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The birth of tragedy and the case of wagner

Friedrich Nietzsche was born in 1844 in Röcken (Saxony), Germany. He studied classical philology at the Universities of Bonn and Leipzig and was appointed president of classical philology at the University of Basel in Switzerland in 1869. Poor health led him to resign a decade later. His works include The Birth of Tragedy, Thus Spoken Zarathustra, Beyond Good and Evil, On the Genealogy of Morals, The Case of Wagner, Twilight of the Idols, The Antichrist, Nietzsche contra Wagner and Ecce Homo. He died in 1900. Will's Power, a selection of his laptops, was published posthumously. Walter Kaufmann was born in Freiburg, Germany, in 1921, came to the United States in 1939 and studied at Williams College and Harvard University. In 1947 he joined the faculty of Princeton University, where he was professor of philosophy until his death in September 1980. He held many visiting professorships, including Nietzsche, Critique of Religion and Philosophy, From Shakespeare to Existentialism, Faith of a Ketic, Cain and Other Poems, and Hegel, as well as verse translations by Faust Goethe and twenty German poets. He also translated all of Nietzsche's work mentioned above. In addition to The Genealogy of Morality and Ecce Homo, Vintage Books: Beyond Good and Evil also features the Birth of Tragedy and the Wagner Case in one volume. Mr. Kaufmann's edition of Will to Power is available from Random House.R.J. Hollingdale is an English writer best known for his book Nietzsche: The Man and His Philosophy. Friedrich Nietzsche was born in 1844 in Röcken (Saxony), Germany. He studied classical philology at the Universities of Bonn and Leipzig and was appointed president of classical philology at the University of Basel in Switzerland in 1869. Poor health led him to resign a decade later. His works include The Birth of Tragedy, Thus Spoken Zarathustra, Beyond Good and Evil, On the Genealogy of Morals, The Case of Wagner, Twilight of the Idols, The Antichrist, Nietzsche contra Wagner and Ecce Homo. He died in 1900. Will's Power, a selection of his laptops, was published posthumously. Walter Kaufmann was born in Freiburg, Germany, in 1921, came to the United States in 1939 and studied at Williams College and Harvard University. In 1947 he joined the faculty of Princeton University, where he was professor of philosophy until his death in September 1980. He has held many visiting professors, including Nietzsche, Critique of Religion and Philosophy, From Shakespeare to Existentialism, Faith of Ketic, Cain and other poems and Hegel, as well as verse translations of Goethe Faust and twenty German poets. He also translated all of Nietzsche's work mentioned above. In addition to The Genealogy of Morality and Ecce Homo, Vintage Books: Beyond Good and Evil also features the Birth of Tragedy and the Wagner Case in one volume. This reading was a re-match of sorts: the closest I ever came to a real crisis of faith as a young adult was when I first met Nietzsche through this work in the Intro on philosophy classes at state university – a match to which I found myself completely unprepared. This experience followed several years in which my own Christian faith endured something of a dormant period in which I made little progress moving forward. But after I discovered the Christian thinkers out there who displayed this reading it was a re-match of sorts: the closest I've ever come to a real crisis of faith as a young adult was when I first met Nietzsche through this work in the Intro's philosophy class at state university – a match for which I found myself completely unprepared. This experience followed several years in which my own Christian faith endured something of a dormant period in which I made little progress moving forward. But after I discovered christian thinkers out there who viewed both the willingness and ability to wrestle with these ideas amicably and effectively, the recovery from this period of uncertainty and disillusionment also shaped the trajectory for most of my life because, and some of the causes to which I devoted considerable effort have found their roots in this struggle. For one thing, it made me painfully aware of how easy my own education was, and it put me on a (never ending) path to self-education, even though I was trying to create an educational pathway for my own children while taking not be caught as a deer in the spotlight by onrushing atheist/agnostic postmodernism once they have reached college age as I was. Fast forward approximately 25 years, and just as I repudiate Nietzsche and hold him to be ultimately and deeply mistaken (in

fact, evil or evil should not be over-the-top descriptors, in my opinion), there is no denying the potency with which he casts his vision and his truly permeable insights on many levels: he can be read profitably, as a useful foil, to one who is mature in faith. And without any doubt, the writer was a masterful, compelling and richly image-laden prose. Consider only this example, taken from Section 15 (Walter Kaufmann translation): Almost every age and stage of culture has at some time or another sought with deep irritation to liberate himself from the Greeks, because in their presence everything one achieved himself, although apparently completely original and sincerely admired, suddenly seemed to lose his life and color and shrivelled into the wrong copy, even a cartoon. And so from time to time cordial anger breaks out against this presumptuous few people who are bold for all time to identify everything that is not native as 'barbaric.' . . . And so one feels ashamed and frightened in the presence of the Greeks, if one prizes the truth above all things and dares to recognize this truth: that the Greeks, as charioteers, hold in their hands the reins of our own and every other culture, but that almost always the wagon and horses are of lower quality and not up to the glory of their leaders, who consider the sport to run such a team into the abyss, which they themselves clear with the jump of Achilles.The Birth of Tragedy was Nietzsche's first published work (1872). While he himself was later highly critical of it - his own attempt at self-criticism was included as an introduction, starting with the 1886 edition and beyond - it does set out topics that have remained more or less constant throughout his career, especially Apollinian-Dukyz duality. (His God is a dead theme, taking faith in any kind of divine ordering reality to be outdated and now a risible, if at once useful concept, would be explicitly articulated in later works, but it is more or less silently assumed here.) In an effort to summarize Nietzsche's work in TBoT: Nietzsche's starting point is in response to the romantic bias with fame that was Greece and the grandeur that was Rome, which was much evidence in its own day. Nietzsche's answer to that was to say, basically: No! All this 'sweetness and light' that we imagine to be the essence of Greco-Roman culture was actually based on some very dark things. They could never produce the famous works of art they did if they first looked deep into the abyss absolute senselessness (Zijský) and from turning out of this abyss without ever forgetting it, solved by the sheer power of St. John's Wjubljana, to impose order and aesthetic beauty (Apollinian) of his own design of basic chaos, resulting in the deepest artistic form the world has ever seen: the Greek tragedy. (Translator Walter Kaufmann, in his introduction, accurately notes that the real heart of the work lies in sections 7-15 of what comes before and after was significantly lower, as even Nietzsche himself acknowledged that these parts are the main goal of his attempt at self-criticism.) In arguably his most famous and enduring understanding, Nietzsche posits that understanding and gentle counter-balancing of these two basic impulses, ionysian on the one hand and Apollinian on the other, is the key to any lasting human success. Ionyz (associated with the Greco-Roman god of wine and orgiastic merriment and abandon) can be attributed to the following characteristics: primordial, emotive, intuitive, visceral, ecstatic, destructive, emphasis on unity and unity (with nature); to the Apollinian (associated with the Greco-Roman god of light, music and poetic expression): rarefied, artificial (art), rational, reasonable, restrained, constructive, emphasis on division. Nietzsche basically sees art as one thing that can bring meaning and purpose to life and society. (The gods of the Olympian pantheon, in Nietzsche's view, were not really taken seriously, and there were no values when it comes to establishing any final and transcendent meaning and order on the cosmos, a topic that Greek tragedies themselves have explored.) But if art is to accomplish this task effectively, it must adequately synthesize both of these impulses without getting too much to one or the other – customary by subverting the dukysian in favor of Apollinian, resulting in art that is really nothing more than sentimental drivel, or is too pedantic and moralizing, etc. In his opinion this synthesis has reached its short-term peak in the expression of previous Greek tragedies , Aeschylus and Sophocles, only to suffer irrevocable degradation later under Euripides, with the ultimate blame for its demise is laid at the feet of Socrates.Nietzsche argues that a similar kind of great aesthetic synthesis is necessary in its own day, as the failure of the ancient gods (i.e. Christianity) to order society and give meaning to life becomes more and more obvious. (Nietzsche's disdain for religion in general, and Christianity in particular, is already a lot of evidence in this work, but he also expresses hatred for the prospect of a future reality built on cold scientific determinism.) Although it is very critical of the opera as an art form on one side, it nevertheless sees it from all artistic expressions available in his own day, as they have the most potential for the kind of grandiose aesthetic synthesis he has in mind. (At the time, he thought Richard Wagner to be the most promising of the bunch, though he later famously fell out with and refuted Wagner, the Wagner case (1888), putting it tied together in one volume with TBoT, in the science I have.) As compelling as I find (and others have found) Nietzsche's explanation of the evolution of the Greek tragedy, it must be said that this defense of his work is not a teachable one: virtually no direct evidence is cited, and the whole building is built on conjecture. Overall, I think his conjecture is probably very close to the mark, although there are certainly numerous points (splitting hairs over the nuances of the Dithyramb attic, gnostic-laden assumptions and arguments regarding form/conception vs. content/performing music and art, etc.) where he feels like he's gotten his way out on skinny branches. I plan to continue on to other Works of Nietzsche in the coming years, given that its impact on the modern world is so profound. (He was rightly called the Grandfather of Postmodernism.) I already have a copy of Beyond Good and Evil, one of his later works (my older children read as part of the senior year Omnibus curriculum), so I'll probably delve into the next one, at some point next. Some other different ideas regarding Nietzsche in general: Nietzsche's upbringing accounts for many, I think, and stands as a sober reminder of the damage that can be done when one is marinated from an early age in the worse aspects of a good thing, or a good thing has gone to seed. In his case, the strict and repressive Lutheran upbringing he has received is evidence of many ways in which he clearly misunderstands the Christian faith, even if he is trying to undermine and attack it. These include the tendency to caricature Christianity as essentially marked by rigid moralism, as well as gnostic overgrowth and bias with the afterlife and the corresponding denigration of the contemporary physical world. Ironically, his basic misunderstandings and false assumptions in these respects are shared by most contemporary evangelicals, which is one of the reasons why I think reading Nietzsche can be helpful. His analysis is often right on target and always scathing, although his solutions are obviously completely wrong. Nietzsche is often misunderstood or misrepresented as a nihilist, but he was certainly not a nihilist, at least not in the strict sense of the word. His great interest was actually to strive against nihilism, which he feared would be the most obvious and natural course for society to follow if the old gods (including the Christian God, certainly and in particular) were swept away without any compensation meaning, purpose, moral values, beauty, etc. but God is not being semitted, and to the extent that he is trying to create some other basis for all these things he was a player in the very game he criticized and warned against. Ultimately, nihilism is the only alternative to worship of the true God and assimilation into Triune's life. In the end, I think Nietzsche approved of it, if not explicitly then certainly by experience and ontologically, as an inevitable body of (wicked and untrue) spaces that refused to give up. As Francis Schaeffer notes, I believe that when Nietzsche . . . Crazy... it was because he understood that madness is the only philosophic answer if infinite-personal God does not exist. (How should we live then?, Chapter 9) So in the end, I think nietzsche's reputation as a harbinger of the kind of postmodern apathy, despair and nihilism that marked the 20th century was a harbinger of the 1960s. Much has also been made of the influence that Nietzsche's idea of more specific events of the 20th century had. The overall picture here is complicated. On the one hand, it is certainly true that this reputation is largely caused by the misrepresentation and embezzlement of his views and files by hacks in the decades after his collapse and death. Nietzsche apparently refuted anti-Semitism, at least formally, and that was also a factor in his break with Wagner. Still, I don't think Nietzsche can escape the blame in this regard for the long shot. For example, while caution should be taken when it comes to back-loading ideologies six or seven decades later, it should be noted that The Ary vs. Semitic resolution raises its head here (Section 9). (Aryan is simply an older, now discredited-by-association term for what we now call Indo-European. By Semitic, Nietzsche apparently has in mind what we would term Judeo-Christian.) The definitive undercurrent of arrogant German nationalism is also at work, even here at TBoT (e.g. sections 19 and 20), and although I have not yet read on, I expect one to find much more legitimate fuel, especially for the second tendency, because his views on Übermensch are developing in Zarathustra thus said, and so on. I had to pause in the middle of my TBoT reading for a few months due to various factors, but in the meantime turned to Jordan Peterson, who has some interesting things to say about Nietzsche (and other things). (Just do a YouTube search if you're interested.) I definitely disagree with him all the time - and I think there are some crucial points where he is either mis-reading or mis-representing Nietzsche's views - but his insights overall are very good sadness for I found the boys partiallyexaminedlife.com be both funny and insightful. Their view is not Christian, so there are of course very important aspects that will inevitably be missed altogether. But that the main qualification offered, their apparent familiarity with the whole corpus Nietzsche is beneficial. Biggest takeaway here: Nietzsche can be very slippery and even contradictory, depending on which work they are considering. He often changes his tone and his arguments to fit what he thinks his audience needs to hear, and can be very critical of something in one work or context (e.g. his disdain for Socrates in TBoT) and offer praise for the same somewhere else. ... More... More

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