

Nietzsche and Wagner: paths and “mispaths” in the conception of the tragic

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Abstract:

This article is divided in two main parts. In the first, we show how Wagner initially conceives Greek tragic art in its purely esthetical sense – art as the affirmation of the tragic character of life – and how, later on, he moves away from this conception and takes on a schopenhauerian, idealist-pessimist acceptance of art. In the second part, we intend to show which conception of tragic the young Nietzsche receives and accepts from Wagner and how this determines their later radical rupture and the new nietzschean philosophy.

Key-words: Wagner; Tragic; Art.

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