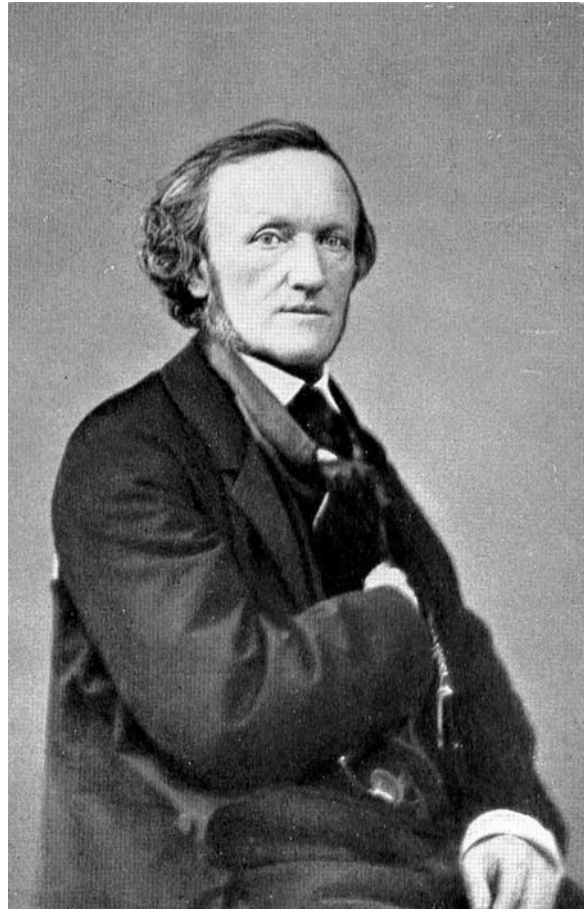


Richard Wagner



by Miles Mathis

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This is one of the strangest ones I have encountered, though it is, as always, a giveaway before the first word. The picture above tells us all. Though it looks tampered with, we still get the intended message: hand in the vest meaning Phoenician Navy. And that is just the first clue in the usual avalanche.

In case you don't know, Richard Wagner is most famous in the US for his "Ride of the Valkyries", from *Die Walkure*, part of his Ring Cycle. It was featured in *Apocalypse Now*. He was the premier German composer of operatic music in the mid-1800s. At his best he really was amazing, and that piece is a perfect example of it. So I am not here to bury him. I am only here to unwind the story.

Although they admit he was born in the Jewish quarter of Leipzig, they have always sold him as a Gentile and even an anti-Semite. He wasn't, because he was Jewish on both sides and knew it. He wasn't even Richard Wagner until he became an adult. As a child he was Wilhelm Geyer, Geyer being a Jewish name. But, as with the others we have unwound, think [Mozart](#) and [Beethoven](#), they couldn't

have that, so they changed his name and fudged an early history for him, to make him look like a poor downtrodden Gentile. They claimed his father was really his stepfather, unknown to little Wilhelm, his real father being a **policeman** Carl Wagner who died when he was six months old. All for the birds, as Richard Wagner later admitted when he was writing his autobiography. He admitted Geyer was his real father and was Jewish, though the Jewish historians now bury that or pooh-pooh it, telling us he was wrong. Because of course they would know more about it than the man himself.

The topic is further complicated by claims, which may have been credited by Wagner, that he himself was of Jewish ancestry, via his supposed father Geyer; however, there is no evidence that Geyer had Jewish ancestors.[\[279\]](#)[\[280\]](#)

That's from Wikipedia, but it is a hedge. There is no “may” about it. Elsewhere it is admitted Wagner researched this later in life, finding that Geyer was his real father and that Geyer was Jewish, and discussing this with his sister Caecilie. See Geyer's page at Wiki, where it says

Later in life, in the course of preparing his autobiography, *Mein Leben*, Wagner received from his sister Cäcilie a cache of letters written by Geyer that led him to believe that Geyer was his biological father, and possibly (and incorrectly) to believe that Geyer was Jewish;[\[4\]](#) **the correspondence was subsequently lost or, some have suggested, destroyed by Wagner.**[\[5\]](#) [\[6\]](#) **Geyer's relation to Wagner was one of several controversies surrounding the composer during his lifetime and afterward.**

So why water that down on Wagner's own page, telling us that “may have been credited”? Obviously to continue the misdirection. Both Wagner and Geyer are scrubbed to this day all over the internet, and you don't spend that amount of energy hiding something unless there is something to hide. But as usual we can walk around these blocks, [since it is known](#) the Geysers of Hesse were Wetzels, Fischers, Schonbergers, Schaeffers, Montags, and Kammerers. This not only indicates they were Jewish, it indicates links to high nobility, just as you would expect for someone who got the promotion Wagner always got from the earliest years. Geyer would have to be from nobility to marry or cohabitate with Wagner's mother, Johanna Rosine **Patz**, also from Jewish nobles. They tell us her father was a baker, but that is the usual joke: add an “n” to get banker. She had been the consort of Prince Frederick Ferdinand Constantin of Saxe-Weimer-Eisenach until his untimely death:



The artist kept the length of his nose, but lost the curve and the droop. He was of course a Saxe, but also a Hohenzollern through his mother, meaning he was from the Kings of Prussia. Obviously, a Prince does not grab the daughter of a baker out of the bakery and make her his consort, so there is something hidden on Wagner's mother's side as well. This is also easy to unwind, simply go to [this page at thepeerage.com](#), where we find Erika Maria Regina Rosalie Patzek, who married Sigvard Bernadotte, Prince of Sweden, in 1934. His mother just happened to be Princess Margaret, granddaughter of Queen Victoria. Victoria was a Hanover, but her husband Albert was the Prince of Saxe-Coburg und Gotha. So you see that the Patz/Patzeks liked to marry or cohabitate with the Saxons. They even admit Prince Frederick may have been preparing to marry Wagner's mother, since he was grooming her with lessons in many fields. You don't do that for a concubine or whore.

So who are these Patzens? Well, as with Wagner's mother, they tell us she was just an actress, of no lineage, her father a "German businessman". But we know that is impossible, since Erika Patzen would not have been allowed to marry the son of the King of Sweden. We are told he lost all royal privileges, but that is false since he was later buried in the Royal Cemetery with his family, with a headstone admitting he was still a Prince of Sweden. There is no need to play such games with a second son anyway. I also pause to point out these Kings of Sweden were Bernadottes at the time, meaning they were Vasas. We have hit that before, [in my paper on Napoleon](#), where we saw these people were even more obviously Jewish than those they were replacing. They come from Jean-Baptiste Bernadotte, one of Napoleon's generals who was tapped out of the blue to be King of Sweden, in possibly the strangest turn of events in the history of Kings.

In the 1960s these families joined again, with a Michaela Patsch (same name) of Vienna marrying into the Grafts von Hartig, who were also Zichy de Zichs, also known as Wilczeks, high Jewish nobles of Hungary.

A search on the name Patz also pulls up some interesting links. [It brings up Etan Patz](#), the fake milk carton boy I recently blew the cover of. Also Arnall Patz, a Johns Hopkins doctor who worked with Helen Keller, who I also hit recently.



That's him with Keller on the right looking very Jewish, and his wife was Ellen Levy, confirming that again.

So Wagner wasn't "ethnic German", he was Jewish on both sides. So what, you will say? Well, we

will see.

In 1831, Wagner enrolled at the [Leipzig University](#), where he became a member of the [Saxon student fraternity](#).^[20] He took composition lessons with the [Thomaskantor Theodor Weinlig](#).^[21] Weinlig was so impressed with Wagner's musical ability that he refused any payment for his lessons.

That's appropriate, seeing that he was a Saxe himself. And Weinlig no doubt waved his tuition in hopes of favors from these Saxons. At age 18,

Wagner composed his [Symphony in C major](#), a Beethoven-esque work performed in Prague in 1832^[22] and at the Leipzig Gewandhaus in 1833.^[23] He then began to work on an opera, [Die Hochzeit](#) (*The Wedding*), which he never completed.^[24]

In 1833, Wagner's brother Albert managed to obtain for him a position as choirmaster at the [Theatre Würzburg](#).^[25] In the same year, at the age of 20, Wagner composed his first complete opera, [Die Feen](#) (*The Fairies*).

Choirmaster at age 20? Based on what? Wagner wasn't a performing prodigy like Mozart and his compositions up to then were mediocre. So this was all just nepotism.



That again. By his mid-30s Wagner had come into his own with *Rienzi* and *The Flying Dutchman*. He was now living in Dresden with his flighty wife Minna. Which is where we come to the first big contradiction in his bio, beyond the ancestries. He was later known as an anti-Semite, so it is strange to find him hobnobbing in Dresden in the 1840s with revolutionaries August Rockel and Mikhail Bakunin. Wagner was involved with them in the May Uprising. We already know Rockel and Bakunin were Jewish agents, so the Uprising must have been staged and Wagner another Jewish agent. Rockel's uncle was Johann [Nepomuk](#) Hummel, Nepomuk being the tell there. Metternich was also a Nepomuk, remember.

We find proof of that in the result: for fomenting a major revolution that allegedly killed many, Bakunin and Rockel skated with short fake prison sentences* and Wagner was allowed to flee to Paris and then Zurich, which left him alone. We are supposed to believe Zurich had no extradition treaty with Germany, being soft on revolutionaries. Germany also had no problem in allowing the works of this revolutionary to be staged, with Liszt staging *Lohengrin* in Weimar in 1850, just one year after the event, right under the noses of the authorities. Make sense of that if you can. Given the mainstream story, you can't. It only makes sense with my despinning.

So why fake this uprising? The usual: to forestall a real one and to allow for a crackdown. The Phoenicians learned a long time ago the best way to quash a revolution is to stage your own, since this fools the revolutionaries into believing they have lost. In the confusion the government can send in the troops, arresting a bunch of fake revolutionaries and fooling the people into believing it has failed before it has even started.

To continue his career as a Jewish undercover agent, and from the safety of Switzerland under a pseudonym, Wagner wrote a silly diatribe in that same year entitled *Judaism in Music*, where he “argued” that Jewish composers were shallow and artificial, due to being disconnected from the national *Volksgeist* and being more interested in money. He attacked his old buddy Meyerbeer by name, so they must have had a great laugh. Of course to “argue” that he had to pretend not to know that all his heroes like Mozart and Beethoven were Jewish. But Wagner's essay led to divisions and rancor, which are always useful to the Phoenicians. One thing of interest is that Wagner admits Mendelssohn was Jewish here, which some of my readers took exception to when I claimed it in an old paper. Anyway, it is of greatest import that he originally published this under a pseudonym, since it destroyed any earlier or later claims to bravery, and gave him cover for the next twenty years, when it finally came out that the essay was his. By then he was 56 and all but untouchable.

We get more Jewish connections when Wagner met and fell in love with Agnes Mathilde Wesendonck, nee Luckemeyer, the wife of a wealthy silk merchant in Zurich in 1852. Both she and her husband were obviously Jewish, though the Jewish historians never seem to notice it. Even without looking up Wesendonck, we know that millionaire silk merchants were always Jews. Wikipedia actually fudges her name, it should be Luckensmeyer, and it is indeed Jewish. Agnes and her husband are listed in the British peerage, since their son Karl married Evaline Graf von Hessenstein, daughter of Moritz Graf von Hessenstein and the Baroness Malwine Perenyi. Moritz was the grandson of Wilhelm I, Elector of Hessen-Kassel, and Princess Mary of Great Britain (daughter of George II). This also links us directly to Frederik V Oldenburg, King of Denmark. The Perenyis link us to the Salm-Salms, Furstenburgs, and all those people, taking us to the Kings of Prussia. They never tell you any of that in the biographies of Wagner, Mathilde just being another rich married woman he may have bedded. In fact, we are seeing that Mathilde was actually another cousin of Wagner, through European nobility.



Among the conducting engagements that Wagner undertook for revenue during this period, he gave several concerts in 1855 with the [Philharmonic Society of London](#), including one before [Queen Victoria](#).^[77] The Queen enjoyed his *Tannhäuser* overture and spoke with Wagner after the concert, writing in her diary that Wagner was "short, very quiet, wears spectacles & has a very finely-developed forehead, a hooked nose & projecting chin."^[78]

The Queen's words, not mine. But now you know Wagner wasn't just accidentally playing for the Queen: he was another cousin.

Wagner's affair with Mathilde caused a permanent break with his wife Minne, who had burned herself out young, as these people will do, but it was no problem for Mathilde's husband Otto, who continued to underwrite Wagner. Wagner moved from Zurich to Venice to get away from Minne, but his ban from Germany was soon lifted and he returned to Wiesbaden in Hesse, no worse for wear, again proving the whole Dresden uprising was staged. It got even better in 1864 when the gay boy King Ludwig rose to the throne of Bavaria at age 18, since he was an *ardent* admirer of Wagner. So Wagner's fake troubles were over at age 51. He ditched the young Mathilde for the even younger Cosima Liszt, age 27, though she was already married to Hans von Bulow.



That's exactly how short he was, and how big her nose was. Yes, she too was Jewish, and she had to be seated since she was taller than him. If you thought he was a young 51, well, he wasn't. I would say he looks all of 51. Doesn't really matter you might say, since he knew he would be judged mainly for his music, and has been. If Cosima found him attractive, well good for him, I guess, though even I will admit that looks a bit icky.

Even ickier is that when Minna died in 1866 Wagner didn't even attend the funeral, though it was nearby in Dresden. She may have given him an excuse for that, we don't know, but my guess is they were both very nasty people. What are the odds, eh? I'm not out on a limb there.

By 1876, the 63-year-old Wagner was tired of the 39-year-old Cosima, so he moved on to the 30-year-old Judith Gautier, also Jewish of course.



Funny how the anti-Semitic Wagner never slept with a real Gentile woman. Only Jews for this anti-Semite. Her mother was a Grisi, and they were closely related to the Grassinis. One of Napoleon's top officers was Gaetano Grisi, and Giuseppina Grassini was an alleged lover of both Wellington and Napoleon, although we now know she was just a consort or beard. Judith Gautier married the French poet Catulle Mendès, admitted to be Jewish, he being one of the proteges of her famous father Theophile Gautier.



Not usually admitted to be Jewish, but Jewish. Note the hand in the vest. He looks a bit like Bakunin, don't he?



Both photographed by Nadar, also Jewish. Nadar was really a Tournachon-Molin, but his mother is hidden at Wiki. Grok tells us she was a Maillet, which is indeed Jewish, being a Frenchifying of the German Mayer. See the artist Leo Maillet, born Mayer.

Wagner's death at age 69 may have been precipitated by an argument with Cosima about his flirtations with a flower-maiden in *Parsifal*, Carrie Pringle, age 23. Was she Jewish? Of course. Her mother was [Isabella Latinovics de Borsod](#), a Hungarian Jew. They come from the [famous Parcevics/Pejacevics](#) of Croatia and later Bulgaria, merchants becoming barons, counts, and other nobility under the Habsburgs. By the 1700s they were the largest landowners in Slavonia. They link us again to the Nepomuks. In the 1800s they became Viceroy of Croatia.

So what did we learn there? We learned that Wagner was Jewish and only slept and worked with Jews, so his anti-Semitic ravings must have been controlling the opposition. Which means he was working as an agent at the same time he was working as Germany's most famous composer. Which is not uncommon for these people. See Isaac Newton for perhaps the most obvious example.

Much more could be said about Wagner, but I have pretty much bludgeoned the topic at hand and need to move on for now.

*Bakunin was simply deported back to his native Russia, where we are supposed to believe the Russians jailed him for mischief in Dresden. Makes no sense. If this had been real, the Germans would have tried him and jailed him in Germany, not in St. Petersburg. Bakunin soon ended up in some fake exile in Siberia, sort of like Lenin, where he got married and escaped exile to go to America. Rockel was given a death sentence that was

soon commuted to prison at Konigstein Fortress, where he allegedly was in solitary for 13 years. Right. Konigstein was a military fortress used only sparingly as a prison, and if you research it you will find all the other alleged famous prisoners of Konigstein are also fake, starting with the Crypto-Calvinists of the late 1500s. Also, Rockel is just a variant of Rucker, as in fake dissident Rudolf Rucker of the next generation.