuvre which explored his sexual yearnings as much as it conveyed as never before how music could act on erotic impulse.

Theology of Wagner's Ring Cycle II Richard H. Bell, 2021-09-30 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.

Theology of Wagner's Ring Cycle Richard H. Bell, 2020 Vol 1 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 background.

Wagnerism Alex Ross, 2020-09-15 Alex Ross, renowned New Yorker music critic and author of the international bestseller and Pulitzer Prize finalist *The Rest Is Noise*, reveals how

Richard Wagner became the proving ground for modern art and politics an aesthetic war zone where the Western world wrestled with its capacity for beauty and violence For better or worse Wagner is the most widely influential figure in the history of music Around 1900 the phenomenon known as Wagnerism saturated European and American culture Such colossal creations as *The Ring of the Nibelung* *Tristan und Isolde* and *Parsifal* were models of formal daring mythmaking erotic freedom and mystical speculation A mighty procession of artists including Virginia Woolf Thomas Mann Paul C zanne Isadora Duncan and Luis Bu uel felt his impact Anarchists occultists feminists and gay rights pioneers saw him as a kindred spirit Then Adolf Hitler incorporated Wagner into the soundtrack of Nazi Germany and the composer came to be defined by his ferocious antisemitism For many his name is now almost synonymous with artistic evil In Wagnerism Alex Ross restores the magnificent confusion of what it means to be a Wagnerian A pandemonium of geniuses madmen charlatans and prophets do battle over Wagner s many sided legacy As readers of his brilliant articles for *The New Yorker* have come to expect Ross ranges thrillingly across artistic disciplines from the architecture of Louis Sullivan to the novels of Philip K Dick from the Zionist writings of Theodor Herzl to the civil rights essays of W E B Du Bois from *O Pioneers* to *Apocalypse Now* In many ways Wagnerism tells a tragic tale An artist who might have rivaled Shakespeare in universal reach is undone by an ideology of hate Still his shadow lingers over twenty first century culture his mythic motifs coursing through superhero films and fantasy fiction Neither apologia nor condemnation Wagnerism is a work of passionate discovery urging us toward a more honest idea of how art acts in the world

Deviant Opera Axel Englund,2020-10-06 Imagine Armida Handel s Saracen sorceress performing her breakneck coloraturas in a black figure hugging rubber dress beating her insubordinate furies into submission with a cane suspending a captive Rinaldo in chains from the ceiling of her dungeon Mozart s peasant girl Zerlina meanwhile is tying up and blindfolding her fianc to seduce him out of his jealousy of Don Giovanni And how about Wagner s wizard Klingsor ensnaring his choir of flower maidens in elaborate Japanese rope bondage Opera it would appear has developed a taste for sadomasochism For decades now radical stage directors have repeatedly dressed canonical operas from Handel and Mozart to Wagner and Puccini and beyond in whips chains leather and other regalia of SM and fetishism *Deviant Opera* seeks to understand this phenomenon approaching the contemporary visual code of perversion as a lens through which opera focuses and scrutinizes its own configurations of sex gender power and violence The emerging image is that of an art form that habitually plays with an eroticization of cruelty and humiliation inviting its devotees to take sensual pleasure in the suffering of others Ultimately *Deviant Opera* argues that this species of opera fantasizes about breaking the boundaries of its own role playing and pushing its erotic power exchanges from the enacted to the actual

Goethe, Nietzsche, and Wagner T. K. Seung,2006-01-01 The author reads Goethe s *Faust* as the first epic written under Spinoza s influence He shows how its thematic development is governed by Spinoza s pantheistic naturalism He further contends that Wagner and Nietzsche have tried to surpass their mentor Goethe s work by writing their own Spinozan epics of love and

power in The Ring of the Nibelung and Thus Spoke Zarathustra These Spinozan epics are designed to succeed the Christian epics in the Western literary tradition Whereas the Christian epics dared to groom human beings for their destiny in the supernatural world the Spinozan epics try to reinstate humanity as the children of Mother Nature and overcome their alienation from the natural world which had been dictated by the long reign of Christianity However it has been well noted that none of these new epics seems to hang together thematically as a coherent work By his Spinozan reading the author not only demonstrates the thematic unity of each of them singly but further illustrates their thematic relation with each other

Wagner's Parsifal Richard H. Bell, 2013-11-12 Parsifal Wagner's final opera is considered by many to be one of the greatest religious musical works ever composed but it is also one of the most difficult to understand and many have questioned whether it can be considered a Christian work at all Added to this is the furious debate that has surrounded the composer as an anti Semite racist and inspiration for Hitler Richard Bell addresses such issues and argues that despite any personal failings Wagner makes a fundamental theological contribution through his many writings and ultimately in Parsifal which he argues preaches Christ crucified in a way that can never be captured by words alone He argues that Wagner offers a vision of the divine and a theology of Good Friday that can both function as profound therapy and address current theological controversies *Historical Dictionary of Opera* Scott L. Balthazar, 2013-07-05 Opera has been around ever since the late 16th century and it is still going strong in the sense that operas are performed around the world at present and known by infinitely more persons than just those who attend performances On the other hand it has enjoyed periods in the past when more operas were produced to greater acclaim Those periods inevitably have pride of place in this Historical Dictionary of Opera as do exceptional singers and others who combine to fashion the opera whether or not they appear on stage But this volume looks even further afield considering the cities which were and still are opera centers literary works which were turned into librettos and types of pieces and genres While some of the former can be found on the web or in other sources most of the latter cannot and it is impossible to have the whole picture without them Indeed this book has an amazingly broad scope The dictionary section with about 340 entries covers the topics mentioned above but obviously focuses most on composers not just the likes of Mozart Verdi and Wagner but others who are scarcely remembered but made notable contributions Of course there are the divas but others singers as well and some of the most familiar operas Don Giovanni Tosca and more Technical terms also abound and reference to different genres from antimasque to zarzuela Since opera has been around so long the chronology is rather lengthy since it has a lot of ground to cover and the introduction sets the scene for the rest This book should not be an end but rather a beginning so it has a substantial bibliography for readers seeking more specific or specialized works It is an excellent access point for readers interested in opera *The Sorcerer of Bayreuth* Barry Millington, 2012-10-29 Richard Wagner 1813-1883 is one of the most influential and also one of the most controversial composers in the history of music Over the course of his long career he produced a stream of spellbinding

works that challenged musical convention through their richness and tonal experimentation ultimately paving the way for modernism This book presents an in depth but easy to read overview of Wagner s life work and times It considers a wide range of themes including the composer s original sources of inspiration his fetish for exotic silks his relationship with his wife Cosima and with his mistress Mathilde Wesendonck the anti semitism that is undeniably present in the operas their proto cinematic nature and the turbulent legacy both of the Bayreuth Festival and of Wagnerism itself Making use of the very latest scholarship much of it undertaken by the author himself in connection with his editorship of The Wagner Journal Millington reassesses received notions about Wagner and his work demolishing ill informed opinion in favour of proper critical understanding It is a radical and occasionally controversial reappraisal of this most perplexing of composers The volume s arrangement unique among books on the composer combines an accessible text intriguing images and original documents thus ensuring a consistently fresh approach Bringing new insights to an endlessly fascinating subject The Sorcerer of Bayreuth will charm anyone interested in music and in the wider cultural life of the 19th century and beyond

Theology of Wagner's Ring Cycle I Richard H. Bell, 2021-01-01 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 even he 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 in his appropriation of sources whether they be myths and sagas writers poets or philosophers and in works composed around the same time especially his Jesus of Nazareth

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