

Works Cited in Alex Ross's *Wagnerism: Art and Politics in the Shadow of Music*

Collections:

Aldridge Collection, Charles Deering McCormick Special Library of Collections, Northwestern University
Willa Cather Archive, University of Nebraska-Lincoln
Mary Desti Papers, UCLA Library, Department of Special Collections
Bundesarchiv Berlin-Lichterfelde
Dujardin Papers, Harry Ransom Center, University of Texas at Austin
Isabella Stewart Gardner Museum Archives
Louis Kirstein Collection, Baker Library Special Collections, Harvard Business School
Sidney Lanier Papers, Special Collections, Milton S. Eisenhower Library, Johns Hopkins University
Thomas-Mann-Archiv, ETH Zürich
National Willa Cather Center, Red Cloud, Nebraska
Rockefeller Family Archives
Third Reich Collection, Library of Congress
National Archives of the Richard Wagner Foundation
Wister Papers, Library of Congress

W. E. B. Du Bois Papers, Special Collections and University Archives, University of Massachusetts Amherst Libraries
Richard Ellmann Papers, University of Tulsa Special Collections
Emma Goldman Papers, International Institute of Social History
Hanfstaengl Nachlass, Handschriften, Bayerischer Staatsbibliothek
Institut für Zeitgeschichte München, Archivendatenbank Online
The Joyce Papers, National Library of Ireland
Howard Nemerov Papers, Washington University Libraries, Department of Special Collections
Russian State Archive
Toscanini Legacy Papers, Music Division, New York Public Library for the Performing Arts
Owen Wister Papers, American Heritage Center, University of Wyoming

Published sources:

- Abbate, Carolyn. *Unsung Voices: Opera and Musical Narrative in the Nineteenth Century* (Princeton UP, 1991).
_____. "Wagner, Cinema, and Redemptive Glee," *Opera Quarterly* 21:4 (2005), pp. 597–611.
Abrahamsen, David. *The Mind and Death of a Genius* (Columbia UP, 1946).
Acampora, Christa Davis. *Contesting Nietzsche* (Chicago UP, 2013).
Acocella, Joan. *Willa Cather and the Politics of Criticism* (University of Nebraska Press, 2000).
Acquisto, Joseph. *French Symbolist Poetry and the Idea of Music* (Ashgate, 2006).
Adams, Henry, *The Education of Henry Adams: An Autobiography* (Houghton Mifflin, 1918).

- Adès, Dawn, and Michael R. Taylor, eds. *Dalí* (Rizzoli, 2004).
- Adorno, Theodor W. *Ästhetische Theorie* (Suhrkamp, 1970).
- _____. “Fragmente über Wagner,” *Zeitschrift für Sozialforschung* 8 (1939–40), pp. 1–49.
- _____. *Negative Dialektik* (Suhrkamp, 1966).
- _____. “Valéry’s Deviations,” *Notes to Literature*, vol. 1, trans. Shierry Weber Nicholson (Columbia UP, 1991), pp. 137–73.
- _____. *Versuch über Wagner* (Suhrkamp, 1952).
- _____. “Wagners Aktualität,” *Gesammelte Schriften*, vol. 16 (Suhrkamp, 1978), pp. 543–64.
- _____. “Wagner, Nietzsche, and Hitler,” *Kenyon Review* 9:1 (1947), pp. 155–62.
- Adorno, Theodor W., and Walter Benjamin. *Briefwechsel*, 1928–1940, ed. Henri Lonitz (Suhrkamp, 1994).
- Adorno, Theodor W., and Hanns Eisler. *Composing for the Films* (Athlone, 1994).
- Adorno, Theodor W., and Max Horkheimer. *Dialektik der Aufklärung: Philosophische Fragmente* (Fischer, 1988).
- Aeschylus. *Aeschylus II*, trans. Richmond Lattimore (University of Chicago Press, 2013).
- Ahren, Yizhak, Stig Hornshøj-Møller, and Christoph B. Melchers. “Der ewige Jude”: Wie Goebbels hetzte: Untersuchungen zum nationalsozialistischen Propagandafilm (Alano, 1990).
- Akin, Florence. *Opera Stories from Wagner: A Reader for Primary Grades* (Houghton Mifflin, 1915).
- Aldrich, Robert. *The Seduction of the Mediterranean: Writing, Art, and Homosexual Fantasy* (Routledge, 1993).
- Allen, Roger. “All Here is Music’: Houston Stewart Chamberlain and *Der Ring des Nibelungen*,” *wagnerspectrum* 2:1 (2006), pp. 155–77.
- _____. “Die Weihe des Hauses (The Consecration of the House): H. S. Chamberlain and the Early Reception of *Parsifal*,” in *A Companion to Wagner’s “Parsifal”*, ed. William Kinderman and Katherine R. Syer (Camden House, 2005), pp. 265–72.
- Alpi, Deborah Lazaroff. *Robert Siodmak: A Biography, with Critical Analysis of His Film Noirs and a Filmography of All His Works* (McFarland, 1998).
- Altenberg, Peter. *Prodromos* (Fischer, 1906).
- Anders, John P. *Willa Cather’s Sexual Aesthetics and the Male Homosexual Literary Tradition* (University of Nebraska Press, 2001).
- Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (Verso, 2016).
- Anderson, Paul Allen. *Deep River: Music and Memory in Harlem Renaissance Thought* (Duke UP, 2001).
- Andreoli, Annamaria. *Il vivere inimitabile: vita di Gabriele D’Annunzio* (Montadori, 2000).
- Apollinaire, Guillaume. “Futurist Anti-Tradition,” in *Futurism: An Anthology*, ed. Lawrence Rainey et al. (Yale UP, 2009), pp. 152–54.
- _____. *Oeuvres en prose complètes*, ed. Pierre Caizergues and Michel Décaudin (Gallimard, 1991).
- Appia, Adolphe. *Music and the Art of the Theatre*, trans. Robert W. Corrigan and Mary Douglas Dirks (University of Miami Press, 1962).
- _____. *Oeuvres complètes*, vol. 2, ed. Marie L. Bablet-Hahn (L’Âge d’Homme, 1986).
- Appiah, Kwame Anthony. “Ethics in a World of Strangers: W. E. B. Du Bois and the Spirit of Cosmopolitanism,” *Berlin Journal* 11 (2005).
- _____. *Lines of Descent: W. E. B. Du Bois and the Emergence of Identity* (Harvard UP, 2014).

- Applegate, Celia. *The Necessity of Music: Variations on a German Theme* (University of Toronto Press, 2017).
- Aptheker, Bettina. "The Passion and Pageantry of Shirley Graham's Opera *Tom-Tom*," *Souls* 18:2–4 (2016), pp. 263–70.
- Apthorp, William F. "Wagner and Scenic Art," *Scribner's Magazine*, Nov. 1887, pp. 515–31.
- Aragon, Louis. *Chroniques de la pluie et du beau temps* (Français Réunis, 1979).
- Aranda, J. Francisco. "Out of Innocence," in *The World of Luis Buñuel: Essays in Criticism*, ed. Joan Mellen (Oxford UP, 1978), pp. 31–50.
- Arnaud, Claude. *Jean Cocteau: A Life*, trans. Lauren Elkin and Charlotte Mandell (Yale UP, 2016).
- Arnold, Matthew. *Letters of Matthew Arnold, 1848–1888*, ed. W. E. Russell (Macmillan, 1895).
- _____. *The Poems of Matthew Arnold*, ed. Kenneth Allott (Longman, 1979).
- Aronson, Rudolph. *Theatrical and Musical Memoirs* (McBride, Nast, 1913).
- Arvidsson, Stefan. *Aryan Idols: Indo-European Mythology as Ideology and Science* (University of Chicago Press, 2006).
- Aschau, Frank. "Nibelungen-Film," *Weltbühne*, Feb. 28, 1924.
- Ascott, Roy. "Is There Love in the Telematic Embrace?," in *Multimedia: From Wagner to Virtual Reality*, ed. Randall Packer and Ken Jordan (Norton, 2001), pp. 333–44.
- Ashman, Mike. "Producing Wagner," in *Wagner in Performance*, ed. Barry Millington and Stewart Spencer (Yale UP, 1992), pp. 29–47.
- _____. "The Ring in Later Mythologies," essay accompanying the two-CD set *Twilight of the Gods* (Deutsche Grammophon, 2012).
- Atherton, Gertrude. *Tower of Ivory* (Macmillan, 1910).
- Aub, Max. *Conversations with Buñuel: Interviews with the Filmmaker, Family Members, Friends and Collaborators*, ed. and trans. Julie Jones (McFarland, 2017).
- Audissino, Emilio. *John Williams's Film Music: "Jaws," "Star Wars," "Raiders of the Lost Ark," and the Return of the Classical Hollywood Music Style* (University of Wisconsin Press, 2014).
- Babbitt, Irving. *The New Laokoon: An Essay on the Confusion of the Arts* (Houghton Mifflin, 1910).
- Bablet, Denis. *Edward Gordon Craig*, trans. Daphne Woodward (Theatre Arts Books, 1966).
- Bachmann, Ingeborg. *Darkness Spoken: The Collected Poems*, trans. Peter Filkins (Zephyr, 2006).
- _____. *Ich weiss keine bessere Welt: Unveröffentlichte Gedichte*, ed. Isolde Moser, Heinz Bachmann, and Christian Moser (Piper, 2000).
- _____. *Malina* (Suhrkamp, 1980).
- Bacon, Dolores. *Operas Every Child Should Know* (Doubleday, 1911).
- Bacon, Henry. *Visconti: Explorations of Beauty and Decay* (Cambridge UP, 1998).
- Badiou, Alain. *Being and Event*, trans. Oliver Feltham (Continuum, 2007).
- _____. *Five Lessons on Wagner*, trans. Susan Spitzer (Verso, 2010).
- _____. *Handbook of Inaesthetics*, trans. Alberto Toscano (Stanford UP, 2005).
- Baechtold, Jakob. *Gottfried Kellers Leben: Seine Briefe und Tagebücher*, vol. 2 (Wilhelm Herz, 1894).
- Baedeker, Karl. *Southern Germany (Wurttemberg and Bavaria)* (Baedeker, 1907).

- Bahr, Ehrhard. *Thomas Mann, "Der Tod in Venedig": Erläuterungen und Dokumente* (Reclam, 1991).
- Bahr, Hermann. *Selbstbildnis* (Fischer, 1923).
- Bailey, Robert, ed. *Richard Wagner: Prelude and Transfiguration from "Tristan und Isolde"* (Norton, 1985).
- _____. "Wagner's Musical Sketches for *Siegfrieds Tod*," in *Studies in Music History: Essays for Oliver Strunk*, ed. Harold Powers (Princeton UP, 1968), pp. 459–94.
- Bailly, Edmond. "La Musique dans l'oeuvre de Félicien Rops," *La Plume* 172 (1896), pp. 436–43.
- Bair, Henry. "National Socialism and Opera: The Berlin Opera Houses, 1933–1939, Part 2," *Opera* 35:2 (1984), pp. 129–73.
- Baker, David J., and Daniel Müllensiefen, "Perception of Leitmotives in Richard Wagner's *Der Ring des Nibelungen*," *Frontiers in Psychology* 8:662 (2017).
- Bakunin, Mikhail. *God and the State*, ed. Max Nettlau (Freedom, 1910).
- Ball, Hugo. *Flight out of Time: A Dada Diary*, ed. John Elderfield, trans. Ann Raimes (University of California Press, 1996).
- _____. *Hermann Hesse: Sein Leben und sein Werk* (Suhrkamp, 1977).
- Banville, Théodore de. *Critiques*, ed. Victor Barrucand (Charpentier, 1917).
- Barbe, Michelle. "Images du 'Ring': Une vision de Fantin-Latour," in *Richard Wagner, visions d'artistes: D'Auguste Renoir à Anselm Kiefer*, ed. Paul Lang (Somogy, 2005), pp. 28–35.
- Barber, Grace Edson. *Wagner Opera Stories* (Public-School Publishing, 1901).
- Barbier de Reulle, Caroline. "Salvador Dalí et la musique: Dissonances entre le discours et l'oeuvre," *Cahiers du MNAM* 121 (2012), pp. 34–57.
- Barker, Andrew. "'Bloss aus Lemberg gebürtig': Detlev Spinell, the Austrian Jewish Aesthete in Thomas Mann's *Tristan*," *Modern Language Review* 102:2 (2007), pp. 440–50.
- Barker, John W. *Wagner and Venice* (University of Rochester Press, 2008).
- Barkin, Kenneth. "Introduction: Germany on His Mind: 'Das Neue Vaterland,'" *Journal of African American History* 91:4 (2006), pp. 444–49.
- Barkway, Stephen,. ed. "The Letters of Virginia Woolf to Christabel McLaren," *Virginia Woolf Bulletin* 15 (2004), pp. 22–69.
- Barna, Yon. *Eisenstein*, trans. Lise Hunter (Indiana UP, 1973).
- Barney, Natalie. *A Perilous Advantage: The Best of Natalie Clifford Barney*, ed. and trans. Anna Livia (New Victoria, 1992).
- Barry, R. Milner. *Bayreuth and Franconian Switzerland* (Swan Sonnenschein, 1887).
- Bartels, Adolf. *Die deutsche Dichtung von Hebbel bis zur Gegenwart: Die Alten und die Jungen* (Avenarius, 1901).
- Barthes, Roland. *Image, Music, Text*, ed. and trans. Stephen Heath (Noonday, 1977).
- Bartlett, Rosamund. "The Embodiment of Myth: Eisenstein's Production of *Die Walküre*," *Slavonic and East European Review* 70:1 (1992), pp. 53–76.
- _____. *Tolstoy: A Russian Life* (Houghton Mifflin, 2011).
- _____. *Wagner and Russia* (Cambridge UP, 1995). [BWR]
- Barzun, Jacques. *Darwin, Marx, Wagner: Critique of a Heritage* (Doubleday, 1958).
- Batilliat, Marcel. *Chair mystique* (Séguier, 1995).
- Baudelaire, Charles. *The Complete Verse*, vol. 1, ed. and trans. Francis Scarfe (Anvil, 1986).
- _____. *Correspondance*, vol. 1, ed. Claude Pichois and Jean Ziegler (Gallimard, 1973).

- _____. *Correspondance*, vol. 2, ed. Claude Pichois and Jean Ziegler (Gallimard, 1973).
- _____. *Lettres, 1841–1866* (Mercure de France, 1906).
- _____. *Oeuvres posthumes et correspondances inédites* (Quantin, 1887).
- _____. *The Painter of Modern Life and Other Essays*, trans. Jonathan Mayne (Phaidon, 1995).
- _____. “Richard Wagner,” *Revue européenne*, April 1, 1861.
- _____. *Richard Wagner et Tannhauser à Paris* (Dentu, 1861).
- Bauer, Oswald Georg. *Die Geschichte der Bayreuther Festspiele*, 2 vols. (Deutscher Kunstverlag, 2016). [OGB]
- _____. *Richard Wagner: Die Bühnenwerke von der Uraufführung bis heute* (Propyläen, 1982).
- Bauer-Lechner, Natalie. *Gustav Mahler in den Erinnerungen von Natalie Bauer-Lechner*, ed. Herbert Killian (Wagner, 1984).
- Bäumer, Gertrud. *Die soziale Idee in den Weltanschauungen des 19. Jahrhunderts: Die Grundzüge der modernen Sozialphilosophie* (Salzer, 1910).
- Beach, Sylvia. *Shakespeare and Company* (University of Nebraska Press, 1991).
- Beacham, Richard C. *Adolphe Appia: Artist and Visionary of the Modern Theatre* (Harwood, 1994).
- Beachy, Robert. *Gay Berlin: Birthplace of a Modern Identity* (Knopf, 2014).
- Beaumont, Cyril. *Michel Fokine and His Ballets* (Dance Horizons, 1981).
- Beardsley, Aubrey. *Under the Hill*, ed. John Glassco (Grove Press, 1959).
- Beatty-Kingston, William. “Our Musical-Box,” *The Theatre*, Dec. 1, 1881.
- Beaufils, Christophe. *Joséphin Péladan (1858–1918): Essai sur une maladie du lyrisme* (Millon, 1993).
- Bebel, August. *Die Frau und der Sozialismus* (Dietz, 1891).
- Beecham, Thomas. *A Mingled Chime: An Autobiography* (Putnam, 1943).
- Beidler, Franz Wilhelm. *Cosima Wagner: Ein Porträt: Richard Wagners erster Enkel: Ausgewählte Schriften und Briefwechsel mit Thomas Mann*, ed. Dieter Borchmeyer (Königshausen & Neumann, 2011).
- Bekker, Paul. *Wagner: Das Leben im Werke* (Deutsche Verlags-Anstalt, 1924).
- Bellefroid, Jean-Marie. “Villiers de l’Isle-Adam en Bavière (1869),” *Revue d’histoire littéraire de la France* 63:4 (1963), pp. 644–52.
- Beller, Steven. “Herzl’s *Tannhäuser*: The Redemption of the Artist as Politician,” in *Austrians and Jews in the Twentieth Century: From Franz Joseph to Waldheim*, ed. Robert S. Wistrich (St. Martin’s, 1992), pp. 38–57.
- _____. “The Tragic Carnival: Austrian Culture in the First World War,” in *European Culture in the Great War: The Arts, Entertainment and Propaganda, 1914–1918*, ed. Aviel Roshwald and Richard Stites (Cambridge UP, 1999), pp. 127–61.
- Bellow, Juliet. *Modernism on Stage: The Ballets Russes and the Parisian Avant-Garde* (Ashgate, 2013).
- Bely, Andrey. *The Dramatic Symphony and The Forms of Art*, trans. Roger and Angela Keys and John Elsworth (Grove, 1986).
- _____. *Petersburg*, trans. David McDuff (Penguin, 2011).
- Benbow, Mark E. “Birth of a Quotation: Woodrow Wilson and ‘Like Writing History with Lightning,’” *Journal of the Gilded Age and Progressive Era* 9:4 (2010), pp. 509–33.
- Benders, Raymond J., et al., eds. *Friedrich Nietzsche, Chronik in Bildern und Texten* (Hanser/dtv, 2000).
- Benedict, Clare. *Six Months: March–August 1914* (Crist, 1914).

- Benjamin, Walter. "Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit," *Gesammelte Schriften*, vol. 1/2, ed. Rolf Tiedemann and Hermann Schweppenhäuser (Suhrkamp, 1974), pp. 471–508.
- _____. "Paris, die Hauptstadt des XIX. Jahrhunderts," *Gesammelte Schriften*, vol. 5/1, ed. Rolf Tiedemann (Suhrkamp, 1982), pp. 45–59.
- _____. "Über den Begriff der Geschichte," *Gesammelte Schriften*, vol. 1/2, ed. Rolf Tiedemann and Hermann Schweppenhäuser (Suhrkamp, 1974), pp. 693–704.
- Bennett, Arnold. *Sacred and Profane Love* (Tauchnitz, 1906).
- Bennett, Joseph. *Letters from Bayreuth, Descriptive and Critical of Wagner's "Der Ring des Nibelungen"* (Novello, Ewer, 1877).
- Bennett, Mildred. *The World of Willa Cather* (Dodd, Mead, 1951).
- Benois, Alexandre. *Memoirs*, vol. 2, trans. Moura Budberg (Chatto & Windus, 1964).
- _____. *Reminiscences of the Russian Ballet*, trans. Mary Britniewa (Da Capo, 1977).
- Benoist, Alain de. *Vu de droite: Anthologie critique des idées contemporaines* (Copernic, 1979).
- Bentley, Eric. "The Theatres of Wagner and Ibsen," *Kenyon Review* 6:4 (1944), pp. 542–69.
- _____. "Wagner, Siegfried, and Hitler: A Study in Ambivalence," *New Mexico Quarterly* 13:2 (1943), pp. 175–87.
- Berger, Karol. *Beyond Reason: Wagner contra Nietzsche* (University of California Press, 2017).
- _____. "A Note on Tristan's Death Wish," in *Richard Wagner and His World*, ed. Thomas S. Grey (Princeton UP, 2010), pp. 123–32.
- Berghaus, Günter. *Futurism and Politics: Between Anarchist Rebellion and Fascist Reaction, 1909–1944* (Berghahn, 1996).
- _____. "The Futurist Conception of Gesamtkunstwerk and Marinetti's Total Theatre," in "Sul filo di ragno della memoria": *Studi in onore di Ilona Fried*, ed. Franciska Hervai d'Elhoungne and Dávid Falvay (Ponte Alapítvány, 2012), pp. 283–302.
- Berlioz, Hector. *À travers chants* (Lévy, 1872).
- _____. *Lettres intimes* (Lévy, 1882).
- Berman, Patricia G. *James Ensor: Christ's Entry into Brussels in 1889* (J. Paul Getty Museum, 2002).
- Berman, Russell A. "Du Bois and Wagner: Race, Nation, and Culture between the United States and Germany," *German Quarterly* 70:2 (1997), pp. 123–35.
- Bermbach, Udo. *Houston Stewart Chamberlain: Wagners Schwiegersohn—Hitlers Vordenker* (Metzler, 2015).
- _____. *Richard Wagner in Deutschland: Rezeption—Verfälschungen* (Metzler, 2011).
- _____. *Der Wahn des Gesamtkunstwerks: Richard Wagners politisch-ästhetische Utopie* (Metzler, 2004).
- Bernhard, Thomas. *Over All the Mountain Tops*, trans. Michael Mitchell (Ariadne, 2004).
- Bernstein, Michael André. *Foregone Conclusions: Against Apocalyptic History* (University of California Press, 1994).
- Berry, Mark. "Adorno's Essay on Wagner: Rescuing an Inverted Panegyric," *Opera Quarterly* 30:2–3 (2014), pp. 205–27.
- _____. *Treacherous Bonds and Laughing Fire: Politics and Religion in Wagner's "Ring"* (Routledge, 2016).
- Berryman, Luke Brian. *Richard Wagner's "Die Meistersinger von Nürnberg" in Nazi Propaganda* (Ph.D. diss., King's College, 2014).

- Bertrand, Gustave. *Les Nationalités musicales étudiées dans le drame lyrique* (Didier, 1872).
- Besant, Annie, and C. W. Leadbeater. *Thought-Forms* (Theosophical Publishing Society, 1905).
- Bierley, Paul E. *The Works of John Philip Sousa* (Integrity, 1984).
- Bird, Robert. *The Russian Prospero: The Creative Universe of Viacheslav Ivanov* (University of Wisconsin Press, 2006).
- Birdsall, Carolyn. *Nazi Soundscapes: Sound, Technology and Urban Space in Germany, 1933–1945* (Amsterdam UP, 2012).
- Birkett, Jennifer. “Fetishizing Writing: The Politics of Fictional Form in the Work of Remy de Gourmont and Joséphin Péladan,” in *Perennial Decay: On the Aesthetics and Politics of Decadence*, ed. Liz Constable et al. (University of Pennsylvania Press, 1999), pp. 268–88.
- _____. *The Sins of the Fathers: Decadence in France 1870–1914* (Quartet, 1986).
- Bischoff, Ludwig. “TU: hoc intrivisti: tibi omne est exedendum,” *Rheinische Musik-Zeitung*, Aug. 10, 1850, pp. 43–47.
- Björnsson, Árni. *Wagner and the Volsungs: Icelandic Sources of “Der Ring des Nibelungen”* (Viking Society for Northern Research, 2003).
- Black, Jeremy. *The Great War and the Making of the Modern World* (Continuum, 2011).
- Blaukopf, Kurt and Herta. *Mahler: His Life, Work, and World*, trans. Paul Baker et al. (Thames and Hudson, 1991).
- Blavatsky, Helena. *Collected Writings*, vol. 4 (Theosophical Publishing House, 1966).
- Blissett, William. “Bernard Shaw: Imperfect Wagnerite,” *University of Toronto Quarterly* 27:2 (1958), pp. 185–99.
- _____. “D. H. Lawrence, D’Annunzio, Wagner,” *Wisconsin Studies in Contemporary Literature* 7:1 (1966), pp. 21–46.
- _____. “George Moore and Literary Wagnerism,” *Comparative Literature* 13:1 (1961), pp. 52–71.
- _____. “James Joyce in the Smithy of His Soul,” in *James Joyce Today: Essays on the Major Works*, ed. Thomas F. Staley (Indiana UP, 1966).
- _____. “Wagnerian Fiction in English,” *Criticism* 5:3 (1963), pp. 96–134.
- _____. “Wagner in *The Waste Land*,” in *The Practical Vision: Essays in English Literature in Honour of Flora Roy*, ed. Jane Campbell and James Doyle (Wilfrid Laurier UP, 1978), pp. 71–85.
- Bloch, Ernst. *Erbschaft dieser Zeit* (Suhrkamp, 1969).
- _____. *Geist der Utopie* (Duncker & Humblot, 1918).
- _____. “Paradoxa und Pastorale bei Wagner,” *Literarische Aufsätze* (Suhrkamp, 1965), pp. 318–25.
- _____. *Das Prinzip Hoffnung*, vol. 2: *Kapitel 38–55* (Suhrkamp, 1959).
- Blok, Alexander. “Iskusstvo i revoliutsiiia,” *Sobranie sochinений*, vol. 6 (Khudozhestvennaya Literatura, 1962), pp. 21–25.
- _____. *The Rose and the Cross*, in *The Russian Symbolist Theatre: An Anthology of Plays and Critical Texts*, ed. and trans. Michael Green (Ardis, 1986).
- _____. *The Twelve and Other Poems*, trans. Jon Stallworthy and Peter France (Oxford UP, 1970).
- _____. “Valkiria,” *Sobranie sochinений*, vol. 1 (Khudozhestvennaya Literatura, 1960), pp. 349–50.
- Blotkamp, Carel, *Mondrian: The Art of Destruction* (Reaktion, 2001).
- Boberach, Heinz, ed. *Meldungen aus dem Reich, 1938–1945: Die geheimen Lageberichte des Sicherheitsdienstes der SS*, vol. 15 (Pawlak, 1984).

- Bock, Hans-Michael, and Michael Töteberg, eds. *Das Ufa-Buch: Kunst und Krisen, Stars und Regisseure, Wirtschaft und Politik* (Zweitausendeins, 1992).
- Bohlke, L. Brent, and Sharon Hoover, eds. *Willa Cather Remembered* (University of Nebraska Press, 2002).
- Bohlmann, Otto. *Yeats and Nietzsche: An Exploration of Major Nietzschean Echoes in the Writings of William Butler Yeats* (Macmillan, 1982).
- Bolduc, Stevie Anne. "A Study of Intertextuality: Thomas Mann's *Tristan* and Richard Wagner's *Tristan und Isolde*," *Rocky Mountain Review of Language and Literature* 37 (1983), pp. 82–90.
- Böll, Heinrich. *The Collected Stories*, trans. Leila Vennewitz and Breon Mitchell (Melville, 2011).
- Bonnier, Charles. *Les Souvenirs de Charles Bonnier: Un intellectuel socialiste européen à la Belle Époque*, ed. Gilles Candar (Septentrion, 2001).
- Bolpagni, Paolo, ed. *Fortuny e Wagner: Il wagnerismo nelle arti visive in Italia* (Skira, 2012).
- Bomberger, E. Douglas. *Making Music American: 1917 and the Transformation of Culture* (Oxford UP, 2018).
- Borchmeyer, Dieter. "Der Mythos als Oper: Hofmannsthal und Richard Wagner," *Hofmannsthal-Forschungen* 7 (1983), pp. 19–66.
- _____. *Drama and the World of Richard Wagner*, trans. Daphne Ellis (Princeton UP, 2003).
- _____. *Was ist deutsch? Die Suche einer Nation nach sich selbst* (Rowohlt, 2017).
- Borchmeyer, Dieter, and Stephen Kohler, eds. *Wagner Parodien* (Insel, 1983).
- Borchmeyer, Dieter, Ami Mayaani, and Susanne Vill, eds. *Richard Wagner und die Juden*, ed. Dieter Borchmeyer et al. (Metzler, 2000).
- Borchmeyer, Dieter, and Jörg Salaquarda, eds. *Nietzsche und Wagner: Stationen einer epochalen Begegnung* (Insel, 1994).
- Botstein, Leon. "German Jews and Wagner," in *Richard Wagner and His World*, ed. Thomas S. Grey (Princeton UP, 2010), pp. 151–97.
- Bourges, Élémir. *Le Crépuscule des dieux* (Giraud, 1884).
- Bourget, Paul. "Psychologie contemporaine: Notes et portraits: Charles Baudelaire," *Nouvelle Revue* 13 (1881), pp. 398–416.
- Bouteldja, Pascal. *Un Patient nommé Wagner* (Symétrie, 2014).
- Bowen, Zack. *Musical Allusions in the Works of James Joyce: Early Poetry through "Ulysses"* (State University of New York Press, 1974).
- Boyarin, Daniel. *Unheroic Conduct: The Rise of Heterosexuality and the Invention of the Jewish Man* (University of California Press, 1997).
- Braches, Ernst. *Kommentar zu "Tod in Venedig"* (Overveen, 2015).
- Brain, Robert Michael. "Protoplasmania: Huxley, Haeckel, and the Vibratory Organism in Late Nineteenth-Century Science and Art," in *The Art of Evolution: Darwin, Darwinisms and Visual Culture*, ed. Barbara Larson and Fae Brauer (University Press of New England, 2009), pp. 92–122.
- Bramble, John. *Modernism and the Occult* (Palgrave, 2015).
- Braun, Edward. *Meyerhold: A Revolution in Theatre* (Methuen Drama, 1995).
- Brecht, Bertolt. *Brecht on Theatre: The Development of an Aesthetic*, ed. and trans. John Willett (Hill and Wang, 1964).
- _____. *Collected Plays*, vol. 1, ed. and trans. John Willett and Ralph Manheim (Methuen, 1970).
- _____. *Kriegsfibel*, manuscript, USC Libraries Special Collections, diglib.library.usc.edu.

- _____. *Werke: Grosse Berliner und Frankfurter Ausgabe*, ed. Werner Hecht et al., 30 vols. (Aufbau/Suhrkamp, 1988–200).
- Breckbill, David. “Cosima Wagner’s Bayreuth,” in *Richard Wagner and His World*, ed. Thomas S. Grey (Princeton UP, 2010), pp. 435–78.
- Bribitzer-Stull, Matthew. *Understanding the Leitmotif: From Wagner to Hollywood Film Music* (Cambridge UP, 2015).
- Brice, Xavier. “Ford Madox Ford and the Composition of ‘Nostromo,’” *Conradian* 29:2 (2004), pp. 75–95.
- Brieux, Eugène. *Les Trois Filles de M. Dupont* (Stock, 1899).
- Briggs, Julia. *Virginia Woolf: An Inner Life* (Harcourt, 2005).
- Broch, Hermann. *Hofmannsthal und seine Zeit: Eine Studie* (Suhrkamp, 1974).
- Brockmann, Stephen. *Nuremberg: The Imaginary Capital* (Camden House, 2006).
- Brodbeck, David. *Defining Deutschtum: Political Ideology, German Identity, and Music-Critical Discourse in Liberal Vienna* (Oxford UP, 2014).
- Bronfen, Elisabeth. “Hollywood’s Wagner: The Return to/of the Ordinary,” in *Jenseits von Bayreuth: Richard Wagner heute*, ed. Stefan Börnchen et al. (Fink, 2014), pp. 239–62.
- _____. “Isoldes Liebestod in Hollywood: Eine transmediale Affäre,” in *Wagner, Gender, Mythen: Wagner in der Diskussion*, ed. Christine Fornoff and Melanie Unseld (Königshausen & Neumann, 2015), pp. 231–57.
- _____. “Nocturnal Wagner: The Cultural Survival of *Tristan und Isolde* in Hollywood,” in *Wagner and Cinema*, ed. Jeongwon Joe and Sander L. Gilman (Indiana UP, 2010), pp. 315–32.
- Brody, Elaine. “The Jewish Wagnerites,” *Opera Quarterly* 1:3 (1983), pp. 66–80.
- Brossa, Joan, and Antoni Tàpies. *Carrer de Wagner* (Edicions T, 1989).
- Brown, Hilda Meldrum. *Leitmotiv and Drama: Wagner, Brecht, and the Limits of “Epic” Theatre* (Clarendon, 1991).
- _____. *The Quest for the Gesamtkunstwerk and Richard Wagner* (Oxford UP, 2016).
- Brown, Peter D. G. *Oskar Panizza and “The Love Council”: A History of the Scandalous Play on Stage and in Court, with the Complete Text in English and a Biography of the Author* (McFarland, 2010).
- Brown, Tina. *The Vanity Fair Diaries: 1983–1992* (Holt, 2017).
- Bruckner, Anton. “Drei Blätter aus Bayreuth,” in *Musik-Jahrhundert Wien, 1797–1897: Ausstellung der Musiksammlung der Österreichischen Nationalbibliothek Wien*, ed. Josef Gmeiner and Thomas Leibnitz (Der Apfel, 1997), p. 235.
- Buch, Esteban. “Les Allemands et les Boches: La musique allemande à Paris pendant la Première Guerre mondiale,” *Le Mouvement social* 208 (2004), pp. 45–69.
- Buchloh, Benjamin. “Beuys: The Twilight of the Idol,” in *Joseph Beuys: The Reader*, ed. Claudia Mesch and Viola Michely (MIT Press, 2007), pp. 109–126.
- Buhler, James. “Star Wars, Music and Myth,” in *Music and Cinema*, ed. James Buhler et al. (Wesleyan UP, 2000), pp. 33–57.
- _____. “Wagnerian Motives: Narrative Integration and the Development of Silent Film Accompaniment, 1908–1913,” in *Wagner and Cinema*, ed. Jeongwon Joe and Sander L. Gilman (Indiana UP, 2010), pp. 27–45.
- Bülow, Bernhard von. *Denkwürdigkeiten*, vol. 1 (Ullstein, 1930).
- _____. *Denkwürdigkeiten*, vol. 4 (Ullstein, 1931).

- Buñuel, Luis. *My Last Breath*, trans. Abigail Israel (Flamingo, 1985).
- Burdekin, Russell. "Darkening the Auditorium at Bayreuth in 1876," *Wagner Journal* 14:1 (2020), pp. 49–62.
- Bürger, Peter. *Theory of the Avant-Garde*, trans. Michael Shaw (University of Minnesota Press, 1984).
- Bührle, Christian. "Scénographie wagnérienne et peinture," in *Richard Wagner, visions d'artistes: D'Auguste Renoir à Anselm Kiefer*, ed. Paul Lang (Somogy, 2005), pp. 66–76.
- Burne-Jones, Georgiana. *Memorials of Edward Burne-Jones*, vol. 2 (Macmillan, 1904).
- Burrage, Melissa D. *The Karl Muck Scandal: Classical Music and Xenophobia in World War I America* (University of Rochester Press, 2019).
- Burton, Humphrey. *Leonard Bernstein* (Doubleday, 1994).
- Bush, W. Stephen. "Giving Musical Expression to the Drama," *Moving Picture World*, Aug. 12, 1911.
- _____. "Possibilities of Musical Synchronization," *Moving Picture World*, Sept. 2, 1911.
- Byrd, Craig L. "Interview with John Williams," in *Celluloid Symphonies: Texts and Contexts in Film Music History*, ed. Julie Hubbert (University of California Press, 2011), pp. 414–22.
- Byrne, J. F. *Silent Years: An Autobiography with Memoirs of James Joyce and Our Ireland* (Farrar, Straus and Young, 1953).
- Bytwerk, Randall L., ed. and trans. *Landmark Speeches of National Socialism* (Texas A&M UP, 2008).

- Caballero, Carlo. "'A Wicked Voice': On Vernon Lee, Wagner, and the Effects of Music," *Victorian Studies* 35:4 (1992), pp. 385–408.
- Calico, Joy H. *Brecht at the Opera* (University of California Press, 2008).
- Campbell, Joseph. *The Masks of God: Creative Mythology* (Penguin, 1976).
- _____. *The Masks of God: Primitive Mythology* (Viking, 1959).
- Canton, Kimberly Rose Fairbrother. *The Operatic Imperative in Anglo-American Literary Modernism: Pound, Stein, and Woolf* (Ph.D. diss., University of Toronto, 2009).
- Canudo, Ricciotto. "The Birth of the Sixth Art," in *Film Theory: Critical Concepts in Media and Cultural Studies*, vol. 1, ed. Philip Simpson et al. (Routledge, 2004), pp. 25–33.
- Capra, Frank. *The Name Above the Title: An Autobiography* (Macmillan, 1971).
- Cardullo, R. J. *Hans-Jürgen Syberberg, the Film Director as Critical Thinker: Essays and Interviews*, ed. (Sense, 2017).
- Carnegy, Patrick. *Wagner and the Art of the Theatre* (Yale UP, 2006). [PCW]
- Carotenuto, Aldo. *A Secret Symmetry: Sabina Spielrein Between Jung and Freud*, trans. Arno Pomerans et al. (Pantheon, 1982).
- Carpenter, Edward. *Homogenic Love, and Its Place in a Free Society* (Labour Press Society Limited, 1894).
- _____. *Ioläus: Anthology of Friendship* (Allen & Unwin, 1902).
- Carter, Huntley. *The New Theatre and Cinema of Soviet Russia* (Chapman and Dodd, 1924).
- Cartwright, David E. *Schopenhauer: A Biography* (Cambridge UP, 2010).
- Carvalho, Mário Vieira de. "Parsifal Versus Siegfried: Aspects of the Reception of Wagner in Portugal," in *Portugal e o mundo: O encontro de culturas na música*, ed. Salwa El-Shawan Castelo-Branco (Dom Quixote, 1997), pp. 145–53.

- Castle, Terry. *The Apparitional Lesbian: Female Homosexuality and Modern Culture* (Columbia UP, 1993).
- Cather, Willa. *April Twilights* (Gorham, 1903).
- _____. *Death Comes for the Archbishop*, ed. John H. Murphy et al. (University of Nebraska Press, 1999).
- _____. *The Kingdom of Art: Willa Cather's First Principles and Critical Statements, 1893–1896*, ed. Bernice Slote (University of Nebraska Press, 1966).
- _____. *Lucy Gayheart*, ed. David Porter et al. (University of Nebraska Press, 2015).
- _____. *My Ántonia*, ed. Charles Mignon et al. (University of Nebraska Press, 1994).
- _____. *One of Ours*, ed. Frederick M. Link and Kari A. Ronning (University of Nebraska Press, 2006).
- _____. *O Pioneers!*, ed. Susan J. Rosowski et al. (University of Nebraska Press, 1992).
- _____. *The Professor's House*, ed. James Woodress et al. (University of Nebraska Press, 2002).
- _____. *The Song of the Lark*, ed. Ann Moseley and Kari A. Ronning (University of Nebraska Press, 2012).
- _____. "Three American Singers," *McClure's* 42:2 (1913), pp. 33–48.
- _____. "Training for the Ballet," *McClure's* 41:6 (1913), pp. 85–95.
- _____. *The Troll Garden: Short Stories*, ed. James Woodress (University of Nebraska Press, 1983).
- _____. "Under Golden Leaves of Autumn: Marriage of Miss Nell Cochrane to Mr. Frank Woods," *Nebraska State Journal*, Oct. 20, 1894.
- _____. "Utterly Irrelevant," *Nebraska State Journal*, Oct. 21, 1894.
- _____. "A Wagner Matinée," *Everybody's Magazine* 10:3 (1904), pp. 325–28.
- _____. *Willa Cather in Person: Interviews, Speeches, and Letters*, ed. L. Brent Bohlke (University of Nebraska Press, 1986).
- _____. *Willa Cather: Stories, Poems, and Other Writings*, ed. Sharon O'Brien (Library of America, 1992).
- _____. *The World and the Parish: Willa Cather's Articles and Reviews, 1893–1902*, 2 vols., ed. William M. Curtin (University of Nebraska Press, 1970).
- Cavicchi, Daniel. *Listening and Longing: Music Lovers in the Age of Barnum* (Wesleyan UP, 2011).
- Céard, Henry. *Terrains à vendre au bord de la mer* (Charpentier, 1906).
- Cella, Franca, et al., eds. *Carteggio Verdi-Ricordi, 1882–1885* (Istituto Nazionale di Studi Verdiani, 1994).
- Cézanne, Paul. *Correspondance*, ed. John Rewald (Grasset, 2006).
- Chamberlain, Houston Stewart. *Briefe, 1882–1924: und Briefwechsel mit Kaiser Wilhelm II*, vol. 2 (Bruckmann, 1928).
- _____. *Die Grundlagen des Neunzehnten Jahrhunderts* (Bruckmann, 1900).
- _____. *Die Grundlagen des Neunzehnten Jahrhunderts*, 3rd ed. (Bruckmann, 1903).
- _____. *Lebenswege meines Denkens* (Bruckmann, 1919).
- _____. *Richard Wagner* (Bruckmann, 1904).
- Champfleury. *Richard Wagner* (Librairie Nouvelle, 1860).
- Champlin, Charles. *George Lucas: The Creative Impulse: Lucasfilm's First Twenty-Five Years* (Abrams, 1997).
- Chan, Victor. "Aubrey Beardsley's Frontispiece to 'The Comedy of the Rhinegold,'" *Arts Magazine* 57 (1983), pp. 88–96.

- Chapin, Anna Alice. *The Story of the Rhinegold (Der Ring Des Nibelungen): Told for Young People* (Harper, 1899).
- _____. *Wonder Tales from Wagner: Told for Young People* (Harper, 1898).
- Chapple, Joe Mitchell. "The Wagner Festival at Bayreuth," *National Magazine* 7:1 (1897), pp. 13–20.
- Chaves, Edgard de Brito, Jr. *Wagner e o Brasil* (Emebe, 1976).
- Cheyette, Bryan. *Constructions of "the Jew" in English Literature and Society: Racial Representations, 1875–1945* (Cambridge UP, 1993).
- Chimènes, Myriam. "Élites sociales et pratiques wagnériennes: De la propagande au snobisme," in *Von Wagner zum Wagnérisme: Musik, Literatur, Kunst, Politik*, ed. Annegret Fauser and Manuela Schwartz (Leipziger Universitätsverlag, 1999), pp. 155–97.
- Chong, Corrinne. "Evocations of the 'sonore et voile': The Scenographic World of *Der Ring* in the Art of Henri Fantin-Latour," in *Scenography and Art History: Performance Design and Visual Culture*, ed. Astrid von Rosen and Viveka Kjellmer (Bloomsbury, 2020, forthcoming).
- Citron, Marcia. "Soll ich lauschen?: Love-Death in *Humoresque*," in *Wagner and Cinema*, ed. Jeongwon Joe and Sander L. Gilman (Indiana UP, 2010), pp. 167–85.
- Christiansen, Rupert. *The Visitors: Culture Shock in Nineteenth-Century Britain* (Chatto & Windus, 2000).
- Clague, Mark. "The Industrial Evolution of the Arts: Chicago's Auditorium Building (1889–) as Cultural Machine," *Opera Quarterly* 22:3–4 (2006), pp. 477–511.
- Claretie, Jules. *La vie à Paris, 1907* (Charpentier, 1908).
- Clark, Katerina. *Petersburg: Crucible of Cultural Revolution* (Harvard UP, 1995).
- Clark, T. J. *Farewell to an Idea: Episodes from a History of Modernism* (Yale UP, 1999).
- _____. *Image of the People: Gustave Courbet and the 1848 Revolution* (University of California Press, 1999).
- Claudel, Paul. "Le Poison wagnérien," *Figaro*, March 26, 1938.
- _____. "Richard Wagner: Rêverie d'un poète français," *Oeuvres complètes de Paul Claudel*, vol. 16 (Gallimard, 1959), pp. 298–324.
- Cleather, Alice Leighton, and Basil Crump. *Parsifal, Lohengrin, and the Legend of the Holy Grail* (Schirmer, 1904).
- _____. *Tristan and Isolde: An Interpretation Embodying Wagner's Own Explanations* (Methuen, 1905).
- Clément, Catherine. *Opera, or the Undoing of Women*, trans. Betsy Wing (University of Minnesota Press, 1988).
- Clerbois, Sébastien. *L'Ésotérisme et le symbolisme belge* (Pandora, 2012).
- Clossen, Ernest. "À propos de Tannhäuser," *Guide musical*, Oct. 20, 1895, pp. 775–77.
- Cohn, Robert Greer. *Toward the Poems of Mallarmé* (University of California Press, 1965).
- Cole, Brendan. *Jean Delville: Art Between Nature and the Absolute* (Cambridge Scholars, 2015).
- Cole, Margaret. *Beatrice Webb* (Harcourt, 1946).
- Colette. *Claudine à Paris* (Ollendorff, 1901).
- _____. *Claudine s'en va* (Ollendorff, 1903).
- _____. *The Complete Claudine*, trans. Antonia White (Farrar, Straus and Giroux, 2001).
- Collier, Jo Leslie. *From Wagner to Murnau: The Transposition of Romanticism from Stage to Screen* (UMI Research Press, 1988).

- Collins, John. "A Short Note on Alfred William Forman (1840–1925)," *Book Collector* 23:1 (1974), pp. 69–77.
- Collins, K. K., ed. *George Eliot: Interviews and Recollections* (Palgrave, 2010).
- Collison, Harry. "Introduction," in Rudolf Steiner, *Four Mystery Plays* (Putnam, 1920), pp. iii–vi.
- Conrad, Joseph. *The Collected Letters of Joseph Conrad*, vol. 1, ed. Frederick Karl and Laurence Davies (Cambridge UP, 1983).
- _____. *The Collected Letters of Joseph Conrad*, vol. 2, ed. Frederick Karl and Laurence Davies (Cambridge UP, 1986).
- _____. *The Collected Letters of Joseph Conrad*, vol. 9, ed. Laurence Davies et al. (Cambridge UP, 2007).
- _____. *Heart of Darkness*, ed. D. C. R. A. Goonetilleke (Broadview, 2003).
- _____. *Nostromo: A Tale of the Seaboard*, vol. 8 of *The Collected Works of Joseph Conrad* (Doubleday, Page, 1925).
- Conrad, Joseph, and Ford, Ford Madox. *The Nature of a Crime*, in *Collected Works of Joseph Conrad*, vol. 22 (Doubleday, Page, 1926).
- Conrad, Michael Georg. "Angewandte Kunst," *Gesellschaft* 20 (1898), pp. 73–76.
- Conway, Moncure. *Autobiography*, vol. 2 (Houghton Mifflin, 1904).
- _____. *Lessons for the Day*, vol. 1 (E. W. Allen, 1882–83).
- Cooke, Deryck. *I Saw the World End: A Study of Wagner's "Ring"* (Oxford UP, 1979).
- Corke, Helen. *D. H. Lawrence: The Croydon Years* (University of Texas Press, 2014).
- _____. *In Our Infancy: An Autobiography, Part I: 1882–1912* (Cambridge UP, 1975).
- Cormack, David. "Faithful, All Too Faithful: William Ashton Ellis and the Englishing of Richard Wagner," *Wagner* 14 (1993), pp. 104–37.
- Coskren, Robert. "Wagner and Shaw: Rheingold Motifs in *Major Barbara*," *Comparative Drama* 14:1 (1980), pp. 70–73;
- Craft, Robert. *Stravinsky: Chronicle of a Friendship* (Vanderbilt UP, 1994).
- Craig, Edward. *Gordon Craig: The Story of His Life* (Gollancz, 1968), pp. 345–47.
- Craig, Edward Gordon. *Index to the Story of My Days: Some Memoirs of Edward Gordon Craig, 1872–1907* (Hulton, 1957),
- _____[Jan van Holt]. "Richard Wagner, Revolution, and the Artist," *The Mask* 1:2 (1908), pp. 1–2.
- Craig, Edward Gordon, and Harry Kessler. *The Correspondence of Edward Gordon Craig and Count Harry Kessler, 1903–1937*, ed. L. M. Newman (Maney, 1995).
- Cram, Ralph Adams. *My Life in Architecture* (Little, Brown, 1936).
- Craske, Michael. "Swinburne, Wagner, Eliot, and the Musical Legacy of Poems and Ballads," *Journal of Victorian Culture* 23:4 (2018), pp. 542–55.
- Crawford, Robert. *Young Eliot: From St. Louis to "The Waste Land"* (Farrar, Straus and Giroux, 2015).
- Cronin, Paul. *Herzog on Herzog* (Faber, 2002).
- Crowe, Cameron. "Playboy Interview: David Bowie," *Playboy*, Sept. 1976.
- Crowley, Aleister. *The Book of Thoth: A Short Essay on the Tarot of the Egyptians* (Weiser, 1974).
- _____. "Liber LII: Manifesto of the O.T.O," *Equinox* 3:1 (1919), pp. 198–99.
- _____. "To Richard Wagner," *The Works of Aleister Crowley*, vol. 1 (Society for the Propagation of Religious Truth, 1905), p. 179.
- Crump, Basil. "The Wagner Lectures," *Theosophical Forum* 3:2 (1897), pp. 27–28.

- Cuff, Paul. *Abel Gance and the End of Silent Cinema: Sounding Out Utopia* (Palgrave, 2016).
- Culbert, David. "The Impact of Anti-Semitic Film Propaganda on German Audiences: *Jew Süss* and *The Wandering Jew* (1940)," in *Art, Culture, and Media Under the Third Reich*, ed. Richard A. Etlin (University of Chicago Press, 2002), pp. 150–57.
- Culver, John C., and John Hyde. *American Dreamer: A Life of Henry A. Wallace* (Norton, 2001).
- Curjel, Hans. *Experiment Krolloper, 1927–1931* (Prestel, 1975).
- Currid, Brian. *A National Acoustics: Music and Mass Publicity in Weimar and Nazi Germany* (University of Minnesota Press, 2006).
- Cushing, Mary Watkins. *The Rainbow Bridge* (Putnam, 1954).

- Dahlhaus, Carl. *Between Romanticism and Modernism: Four Studies in the Music of the Later Nineteenth Century*, trans. Mary Whittall (University of California Press, 1980).
- _____. *Richard Wagner's Music Dramas*, trans. Mary Whittall (Cambridge UP, 1992).
- _____. "Wagners 'Kunst des Übergangs': Der Zwiegesang in *Tristan und Isolde*," in *Zur musikalischen Analyse*, ed. Gerhard Schuhmacher (Wissenschaftliche Buchgesellschaft, 1974), pp. 475–86.
- Daingerfield, Elliott. "Albert Pinkham Ryder, Artist and Dreamer," *Scribner's* 63:3 (1918), pp. 380–84.
- d'Alquen, Gunter. "Richard Wagner zum Gedächtnis," *Völkischer Beobachter*, Aug. 15, 1933.
- Dalí, Salvador. *Hidden Faces*, trans. Haakon Chevalier (William Morrow, 1974).
- Dalí, Salvador, and André Parinaud. *The Unspeakable Confessions of Salvador Dalí*, trans. Harold J. Salemson (William Morrow, 1976).
- Dames, Nicholas. *The Physiology of the Novel: Reading, Neural Science, and the Form of Victorian Fiction* (Oxford UP, 2007).
- Dannreuther, Edward. "The Musical Drama," *Macmillan's*, Nov. 1875, pp. 80–85.
- _____. *Richard Wagner: His Tendencies and Ideas* (Augener, 1873).
- d'Annunzio, Gabriele. *Il caso Wagner*, ed. Paolo Sorge (Editori Laterza, 1996).
- _____. *The Flame of Life*, trans. Kassandra Vivaria (Page, 1900).
- _____. *Notturno*, trans. Stephen Sartarelli (Yale UP, 2011).
- _____. *Taccuini*, ed. Enrica Bianchetti and Roberto Forcella (Mondadori, 1965).
- _____. *The Triumph of Death*, trans. Arthur Hornblow (Page, 1896).
- Darío, Rubén. *Selected Poems of Rubén Darío*, trans. Lysander Kemp (University of Texas Press, 1965).
- _____. *Selected Writings*, ed. Ilan Stavans, trans. Andrew Hurley et al. (Penguin, 2005).
- da Sousa Correa, Delia. *George Eliot, Music, and Victorian Culture* (Palgrave, 2003).
- _____. "Katherine Mansfield and Nineteenth-Century Musicality," in *Words and Notes in the Long Nineteenth Century*, ed. Phyllis Weliver and Katharine Ellis (Boydell, 2013), pp. 103–18.
- Daub, Adrian. "An All-Too-Secret Wagner": Ernst Bloch the Wagnerian," *Opera Quarterly* 30:2–3 (2014), pp. 188–204.
- Daube, Otto. "Richard Wagner und die deutsche Schule," part 1, *Deutscher Erzieher* 11 (1942), pp. 20–23.
- Daudet, Léon. "De l'Imagination: Dialogue entre mon père et moi," part 2, *Revue du palais* 3 (1897), pp. 331–58.

- _____. *Devant la douleur: Souvenirs des milieux littéraires, politiques, artistiques et médicaux de 1880 à 1905* (Nouvelle Librairie Nationale, 1915).
- _____. *L'Entre-deux-guerres: Souvenirs des milieux littéraires, politiques, artistiques et médicaux de 1880 à 1905*, third series (Nouvelle Librairie Nationale, 1915).
- _____. *Hors du joug allemand: Mesures d'après-guerre* (Nouvelle Librairie Nationale, 1915).
- Daulte, François. "A True Friendship: Edmond Maître and Frédéric Bazille," in *Frédéric Bazille and Early Impressionism*, ed. J. Patrice Marandet and François Daulte (Art Institute of Chicago, 1978), pp. 22–30.
- Davenport, Marcia. *Of Lena Geyer* (Scribner, 1936).
- Daviau, Donald G. "Hermann Bahr and the Radical Politics of Austria in the 1880s," *German Studies Review* 5:2 (1982), pp. 163–85.
- Davies, Gardner. *Les "Tombeaux" de Mallarmé* (Corti, 1950).
- Davison, J. W. "Amateur Musical Society," *Musical World*, April 15, 1854.
- _____. "Philharmonic Concerts," *Musical World*, March 17, 1855.
- _____. "The Wagner Festival," *Musical World*, Sept. 9, 1876, reprinted from *The Times*.
- Davison, Neil. *James Joyce, "Ulysses," and the Construction of Jewish Identity: Culture, Biography, and "The Jew" in Modernist Europe* (Cambridge UP, 1996).
- Dayan, Peter. "Zurich Dada, Wagner, and the Union of the Arts," *Forum for Modern Language Studies* 50:4 (2014), pp. 453–65.
- Deathridge, John. "Living with Wagner," paper delivered at the WagnerWorldWide:America conference, University of South Carolina, Jan. 31, 2013.
- Debussy, Claude, and Pierre Louÿs. *Correspondance de Claude Debussy et Pierre Louÿs (1893–1904)*, ed. Henri Borgeaud (Corti, 1945).
- Decker, Gunnar. *Hesse: The Wanderer and His Shadow*, trans. Peter Lewis (Harvard UP, 2018).
- Decker, Kerstin. *Richard Wagner: Mit den Augen seiner Hunde betrachtet* (Berenberg, 2013).
- De Casseres, Benjamin. *The Superman in America* (University of Washington Book Store, 1929).
- Dechter, Jacqueline. *Nicholas Roerich: The Life and Art of a Russian Master* (Thames and Hudson, 1989).
- Deffoux, Léon. *Les derniers Jours de Villiers de l'Isle-Adam* (Bernard, 1930).
- Delacroix, Eugène. *Journal de Eugène Delacroix*, vol. 3 (Plon, 1895).
- Delany, Samuel. "A Lost Lady and Modernism, a Novelist's Overview," *Critical Inquiry* 41:3 (2015), pp. 573–95.
- _____. "Wagner/Artaud: A Play of 19th and 20th Century Critical Fictions," *Longer Views* (Wesleyan UP, 1996), pp. 1–86.
- Del Roscio, Nicola. "Cy Twombly and the Making of *Fifty Days at Iliam*," in *Cy Twombly: Fifty Days at Iliam*, ed. Carlos Basualdo (Yale UP, 2018), pp. 146–53.
- Dempsey-Garratt, Sinéad. "Mendelssohn's 'Untergang': Reconsidering the Impact of Wagner's 'Judaism in Music,'" in *Mendelssohn Perspectives*, ed. Nicole Grimes and Angela R. Mace (Routledge, 2016), pp. 31–48.
- Denby, Edwin. *Looking at the Dance* (Pellegrini & Cudahy, 1949).
- Dennis, David. *Inhumanities: Nazi Interpretations of Western Culture* (Cambridge UP, 2012).
- _____. "'The Most German of All German Operas': *Die Meistersinger* Through the Lens of the Third Reich," in *Wagner's "Meistersinger": Performance, History, Representation*, ed. Nicholas Vazsonyi (University of Rochester Press, 2002), pp. 98–119.
- Derrida, Jacques. *Dissemination*, trans. Barbara Johnson (Athlone, 1981).

- _____. *Writing and Difference*, trans. Alan Bass (University of Chicago Press, 1978).
- DeSalvo, Louise A. “A View of One’s Own: Virginia Woolf and the Making of *Melymbrosia*,” in *Melymbrosia: An Early Version of “The Voyage Out”*, ed. Louise DeSalvo (New York Public Library, 1982), pp. xxiii–xl
- Desti, Mary. *The Untold Story: The Life of Isadora Duncan, 1921–1927* (Da Capo, 1981).
- Destrée, Jules. “Odilon Redon,” *Jeune Belgique*, Feb. 1, 1886.
- Deutschmann, Linda. *Triumph of the Will: The Image of the Third Reich* (Longwood, 1991).
- Devine, Paul. “Leitmotif and Epiphany: George Moore’s *Evelyn Innes* and *The Lake*,” in *Moments of Moment: Aspects of the Literary Epiphany*, ed. Wim Tigges (Rodopi, 1999), pp. 155–75.
- Dibble, Jeremy. “Edward Dannreuther and the Orme Square Phenomenon,” in *Music and British Culture, 1785–1914: Essays in Honor of Cyril Ehrlich*, ed. Christina Bashford and Leanne Langley (Oxford UP, 2000), pp. 275–98.
- Dick, Anne R. *The Search for Philip K. Dick* (Tachyon, 2010).
- Dick, Philip K. *The Exegesis of Philip K. Dick*, ed. Pamela Jackson and Jonathan Lethem (Houghton Mifflin, 2011).
- _____. *Flow My Tears, the Policeman Said* (Vintage, 1993).
- _____. *The Man in the High Castle* (Vintage, 1992).
- _____. “The Preserving Machine,” *The Collected Stories of Philip K. Dick*, vol. 1: *The Short Happy Life of the Brown Oxford* (Citadel Twilight, 1990), pp. 149–56.
- _____. *The Selected Letters of Philip K. Dick, 1977–1979*, ed. Don Herron (Underwood-Miller, 1993).
- _____. *The Simulacra* (Mariner, 2011).
- _____. *VALIS* (Mariner, 2011).
- Diebold, Bernhard. *Der Fall Wagner: Eine Revision* (Frankfurter Societäts-Druckerei, 1928).
- Dieckmann, Friedrich. *Richard Wagner in Venedig: Eine Collage* (Luchterhand, 1983).
- Diederichs, Helmut H. “Naturfilm als Gesamtkunstwerk: Hermann Häfker und sein ‘Kinetographie’-Konzept,” *Augenblick* 8 (1990), pp. 37–60.
- Diet, Irène. *Jules et Alice Sauerwein et l’anthroposophie en France* (Steen, 1999).
- DiGaetani, John. *Richard Wagner and the Modern British Novel* (Associated University Presses, 1978).
- D’Iorio, Paolo. *Nietzsche’s Journey to Sorrento: Genesis of the Philosophy of the Free Spirit*, trans. Sylvia Mae Gorelick (University of Chicago Press, 2016).
- Dirks, Carl, and Karl Heinze Janßen. *Der Krieg der Generäle: Hitler als Werkzeug der Wehrmacht* (Berlin: Propyläen, 1999).
- Doherty, Thomas. *Hollywood and Hitler, 1933–1939* (Columbia UP, 2013).
- Dolan, Therese. *Manet, Wagner, and the Musical Culture of Their Time* (Ashgate, 2013).
- Dombrowski, André. *Cézanne, Murder, and Modern Life* (University of California Press, 2013).
- Domeier, Norman. *The Eulenburg Affair: A Cultural History of Politics in the German Empire*, trans. Deborah Lucas Schneider (Camden House, 2015).
- Donington, Robert. *Wagner’s “Ring” and Its Symbols: The Music and the Myth* (Faber, 1974).
- Dorn, Roland. “Van Gogh, Gauguin, und Richard Wagner: Eine Etude auf das Jahr 1888,” in *Les Symbolistes et Richard Wagner/Die Symbolisten und Richard Wagner*, ed. Wolfgang Storch (Hentrich, 1991), pp. 67–75.

- Dorra, Henri. "Le 'texte Wagner' de Gauguin," *Bulletin de la Société de l'histoire de l'art français* (1984), pp. 281–88.
- Downes, Olin. "On Misrepresenting Wagner," *New York Times*, March 3, 1940.
- _____. "Wagner a Political Storm Centre," *New York Times*, Aug. 24, 1924.
- Drechsler, Nancy. *Die Funktion der Musik im deutschen Rundfunk, 1933–1945* (Centaurus, 1988).
- Dreyfous, Maurice. *Ce que je tiens à dire: Un demi-siècle de choses vues et entendues, 1862–1872* (Ollendorff, 1912).
- Dreyfus, Laurence. "Hermann Levi's Shame and *Parsifal*'s Guilt: A Critique of Essentialism in Biography and Criticism," *Cambridge Opera Journal* 6:2 (1994), pp. 125–45.
- _____. *Wagner and the Erotic Impulse* (Harvard UP, 2010).
- Driscoll, John. *The China Cantos of Ezra Pound* (Ubsaliensis S. Academiae, 1983).
- Drochon, Hugo. *Nietzsche's Great Politics* (Princeton UP, 2016).
- Drumont, Édouard. *Le Testament d'un antisémite* (Dentu, 1891).
- Drüner, Ulrich. "Judenfiguren bei Richard Wagner," in *Judenrollen: Darstellungsformen im europäischen Theater von der Restauration bis zur Zwischenkriegszeit*, ed. Hans-Peter Bayerdörfer and Jens Malte Fischer (Niemeyer, 2008), pp. 143–64.
- _____. *Richard Wagner: Die Inszenierung eines Lebens* (Blessing, 2016).
- Duberman, Martin. *The Worlds of Lincoln Kirstein* (Knopf, 2007).
- Du Bois, W. E. B. *The Autobiography of W. E. B. Du Bois: A Soliloquy on Viewing My Life from the Last Decade of Its First Century* (International Publishers, 1968).
- _____. *Newspaper Columns by W. E. B. Du Bois*, vol. 1, ed. Herbert Aptheker (Kraus-Thomson, 1986).
- _____. *Worlds of Color* (Mainstream, 1961).
- _____. *Writings*, ed. Nathan Huggins (Library of America, 1986).
- Dühring, Eugen. *Der Ersatz der Religion durch Vollkommeneres und die Ausscheidung alles Judäerthums durch den modernen Völkergeist* (Kufahl, 1897).
- Dujardin, Édouard. "The Bays Are Sere" and "Interior Monologue," trans. Anthony Suter (Libris, 1991).
- _____. *Les Lauriers sont coupés* (Librairie de la Revue Indépendante, 1888).
- _____. *Le Monologue intérieur: Son apparition, ses origines, sa place dans l'oeuvre de James Joyce* (Messein, 1931).
- _____. "Les oeuvres théoriques de Richard Wagner," *Revue wagnérienne* 1:3, pp. 62–73.
- _____. *Les premiers Poètes du vers libre* (Mercure de France, 1922).
- _____. *Rencontres avec Houston Stewart Chamberlain: Souvenirs et correspondance* (Grasset, 1943).
- Dujardin, Édouard, and Houston Stewart Chamberlain. "L'Or du Rhein," *Revue wagnérienne* 1:8–9, pp. 259–68.
- Du Moulin Eckart, Richard. *Cosima Wagner: Ein Lebens- und Charakterbild* (Drei Masken, 1929).
- Duncan, Isadora. *Der Tanz der Zukunft (The Dance of the Future)* (Diederichs, 1903).
- _____. *My Life* (Liveright, 2013).
- Durand, Jacques. *Quelques Souvenirs d'un éditeur de musique* (Durand, 1924).
- Dürck-Kaulbach, Josefa. *Erinnerungen an Wilhelm von Kaulbach und sein Haus* (Delphin, 1918).
- Duval, Iga Liverman. *Téodor de Wyzewa: Critic Without a Country* (Droz/Minard, 1961).

- Dwinell, Samuel. "Afro-Wagnerism in Imperial London: Samuel Coleridge-Taylor's 'Thelma' and the Endless Melody of Interracial Dreams," talk given at the *Current Musicology* 50th Anniversary Conference, Columbia University, March 29, 2015.
- Dyer, Richard. *The Culture of Queers* (Routledge, 2002).
- Dyer, Richard. "Making 'Star Wars' Sing Again in a London Studio," *Boston Globe*, March 28, 1999.

- Eastlake, Elizabeth. *Music and the Art of Dress* (Murray, 1852).
- Eckart, Dietrich. "Geduld," *Auf gut deutsch*, Dec. 5, 1919.
- Eckstein, Friedrich. *Alte, unnennbare Tage: Erinnerungen aus siebzig Lehr- und Wanderjahren* (Severus, 2013).
- Eder, Doris. "Louis Unmasked: T. S. Eliot in *The Waves*," *Virginia Woolf Quarterly* 2:1–2 (1975), pp. 13–27.
- Eekhoud, Georges. *Escal-Vigor* (Société du Mercure de France, 1899).
- Eglinton, John, W. B. Yeats, A. E., and William Larminie, *Literary Ideals in Ireland* (Fisher Unwin, 1899).
- Eighteen-Bisang, Robert, and Elizabeth Miller, eds. *Bram Stoker's Notes for "Dracula": A Facsimile Edition* (McFarland, 2008).
- Einstein, Alfred. "Der Jude in der Musik," *Der Morgen* 6 (1927), pp. 690–602.
- Eisenstein, Sergei. *Film Form: Essays in Film Theory*, ed. and trans. Jay Leyda (Harcourt, 1977).
- _____. *Nonindifferent Nature*, trans. Herbert Marshall (Cambridge UP, 1987).
- _____. *Selected Works*, vol. 1: *Writings, 1922–1934*, ed. and trans. Richard Taylor (BFI, 1988).
- _____. *Selected Works*, vol. 3: *Writings 1934–1947*, ed. Richard Taylor, trans. William Powell (BFI, 1996).
- _____. *Selected Works*, vol. 4: *Beyond the Stars, The Memoirs of Sergei Eisenstein*, ed. Richard Taylor, trans. William Powell (BFI, 1995).
- Eisner, Kurt. *Gesammelte Schriften*, vol. 2 (Cassirer, 1919).
- Eisner, Lotte. *Fritz Lang* (Oxford UP, 1977).
- _____. *Murnau* (University of California Press, 1973).
- Elcott, Noam M. *Artificial Darkness: An Obscure History of Modern Art and Media* (University of Chicago Press, 2016).
- Eldredge, Charles C. *American Imagination and Symbolist Painting* (Grey Art Gallery and Study Center, 1979).
- Eley, Geoff. *Nazism as Fascism: Violence, Ideology, and the Ground of Consent in Germany, 1930–1945* (Routledge, 2013).
- Eley, Geoff, and David Blackbourn. *The Peculiarities of German History: Bourgeois Society and Politics in Nineteenth-Century Germany* (Oxford UP, 1984).
- Eliot, George. *Daniel Deronda* (Modern Library, 2002).
- _____. *The George Eliot Letters*, vol. 6, ed. Gordon S. Haight (Yale UP, 1955).
- _____. *The Journals of George Eliot*, ed. Margaret Harris and Judith Johnston (Cambridge UP, 1998),
- _____. "Liszt, Wagner, and Weimar," *Fraser's* 52 (July 1855), pp. 48–62.
- _____. *Middlemarch*, ed. David Carroll (Oxford UP, 1996).
- _____. *Miscellaneous Essays* (Estes and Lauriat, 1887).

- Eliot, T. S. *After Strange Gods: A Primer of Modern Heresy* (Faber, 1934).
- _____. *The Letters of T. S. Eliot*, vol. 1, ed. Valerie Eliot and Hugh Haughton (Yale UP, 2011).
- _____. *The Poems of T. S. Eliot*, vol. 1, ed. Christopher Ricks and Jim McCue (Faber & Faber, 2015).
- _____. *Selected Essays, 1917–1932* (Faber and Faber, 1932).
- _____. *T. S. Eliot: "The Waste Land": A Facsimile and Transcript of the Original Drafts, including the Annotations of Ezra Pound*, ed. Valerie Eliot (Faber and Faber, 1971).
- _____. *The Varieties of Metaphysical Poetry*, ed. Ronald Schuchard (Harvest, 1996).
- Ellenbogen, Wilhelm. *Ausgewählte Schriften*, ed. Norbert Leser and Georg G. Rundel (Österreichischer Bundesverlag, 1983).
- Ellis, Katharine. “How to Make Wagner Normal: *Lohengrin’s ‘Tour de France’* of 1891–92,” *Cambridge Opera Journal* 25:2 (2013), pp. 121–37.
- _____. “Wagnerism and Anti-Wagnerism in the Paris Periodical Press, 1852–70,” in *Von Wagner zum Wagnérisme: Musik, Literatur, Kunst, Politik*, ed. Annegret Fauser and Manuela Schwartz (Leipziger Universitätsverlag, 1999), pp. 51–83.
- Ellis, William Ashton. “A Glance at *Parsifal?*,” *Lucifer* 3:14 (1888), pp. 106–109.
- _____. *Life of Richard Wagner*, vol. 4 (Kegan Paul, 1904).
- _____. *Life of Richard Wagner*, vol. 5 (Kegan Paul, 1906),
- Ellis, William Ashton, trans. *Richard Wagner’s Prose Works*, vol. 1 (University of Nebraska Press, 1994).
- Ellison, Ralph. *Shadow and Act* (Random House, 1964).
- Ellmann, Richard. *James Joyce: New and Revised Edition* (Oxford UP, 1982).
- _____. *Oscar Wilde* (Vintage, 1988).
- Elon, Amos. *Herzl* (Holt, Rinehart and Winston, 1975).
- Emslie, Barry. “The Volk That Wagner Loved to Hate: A Reply to Derek Hughes,” *Wagner Journal* 11:3 (2017), pp. 27–34.
- Engel, Carl. “Views and Reviews,” *Musical Quarterly* 27:2 (1941), pp. 243–48.
- Engels, Friedrich. *Der Ursprung der Familie, des Privateigentums und des Staats*, 5th ed. (Dietz, 1892).
- Ennis, Jane Susanna. *A Comparison of Richard Wagner’s “Der Ring des Nibelungen” and William Morris’s “Sigurd the Volsung”* (Ph.D. diss., University of Leeds, 1993).
- Enright, Elizabeth. *The Saturdays* (Holt, 2002).
- Ensor, James. *Lettres*, ed. Xavier Tricot (Labor, 1999).
- Ephron, Dan. “What’s Behind Israel’s Unofficial Ban on Wagner?,” *TheDailyBeast.com*, June 20, 2012.
- Epstein, Josh. *Sublime Noise: Musical Culture and the Modernist Writer* (Johns Hopkins UP, 2014).
- Epstein, Simon. *Les Dreyfusards sous l’Occupation* (Michel, 2001).
- Eribon, Didier. *Conversations with Claude Lévi-Strauss*, trans. Paula Wissing (University of Chicago Press, 1991).
- Etherington-Smith, Meredith. *The Persistence of Memory: A Biography of Dalí* (Da Capo, 1995).
- Eugène, Éric. *Wagner et Gobineau: Existe-t-il un racisme wagnérien?* (Cherche Midi, 1998).
- Eulenburg, Philipp. *Philipp Eulenburgs politische Korrespondenz*, vol. 2, ed. John C. G. Röhl (Boldt, 1976).

- Evans, Richard J. *Rethinking German History: Nineteenth-Century Germany and the Origins of the Third Reich* (HarperCollins, 1987).
- _____. *The Third Reich in Power* (Penguin, 2005).
- Everist, Mark. "Jacques Offenbach: The Music of the Past and the Image of the Present," in *Music, Theater, and Cultural Transfer: Paris, 1830–1914*, ed. Annegret Fauser and Everist (University of Chicago Press, 2009), pp. 72–98.
- Fackler, Guido. "Des Lagers Stimme": *Musik im KZ* (Temmen, 2000).
- Facos, Michelle, and Thor J. Mednick. "Introduction," in *The Symbolist Roots of Modern Art*, ed. Facos and Mednick (Routledge, 2016), pp. 1–8.
- Fairclough, Pauline. *Classics for the Masses: Shaping Soviet Musical Identity under Lenin and Stalin* (Yale UP, 2016).
- _____. "Wagner Reception in Stalinist Russia," in *The Legacy of Richard Wagner: Convergences and Dissonances in Aesthetics and Reception*, ed. Luca Sala (Brepols, 2012), pp. 309–326.
- Fauser, Annegret. "Cette musique sans tradition": Wagner's *Tannhäuser* and Its French Critics," in *Music, Theater, and Cultural Transfer: Paris, 1830–1914*, ed. Annegret Fauser and Everist (University of Chicago Press, 2009), pp. 228–55.
- _____. "Le Sacre du Printemps: Un Ballet . . . Français?," paper at "Reassessing the *Rite*; A Centennial Conference," University of North Carolina at Chapel Hill, Oct. 28, 2012.
- _____. *Sounds of War: Music in the United States During World War II* (Oxford UP, 2013).
- Fauser, Annegret, and Manuela Schwartz, eds. *Von Wagner zum Wagnérisme: Musik, Literatur, Kunst, Politik* (Leipziger Universitätsverlag, 1999).
- Fein, Egon. *Hitlers Weg nach Nürnberg: Verführer, Täuscher, Massenmörder* (Nürnberger Presse, 2002).
- Felsenthal, Carol. *Princess Alice: The Life and Times of Alice Roosevelt Longworth* (St. Martin's, 1988).
- Fénelon, Fania, and Marcelle Routier. *Playing for Time*, trans. Judith Landry (Atheneum, 1977).
- Fer, Briony. "Hilma af Klint: The Outsider Inside Herself," in *Hilma af Klint: Seeing Is Believing*, ed. Kurt Almqvist and Louise Belfrage (Koenig, 2017), pp. 95–104.
- Ferretti-Bocquillon, Marina, et al., eds. *Signac 1863–1935* (Yale UP, 2001).
- Fest, Joachim. *Hitler*, trans. Richard and Clara Winston (Harcourt, 1974).
- _____. *Plotting Hitler's Death: The Story of the German Resistance*, trans. Bruce Little (Metropolitan Books, 1994).
- _____. "Richard Wagner—Das Werk neben dem Werk," in *Richard Wagner im Dritten Reich: Ein Schloss Elmau-Symposion*, ed. Saul Friedländer and Jörn Rüsen (Beck, 2000), pp. 24–39.
- Fétis, François-Joseph. "Richard Wagner," part 3, *Revue et gazette musicale de Paris*, June 20, 1852.
- Feuchtwanger, Lion. *Exil* (Aufbau, 1993).
- Feuerbach, Ludwig. *Thoughts on Death and Immortality*, trans. James A. Massey (University of California Press, 1980).
- Field, Michael. *The Tragedy of Pardon: Diane* (Sidgwick and Jackson, 1911).
- Fillion, Michelle. *Difficult Rhythm: Music and The Word in E. M. Forster* (University of Illinois Press, 2010).
- Finck, Henry T., ed. *Anton Seidl: A Memorial by His Friends* (Scribner, 1899).

- _____. *Wagner and His Works: The Story of His Life*, vol. 2 (Scribner, 1898).
- Finger, Anke. *Das Gesamtkunstwerk der Moderne* (Vandenhoeck & Ruprecht, 2006).
- Finger, Anke, and Danielle Follett, eds. *The Aesthetics of the Total Artwork: On Borders and Fragments* (Johns Hopkins UP, 2011).
- Fiorentino, Pier Angelo. "Théâtre Impérial Italien: M. Richard Wagner," *Constitutionnel*, Jan. 30, 1860.
- Jens Malte Fischer, ed. *Richard Wagners "Das Judentum in der Musik": Eine kritische Dokumentation als Beitrag zur Geschichte des Antisemitismus* (Insel, 2000). [JM]
- Fischer, Klaus-Uwe. "Von Wagner zu Hitler: Annahme oder Ablehnung einer These von Ludwig Marcuse," in *Musik-Konzepte 5: Richard Wagner: Wie antisemitisch darf ein Künstler sein?* (text + kritik, 1978), pp. 34–39.
- Fitch, Clyde. *The Smart Set: Correspondence & Conversations* (Stone, 1897).
- Fitzpatrick, Sheila. *The Commissariat of Enlightenment: Soviet Organization of Education and the Arts under Lunacharsky, October 1917–1921* (Cambridge UP, 1970).
- Flannigan, John H. "Issues of Gender and Lesbian Love: Goblins in 'The Garden Lodge,'" *Cather Studies* 2 (1993), pp. 23–40.
- Flaubert, Gustave. *Bouvard et Pécuchet: Oeuvre posthume* (Conard, 1923).
- Foa, Michelle. *Georges Seurat: The Art of Vision* (Yale UP, 2015).
- _____. "'One Art Eating the Other' in Émile Zola's *L'Oeuvre*," in *Rival Sisters: Art and Music at the Birth of Modernism, 1815–1915*, ed. James H. Rubin and Olivia Mattis (Ashgate, 2014), pp. 149–63.
- Fontane, Theodor. *Briefe*, vol. 3, ed. Walter Keitel et al. (Wissenschaftliche Buchgesellschaft, 1980).
- _____. *Cécile*, trans. Stanley Radcliffe (Angel, 1992).
- _____. *Effi Briest*, trans. Hugh Morrison and Helen Chambers (Penguin, 1995).
- _____. *Das Fontane Buch*, vol. 2, ed. Ernst Heilborn (Fischer, 1919).
- _____. *Kriegsgefangen: Erlebtes 1870* (Fischer, 1910).
- _____. "Otto Reinsdorff: Richard Wagners *Meistersinger von Nürnberg*," *Sämtliche Werke*, vol. 21 (Nymphenburger, 1974), pp. 175–76.
- _____. *Tagebücher, 1866–1882, 1884–1898*, ed. Gotthard and Therese Erler (Aufbau, 1995).
- _____. *Two Novellas: The Woman Taken in Adultery and The Poggendorf Family*, trans. Gabrielle Annan (Penguin, 1995).
- Fontbona, Francesc. "Richard Wagner et l'art catalan," in *Richard Wagner, visions d'artistes: D'Auguste Renoir à Anselm Kiefer*, ed. Paul Lang (Somogy, 2005), pp. 48–55.
- Footman, David. *Ferdinand Lassalle: Romantic Revolutionary* (Yale UP, 1947).
- Ford, Fiona. *The Film Music of Edmund Meisel (1894–1930)* (Ph.D. diss., University of Nottingham, 2011).
- Ford, Ford Madox. *Collected Poems of Ford Madox Hueffer* (Secker, 1916).
- _____. *Joseph Conrad: A Personal Remembrance* (Little, Brown, 1924).
- _____. *Memories and Impressions: A Study in Atmospheres* (Harper, 1911).
- _____. *Mightier Than the Sword* (Allen & Unwin, 1938).
- _____. *Parade's End* (Everyman's Library, 1992).
- _____. *Return to Yesterday* (Liveright, 1932).
- _____. *The Shifting of the Fire* (Fisher Unwin, 1892).
- Forman, Alfred, trans., *The Nibelung's Ring* (Schott, n.d.).

- _____. *Tristan and Isolde* (Reeves and Turner, 1891).
- Forster, E. M. "Revolution at Bayreuth," *Listener*, Nov. 4, 1954, pp. 755–57.
- _____. *Howards End* (Everyman's Library, 1991).
- _____. *The Longest Journey* (Penguin, 2006).
- _____. *What I Believe* (Hogarth, 1939).
- Förster-Nietzsche, Elisabeth. *Der einsame Nietzsche* (Kröner, 1914).
- Foster, R. F. *W. B. Yeats: A Life*, vol. 1: *The Apprentice Mage, 1865–1914* (Oxford UP, 1998).
- Foucault, Michel. "L'Imagination du XIXe siècle," *Dits et écrits, 1954–1988*, vol. 4, ed. Daniel Defert and François Ewald (Gallimard, 1994), pp. 111–15.
- Frank, Hans. *Im Angesicht des Galgens* (Beck, 1953).
- Franklin, Peter. "Underscoring Drama—Picturing Music," in *Wagner and Cinema*, ed. Jeongwon Joe and Sander L. Gilman (Indiana UP, 2010), pp. 46–64.
- Franz, Rudolf. "Wagner der Erlöser," *Neue Zeit* 30 (1912), 782–91, 804–16.
- Franzinelli, Mimmo. *Fiume: L'ultima impressa di d'Annunzio* (Mondadori, 2009).
- Franzke, Andreas. *Tàpies* (Prestel, 1992).
- Frazier, Adrian. *The Adulterous Muse: Maud Gonne, Lucien Millevoye, and W. B. Yeats* (Lilliput, 2016).
- _____. *Behind the Scenes: Yeats, Horniman, and the Struggle for the Abbey Theatre* (University of California Press, 1990).
- Freud, Sigmund. *Beiträge zur Psychologie des Liebeslebens* (Internationaler Psychoanalytischer Verlag, 1924).
- _____. *Jenseits des Lustprinzips* (Internationaler Psychoanalytischer Verlag, 1920).
- _____. *Studienausgabe*, vol. 2: *Die Traumdeutung* (Fischer, 1969).
- Freud, Sigmund, and Wilhelm Fliess. *Aus den Anfängen der Psychoanalyse: Briefe an Wilhelm Fliess, Abhandlungen und Notizen aus den Jahren 1887–1902* (Imago, 1950).
- Freud, Sigmund, and Carl Jung. *Briefwechsel*, ed. William McGuire and Wolfgang Sauerländer (Fischer, 1974).
- Freytag, Gustav. "Der Streit über das Judenthum in der Musik," *Grenzboten* 28:22 (1869), p. 336.
- Friedländer, Saul. "Bayreuth und der Erlösungsantisemitismus," in *Richard Wagner und die Juden*, ed. Dieter Borchmeyer et al. (Metzler, 2000), pp. 8–18.
- Friedländer, Saul, and Jörn Rüsen, eds. *Richard Wagner im Dritten Reich: Ein Schloss Elmau-Symposion* (Beck, 2000).
- Friedrich III. *Tagebücher, 1866–1888* (Schöningh, 2012).
- Friedrich, Klaus-Peter, ed. *Die Verfolgung und Ermordung der europäischen Juden durch das nationalsozialistische Deutschland, 1933–1945*, vol. 9: *Polen: Generalgouvernement August 1941–1945* (Oldenbourg, 2014).
- Fritsch, Theodor. *Antisemiten-Katechismus: Eine Zusammenstellung des wichtigsten Materials zum Verständniss der Judenfrage* (Beyer, 1893).
- Fryer, Paul. "The Life and Works of Richard Wagner (1913): Becce, Froelich, and Messter," in *Wagner and Cinema*, ed. Jeongwon Joe and Sander L. Gilman (Indiana UP, 2010), pp. 65–84.
- Fuchs, Hanns. "Parsifal and Eroticism in Wagner's Music," trans. John Urang, *Opera Quarterly* 22:2 (2006), pp. 334–44.
- _____. *Richard Wagner und die Homosexualität* (Barsdorf, 1903).

- Fulcher, Jane. *The Composer As Intellectual: Music and Ideology in France, 1914–1940* (Oxford UP, 2005).
- Fuller, Jean Overton. *Swinburne: A Biography* (Schocken, 1971).
- Furness, Raymond, ed. *The Dedalus Book of German Decadence: Voices of the Abyss*, trans. Furness and Mike Mitchell (Dedalus, 1994).
- _____. *Wagner and Literature* (St. Martin's, 1982).
- Gabin, Jane. *A Living Minstrelsy: The Poetry and Music of Sidney Lanier* (Mercer UP, 1985).
- Gäbler, Karl. *Richard Wagners Ringdichtung als deutsches Erleben* (Fritsch, 1940).
- Gaddis, William. *JR* (Dalkey Archive, 2016).
- Gamboni, Dario. “*Parsifal/Druidess*: Unfolding a Lithographic Metamorphosis by Odilon Redon,” *Art Bulletin* 89:4 (2007), pp. 766–96.
- Ganz, Wilhelm. *Memories of a Musician: Reminiscences of Seventy Years of Musical Life* (Murray, 1913).
- Garellick, Rhonda K. *Electric Salome: Loie Fuller’s Performance of Modernism* (Princeton UP, 2007).
- Garland, Hamlin. *The Rose of Dutcher’s Coolly* (Harper, 1899).
- Garnett, David. *Great Friends: Portraits of Seventeen Writers* (Atheneum, 1980).
- Garratt, James. *Music, Culture, and Social Reform in the Age of Wagner* (Cambridge UP, 2010).
- Gasperini, Auguste de. *De l’Art dans ses rapports avec le milieu social* (Guiraudet et Jouaust, 1850).
- _____. *Richard Wagner* (Heugel, 1865).
- Gatti-Casazza, Giulio. *Memories of the Opera* (Vienna House, 1973).
- Gauthier, Harry F. *The Vital Gesture: Franz Kline* (Abbeville, 1985).
- Gauthier-Villars, Henry. “Bayreuth et la homosexualité,” *Revue blanche*, March 1, 1896.
- Gautier, Judith. *Le Collier des jours: Le troisième rang du collier* (Juven, 1909).
- _____. *Richard Wagner et son oeuvre poétique* (Charavay, 1882).
- Gautier, Théophile. “Feuilleton: Théâtres,” *Presse*, Dec. 2, 1850.
- _____. “Le Tannhauser de Richard Wagner,” *Ménestrel*, Oct. 4, 1857.
- _____. *Voyage en Russie*, vol. 1 (Charpentier, 1867).
- Gay, Peter. *Freud, Jews, and Other Germans: Masters and Victims in Modernist Culture* (Oxford UP, 1979).
- Gehler, Fred, and Ullrich Kasten. *Friedrich Wilhelm Murnau* (Henschel, 1990).
- Geisenberger, Jürgen. *Joseph Beuys und die Musik* (Tectum, 1999).
- Geissmar, Berta. *The Baton and the Jackboot: Recollections of Musical Life* (Columbus, 1988).
- Geldern, James von. *Bolshevik Festivals, 1917–1920* (University of California Press, 1993).
- George, Stefan. *Sämtliche Werke in 18 Bänden*, vol. 2 (Klett-Cotta, 1987).
- Geraniotus, Roula Mouroudellis. “German Design Influence in the Auditorium Theater,” in *The Midwest in American Architecture*, ed. John S. Garner (University of Illinois Press, 1991), pp. 43–75.
- Gerwarth, Robert. *Hitler’s Hangman: The Life of Heydrich* (Yale UP, 2011).
- _____. *The Vanquished: Why the First World War Failed to End* (Farrar, Straus and Giroux, 2016).
- Ghil, René. “Les Fastes, par Stuart Merrill,” *Écrits pour l’art* 5:4 (1891), pp. 77–78.
- _____. *Traité du verbe* (Giraud, 1886).
- Gibert, Vicente M. de. “Gaudí: músico potencial,” *La Vanguardia*, June 17, 1926.

- Gifford, Don. "Ulysses" Annotated: Notes for James Joyce's "Ulysses," 2nd ed. (University of California Press, 1988).
- Giglio, Mike. "Inside the Shadow War Fought by Russian Mercenaries," *Buzzfeed News*, April 17, 2019.
- Gilbert, Stuart. *James Joyce's "Ulysses": A Study* (Faber and Faber, 1930).
- Gillespie, Michael Patrick. *James Joyce's Trieste Library: A Catalogue of Materials at the Harry Ransom Humanities Research Center, the University of Texas at Austin* (HRHRC, 1986).
- Gilman, Sander. "Sibling Incest, Madness, and the 'Jews,'" *Social Research* 65:2 (1998), pp. 401–33.
- Gilroy, Paul. *The Black Atlantic: Modernity and Double Consciousness* (Verso, 1993).
- Gisbert, Paul. *Der Ring der nie gelungen* (Wedekind & Scheiger, 1877).
- Gladden, Washington. *Witnesses of the Light* (Houghton Mifflin, 1903).
- Glazenapp, Carl Friedrich, ed. *Bayreuther Briefe von Richard Wagner* (Schuster & Loeffler, 1907).
- _____. *Das Leben Richard Wagner's*, vol. 2 (Breitkopf und Härtel, 1896).
- _____. *Das Leben Richard Wagners*, vol. 5 (Breitkopf und Härtel, 1907).
- _____. *Das Leben Richard Wagners*, vol. 6 (Breitkopf und Härtel, 1911).
- _____. "Stimmen aus der Vergangenheit: Wagnerianer vor vierzig Jahren," *Bayreuther Blätter* 10:1–2 (1887), pp 58–61.
- Gobineau, Arthur de. *The Inequality of Human Races*, trans. Adrian Collins (Putnam's, 1915).
- _____. *The Moral and Intellectual Diversity of Races*, trans. Henry Hotz, ed. Josiah Nott (Lippincott, 1856).
- Goebbels, Joseph. "Reichsminister Dr. Goebbels huldigt Richard Wagner," *Musik* 25:12 (Sept. 1933), pp. 952–54.
- _____. *Die Tagebücher von Joseph Goebbels*, ed. Elke Fröhlich (Saur, 1987–).
- Goldberg, Harvey. *The Life of Jean Jaurès* (University of Wisconsin Press, 1962).
- Goldberg, Jonathan. *Willa Cather and Others* (Duke UP, 2001).
- Goldmark, Daniel Ira. *Tunes for 'Toons: Music and the Hollywood Cartoon* (University of California Press, 2005).
- Goléa, Antoine. *Entretiens avec Wieland Wagner* (Belfond, 1967).
- Gómez de la Serna, Ramón. "Futurist Proclamation to the Spaniards" (1910), trans. Mary Ann Caws, in *Manifesto: A Century of Isms*, ed. Mary Ann Caws (University of Nebraska Press, 2001), p. 372.
- Goncourt, Edmond and Jules de. *Pages from the Goncourt Journal*, ed. and trans. Robert Baldick (New York Review Books, 2007).
- Gonne, Maud. *A Servant of the Queen: Reminiscences* (Purnell, 1938).
- Goodrick-Clarke, Nicholas. *The Occult Roots of Nazism: Secret Aryan Cults and Their Influence on Nazi Ideology* (Tauris Parke, 2004).
- Gopnik, Adam. "The Last Living Bohemian in Chelsea Tells All," newyorker.com, June 17, 2015.
- Gordon, John. "Haines and the Black Panther," *James Joyce Quarterly* 27:3 (1990), pp. 587–94.
- _____. "Notes in Response to Michael Seidel's 'Ulysses' Black Panther Vampire," *James Joyce Quarterly* 15:3 (1978), pp. 229–35.
- Gordon, Lyndall. *T. S. Eliot: An Imperfect Life* (Norton, 2000).
- Goslar, Michèle. *Victor Horta, 1861–1947: L'homme, l'architecte, l'art nouveau* (Fonds Mercator, 2012).

- Gourmont, Remy de. *Judith Gautier* (Bibliothèque Internationale d’Édition, 1904).
- Gracq, Julien. *Un Balcon en forêt* (Corti, 1970).
- Graevenitz, Antje von. “Erlösungskunst oder Befreiungspolitik: Wagner und Beuys,” in *Unsere Wagner: Joseph Beuys, Heiner Müller, Karlheinz Stockhausen, Hans Jürgen Syberberg; Essays*, ed. Gabriele Förg (Fischer, 1984), pp. 11–49.
- _____. “Joseph Beuys im Gespräch mit Antje von Graevenitz: ‘Im Wanderer steckt stets ein neuer Mensch,’” in *Der Raum Bayreuth: Ein Auftrag aus der Zukunft*, ed. Wolfgang Storch (Suhrkamp, 2002), pp. 199–208.
- Graf, Max. *Richard Wagner im “Fliegenden Holländer”: Ein Beitrag zur Psychologie künstlerischen Schaffens* (Kraus, 1970).
- Graham, Maryemma, and Amritjit Singh, eds. *Conversations with Ralph Ellison* (University of Mississippi Press, 1995).
- Grandjean, Moritz Anton, and Josef Koch von Langentreu. *Das Judenthum in der Musik*, op. 36 (Bösendorfer, 1870?).
- Grass, Günter. *Dog Years*, trans. Ralph Manheim (Harcourt, 1965).
- Grau, Bernhard. *Kurt Eisner, 1867–1919: Eine Biographie* (Beck, 2001).
- Graves, Charles Larcom. *Hubert Parry: His Life and Works*, vol. 1 (Macmillan, 1926).
- Grayson, Janet. “In Quest of Jessie Weston,” *Arthurian Literature* 11 (1992), pp. 1–61.
- Greco, Joseph. *The File on Robert Siodmak in Hollywood, 1941–1951* (Ph.D. diss., State University of New York, Stony Brook, 1995).
- Green, Jeffrey. *Black Edwardians: Black People in Britain, 1901–1914* (Frank Cass, 1998).
- Green, Martin. *Mountain of Truth: The Counterculture Begins, Ascona, 1900–1920* (University Press of New England, 1986).
- Greenberg, Clement. “Towards a Newer Laocoön,” in *Art in Theory, 1900–2000: An Anthology of Changing Ideas*, ed. Charles Harrison and Paul Wood (Blackwell, 2003), pp. 562–68.
- Greene, Vivien. “The Salon de la Rose + Croix: The Religion of Art,” in *Mystical Symbolism: The Salon de la Rose + Croix in Paris, 1892–1907*, ed. Vivien Greene (Guggenheim, 2017), pp. 14–35.
- Gregor-Dellin, Martin. *Richard Wagner: Sein Leben, sein Werk, sein Jahrhundert* (Piper, 1980).
- Grey, Thomas S., ed. *The Cambridge Companion to Wagner* (Cambridge UP, 2008).
- _____. “Eine Kapitulation: Aristophanic Operetta as Cultural Warfare in 1870,” in *Richard Wagner and His World*, ed. Thomas S. Grey (Princeton UP, 2010), pp. 87–122.
- _____. “Leitmotif, Temporality, and Musical Design in the *Ring*,” in *The Cambridge Companion to Wagner*, ed. Thomas S. Grey (Cambridge UP, 2008), pp. 85–114.
- _____. “The Jewish Question,” in *The Cambridge Companion to Wagner*, ed. Thomas S. Grey (Cambridge UP, 2008), pp. 203–218.
- _____. “Masters and Their Critics: Wagner, Hanslick, Beckmesser, and *Die Meistersinger*,” in *Wagner’s “Meistersinger”: Performance, History, Representation*, ed. Nicholas Vazsonyi (University of Rochester Press, 2002), pp. 165–89.
- _____, ed. *Richard Wagner and His World* (Princeton UP, 2010).
- _____. “Wagner and the ‘Makart Style,’” *Cambridge Opera Journal* 25:3 (2013), pp. 225–60.
- _____. “Wagner’s *Die Meistersinger* as National Opera (1868–1945),” in *Music and German National Identity*, ed. Celia Applegate and Pamela Potter (University of Chicago Press, 2002), pp. 78–104.

- _____. *Wagner's Musical Prose: Texts and Contexts* (Cambridge UP, 1995).
- _____. "Wagner's Ring as Eco-Parable," in *Music Theater as Global Culture: Wagner's Legacy Today*, ed. Anno Mungen et al. (Königshausen & Neumann, 2017), pp. 183–98.
- _____. "Wagner the Degenerate: Fin de Siecle Cultural 'Pathology' and the Anxiety of Modernism," *Nineteenth-Century Studies* 16 (2002), pp. 73–92.
- Grey, Thomas S., and Adrian Daub. "Wagner after Freud: Stages of Analysis," *Opera Quarterly* 31:1–2 (2015), pp. 116–33.
- Grey, Thomas S., and Kirsten Paige. "The Owl, the Nightingale and the Jew in the Thorn-bush: Relocating Anti-Semitism in *Die Meistersinger*," *Cambridge Opera Journal* 28:1 (2016), pp. 1–35.
- Grey, Thomas S., and Bettina Vogel-Walter. "D'Annunzios Wagner," *wagnerspectrum* 6:1 (2010), pp. 195–222.
- Grey, Thomas S., and James Westby. "Gabriele d'Annunzio's 'Il caso Wagner' (The Case of Wagner): Reflections on Wagner, Nietzsche, and *Wagnerismo* from *Fin-de-Siècle* Italy," *Leitmotive*, Fall 2012, pp. 7–26.
- Griffith, D. W. *The Man Who Invented Hollywood: The Autobiography of D. W. Griffith*, ed. James Hart (Touchstone, 1972).
- Grisson, Rudolf. *Beiträge zur Auslegung von Richard Wagners "Ring des Nibelungen"* (Klein, 1934).
- Groberg, Kristi A. "The Shade of Lucifer's Dark Wing': Satanism in Silver Age Russia," in *The Occult in Russian and Soviet Culture*, ed. Bernice Glatzer Rosenthal (Cornell UP, 1997), pp. 99–133
- Grosse, Rudolf. *The Christmas Foundation: Beginning of a New Cosmic Age* (Steiner Book Centre, 1984).
- Großmann-Vendrey, Susanna. *Bayreuth in der deutschen Presse*, vol. 1 (Bosse, 1977).
- _____. *Bayreuth in der deutschen Presse*, vol. 2 (Bosse, 1977).
- _____. *Bayreuth in der deutschen Presse*, vol. 3 (Bosse, 1983).
- Grunsky, Hans Alfred. "Der Ring des Nibelungen," in *Offizieller Bayreuther Festspielführer 1924*, ed. Karl Grunsky (Niehrenheim, 1924), pp. 99–105.
- Grunsky, Karl. *Richard Wagner und die Juden* (Deutscher Volksverlag, 1920).
- Guderian, Heinz. *Erinnerungen eines Soldaten* (Vowinkel, 1951).
- Guichard, Léon. *La Musique et les lettres en France au temps du Wagnérisme* (Presses Universitaires de France, 1963).
- Guido, Laurent. *L'Âge du rythme: Cinéma, musicalité et culture du corps dans les théories françaises des années 1910–1930* (Payot, 2007).
- _____. "Dans les 'abysses du temps': Echos wagnériens dans l'œuvre documentaire de Werner Herzog," *Décadrages* 25 (2013), pp. 37–59.
- Gur, Batya. *Murder Duet: A Musical Case*, trans. Dalya Bilu (HarperCollins, 1999).
- Gurney, Alfred. *Parsifal, a Festival Play by Richard Wagner: A Study* (Kegan Paul, 1892).
- Guthke, Karl S. "The Deaf Musician: Arthur Schopenhauer Reads Richard Wagner," *Harvard Magazine* 99:1 (1996).
- Gutkin, David J. "The Modernities of H. Lawrence Freeman," *Journal of the American Musicological Society* 72:3 (2019), pp. 719–79.

- Habermas, Jürgen. *The Philosophical Discourse of Modernity: Twelve Lectures*, trans. Frederick G. Lawrence (MIT Press, 1987).
- HaCohen, Ruth. *The Music Libel Against the Jews* (Yale UP, 2011).
- Hahn, Johann. “Tannenberg—Bayreuth,” *Bayreuther Blätter* 59 (1936), pp. 59–60.
- Hale, Frederick. “American Christians For and Against *Parsifal*: Debating the Holy Grail Opera in New York,” *In die Skrifflig* 51:1 (2017), www.scielo.org.za.
- Hall, Gertrude. *The Wagnerian Romances* (Knopf, 1923).
- Hamann, Brigitte. *Hitler's Vienna: A Dictator's Apprenticeship*, trans. Thomas Thornton (Oxford UP, 1999).
- _____. *Winifred Wagner oder Hitlers Bayreuth* (Piper, 2002). [HWW]
- Hanfstaengl, Ernst. *The Unknown Hitler* (Gibson Square, 2005).
- Hannaford, Peter. *Presidential Retreats: Where the Presidents Went and Why They Went There* (Threshold, 2012).
- Hanslick, Eduard. *Aus dem Opernleben der Gegenwart: neue Kritiken und Studien*, vol. 3 (Allgemeiner Verein für deutschen Litteratur, 1889).
- _____. *Die moderne Oper*, vol. 5 (Allgemeiner Verein für Deutsche Literatur, 1889).
- _____. *Musikalische Stationen* (Hofmann, 1880).
- _____. “Richard Wagner’s ‘Meistersinger von Nürnberg,’” part 2, *Neue Freie Presse*, June 25, 1868.
- Haraucourt, Edmond. “Le Petit Théâtre,” *Le Gaulois*, May 28, 1898.
- Harbou, Thea von. “Vom Epos zum Film,” *Die Woche* 26:6 (1924), pp. 138–40.
- Harden, Maximilian. “Tutte le Corde: Siegfried und Isolde,” *Zukunft*, June 27, 1914.
- Hargrove, Nancy Duvall. *T. S. Eliot's Parisian Year* (University Press of Florida, 2009).
- Harkinson, Josh. “Meet the White Nationalist Trying to Ride the Trump Train to Lasting Power,” *Mother Jones*, Oct. 27, 2016.
- Harper, Patricia, and Paula Robison, eds. *The Sidney Lanier Collection* (Universal Edition, 1997).
- Harper-Scott, J. P. E. “Wagner and the Königsproblem,” in *The Legacy of Richard Wagner: Convergences and Dissonances in Aesthetics and Reception*, ed. Luca Sala (Brepols, 2012), pp. 113–42.
- Harris, Mark. *Five Came Back: A Story of Hollywood and the Second World War* (Penguin, 2014).
- Harrison, Lori B. “Bloodsucking Bloom: Vampirism as a Representation of Jewishness in *Ulysses*,” *James Joyce Quarterly* 36:4 (1999), pp. 781–97.
- Hart, Clive. *Structure and Motif in Finnegans Wake* (Northwestern UP, 1962).
- Hartford, Robert, ed. *Bayreuth: The Early Years* (Gollancz, 1980).
- Hartman, Elwood. *French Literary Wagnerism* (Garland, 1988).
- Hartwich, Daniel. *Romantischer Antisemitismus: Von Klopstock bis Richard Wagner* (Vandenhoeck & Ruprecht, 2005).
- Hassard, John R. G. *The Ring of the Nibelungs* (Hart, 1877).
- Haweis, H. R. *My Musical Memories* (Funk & Wagnalls, 1887).
- _____. “Richard Wagner’s Grave, 1883,” *Longman’s Magazine* 2:12 (1883), pp. 626–31.
- Hawkins, Halford. “The Wagner Festival at Bayreuth,” *Macmillan’s* 35 (1876), pp. 55–63.
- Haxthausen, Charles W. “Walter Gropius and Lyonel Feininger: Bauhaus Manifesto, 1919,” in *Bauhaus 1919–1933: Workshops for Modernity*, ed. Barry Bergdoll and Leah Dickerman (Museum of Modern Art, 2009), pp. 64–67.

- Hayman, David. "Tristan and Isolde in *Finnegans Wake*: A Study of the Sources and Evolution of a Theme," *Comparative Literature Studies* 1:2 (1964), pp. 93–112.
- Hayman, Ronald. *Nietzsche: A Critical Life* (Oxford UP, 1980).
- Haymes, Edward. "The Two Rings," lecture to the Wagner Society of New York, Jan. 14, 2004.
- Heath, Jane. "Helen Corke and D. H. Lawrence: Sexual Identity and Literary Relations," *Feminist Studies* 11 (1985), pp. 317–42.
- Heer, Hannes. "Geschichte der Festspiele 1924," in *verstummte stimmen: Die Bayreuther Festspiele und die "Juden," 1876 bis 1945*, ed. Heer et al. (Metropol, 2012), pp. 133–63.
- Heftrich, Eckhard. *Geträumte Taten: "Joseph und seine Brüder"* (Klostermann, 1993).
- Hegel, G. W. F. *Werke*, vol. 6, ed. Eva Moldenhauer and Karl Markus Michel (Suhrkamp, 1969).
- Heibach, Christiane. "Avant-Garde Theater as Total Artwork?: Media-Theoretical Reflections on the Historical Development of Performing Art Forms," in *The Aesthetics of the Total Artwork: On Borders and Fragments*, ed. Anke Finger and Danielle Follett (Johns Hopkins UP, 2011), pp. 209–226.
- Heidegger, Martin. *Gesamtausgabe I:5: Holzwege* (Klostermann, 1977).
- _____. *Gesamtausgabe I:7: Vorträge und Aufsätze* (Klostermann, 2000).
- _____. *Nietzsche*, vols. 1–2, trans. David Farrell Krell (HarperCollins, 1991).
- Heiden, Konrad. *Hitler: Eine Biographie*, vol. 1 (Europa, 1936).
- Heilbut, Anthony. *Thomas Mann: Eros and Literature* (Knopf, 1996).
- Hein, Annette. "Es ist viel 'Hitler' in Wagner": Rassismus und antisemitische Deutschtumsideologie in den "Bayreuther Blättern" (1878–1938) (Niemeyer, 1996).
- Heine, Heinrich. *Gesammelte Werke*, vol. 4, ed. Gustav Karpeles (Grote, 1887).
- Heller, Berndt. "La Musique de la 'Fête de Nosferatu,'" *Cinémathèque Française* 15, Nov. 1986.
- Hemelsoet, Dimitr, et al., "The Neurological Illness of Friedrich Nietzsche," *Acta Neurologica Belgica* 108:1 (2008), pp. 9–16.
- Henry, Marjorie Louise. *La Contribution d'un américain au symbolisme français*: Stuart Merrill (Champion, 1927).
- Henzel, Christoph. "Wagner und die Filmmusik," *Acta Musicologica* 76:1 (2004), pp. 89–115.
- Herbert, Victor, and Harry B. Smith. *Miss Dolly Dollars* (Witmark, 1905).
- Hermann, Karl. "Bayreuth und Deutschlands junge Generation," *Bayreuther Festspielführer 1936* (Niehrenheim, 1936), pp. 83–86.
- Herrn, Rainer. "Ein historischer Urning: Ludwig II. von Bayern im psychiatrisch-sexualwissenschaftlichen Diskurs und in der Homosexuellenbewegung des frühen 20. Jahrhunderts," in "Ein Bild von einem Mann": *Ludwig II. von Bayern, Konstruktion und Rezeption eines Mythos*, ed. Katharina Sykora (Campus, 2004), pp. 48–89.
- Hertz, David Michael. *The Tuning of the Word: The Musico-Literary Poetics of the Symbolist Movement* (Southern Illinois UP, 1987).
- Herz, Joachim. *Theater—Kunst des erfüllten Augenblicks: Briefe, Vorträge, Notate, Gespräche, Essays*, ed. Ilse Kobán (Henschel, 1989).
- Herzl, Theodor. *Briefe und Tagebücher*, vol. 1, ed. Johannes Wachten (Propyläen, 1983).
- _____. *Briefe und Tagebücher*, vol. 2, ed. Johannes Wachten and Chaya Harel (Propyläen, 1983).
- _____. "Feuilleton: Pariser Theater," *Neue Freie Presse*, May 14, 1895.
- _____. *Zionistische Schriften*, vol. 1 (Jüdischer Verlag, 1934).
- Herzog, Rudolf. *Siegfried der Held: Der deutschen Jugend erzählt* (Ullstein, 1912).

- Hesse, Hermann. *Klingsors letzter Sommer: Erzählungen* (Fischer, 1920).
_____. *Peter Camenzind*, trans. Michael Roloff (Picador, 2003).
- Heyd, Milly. "Lilien and Beardsley: To the Pure All Things Are Pure," *Journal of Jewish Art* 7 (1980), pp. 58–69.
- Heydrich, Lina. *Leben mit einem Kriegsverbrecher* (Ludwig, 1976).
- Heyeck, Robin, and James Woodress. "Willa Cather's Cuts and Revisions in *The Song of the Lark*," *Modern Fiction Studies* 25 (1979–80), pp. 651–58.
- Heyse, Paul, and Hermann Levi. *Der Briefwechsel zwischen Paul Heyse und Hermann Levi: Eine kritische Edition*, ed. Julia Bernhardt (Kovač, 2007).
- Heyworth, Peter, ed. *Conversations with Klemperer* (Faber and Faber, 1985).
_____. *Otto Klemperer: His Life and Times*, vol. 1 (Cambridge UP, 1983).
- Hijiya-Kirschnereit, Irmela. "Thomas Mann's Short Novel *Der Tod in Venedig* and Mishima Yukio's novel *Kinjiki*: A Comparison," in *European Studies on Japan*, ed. Ian Nish and Charles Dunn (Norbury, 1979), pp. 312–17.
- Hilaire, Michel, and Paul Perrin, eds. *Frédéric Bazille (1841–1870) and the Birth of Impressionism* (Flammarion, 2017).
- Hildebrandt, Kurt. *Erinnerungen an Stefan George und seinen Kreis* (Bouvier, 1965).
- Hiller, Kurt. "Wo bleibt der homoerotische Roman?," reprinted in Jules Siber, *Seelenwanderung* (Männerschwarm, 2011).
- Hilmes, Oliver. *Cosima Wagner: The Lady of Bayreuth*, trans. Stewart Spencer (Yale UP, 2010).
_____. *Cosimas Kinder: Triumph und Tragödie der Wagner-Dynastie* (Siedler, 2009).
- Hinckley, Allen C. "An American Singer at Bayreuth," *Munsey's Magazine* 43:3 (1910), pp. 405–409.
- Hindenburg, Paul von. *Aus meinem Leben* (Hirzel, 1920).
- Hines, Thomas S. *Burnham of Chicago: Architect and Planner* (University of Chicago Press, 1979).
- Hirschfeld, Magnus. *Die Homosexualität des Mannes und des Weibes* (Marcus, 1914).
_____[Th. Ramien]. *Sappho und Sokrates oder Wie erklärt sich die Liebe der Männer und Frauen zu Personen des eigenen Geschlechts?* (Spohr, 1896).
_____. *Die Transvestiten: Eine Untersuchung über den erotischen Verkleidungstrieb* (Pulvermacher, 1910).
- Hitler, Adolf. *Hitler: Reden und Proklamationen, 1932–1945*, vol. 1/1. ed. Max Domarus (Pamminger, 1988).
_____. *Hitler: Reden und Proklamationen, 1932–1945*, vol. 1/2, ed. Max Domarus (Süddeutscher Verlag, 1965).
_____. *Hitler: Reden, Schriften, Anordnungen, Februar 1925 bis Januar 1933*, vol. III:2. ed. Klaus A. Lankheit (Saur, 1994).
_____. *Hitlers Tischgespräche im Führerhauptquartier, 1941–1942*, ed. Henry Picker and Percy Ernst Schramm (Seewald, 1965).
_____. *Hitlers Tischgespräche im Führerhauptquartier, 1941–1942*, ed. Henry Picker and Percy Ernst Schramm (Seewald, 1976).
_____. *Mein Kampf* (NSDAP, 1936).
_____. *Monologe im Führer-Hauptquartier, 1941–1944*, ed. Werner Jochmann (Knaus, 1980).
_____. *Sämtliche Aufzeichnungen 1905–1924*, ed. Eberhard Jäckel with Axel Kuhn (Deutsche Verlags-Anstalt, 1980).
- Hodgart, Matthew J. C. *James Joyce: A Student's Guide* (Routledge, 1978).

- Hodgart, Matthew J. C., and Ruth Bauerle. *Joyce's Grand Operoar: Opera in Finnegans Wake* (University of Illinois Press, 1997).
- Hoeckner, Berthold. "Wagner and the Origin of Evil," *Opera Quarterly* 23:2–3 (2007), pp. 151–83.
- Hoffmann, Donald, ed. *The Meanings of Architecture: Buildings and Writings by John Wellborn Root* (Horizon 1967).
- Hoffmeister, Reinhart. *Schatten über München: Wahrheit und Wirklichkeit in Lion Feuchtwangers Roman "Erfolg": eine Dokumentation* (Langen, 1981).
- Hofmannsthal, Hugo von. "Ein Brief," *Sämtliche Werke*, vol. 31, ed. Ellen Ritter (Fischer, 1991), pp. 45–55.
- _____. "Zukunftsmausik," *Sämtliche Werke*, vol. 2, ed. Andreas Thomasberger and Eugene Weber (Fischer, 1988), p. 49.
- Holitscher, Arthur. *Amerika heute und morgen: Reiseerlebnisse* (Fischer, 1912).
- _____. *Lebensgeschichte eines Rebellen* (Fischer, 1924).
- Holl, Karl. "Bayreuth 1924," *Frankfurter Zeitung*, Aug. 3, 1924, reprinted in Hartmut Zelinsky, *Richard Wagner—ein deutsches Thema: Eine Dokumentation zur Wirkungsgeschichte Richard Wagners, 1876–1976* (Zweitausendeins, 1976), pp. 186–87.
- Hollinrake, Roger. *Nietzsche, Wagner, and the Philosophy of Pessimism* (Allen & Unwin, 1982).
- Holman Hunt, Willian. *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood*, vol. 1 (Macmillan, 1905).
- Holmes, Anne. "The Last Book Mallarmé Read," *French Studies Bulletin* 25:93 (2004), pp. 6–7.
- _____. "The 'Music of the Forest': Wagner, Laforgue, Mallarmé," *French Studies Bulletin* 28:104 (2007), pp. 56–58.
- Holroyd, Michael. *Bernard Shaw*, vol. 1 (Vintage, 1990).
- _____. *Bernard Shaw*, vol. 3 (1991).
- Horawitz, Adalbert. *Richard Wagner und die nationale Idee* (Gutmann, 1874).
- Horne, Gerald. *Race Woman: The Lives of Shirley Graham Du Bois* (New York UP, 2000).
- Horowitz, Helen Lefkowitz. *The Power and Passion of M. Carey Thomas* (University of Illinois Press, 1999).
- Horowitz, Joseph. *Wagner Nights: An American History* (University of California Press, 1994).
- Howarth, Herbert. *The Irish Writers, 1880–1940* (Hill and Wang, 1959).
- Howells, William Dean. *A Hazard of New Fortunes* (Boni and Liveright, 1889).
- Huch, Friedrich. *Tristan und Isolde, Lohengrin, Der fliegende Holländer: Drei groteske Komödien* (Mörike, 1911).
- Huckvale, David. *Visconti and the German Dream: Romanticism, Wagner and the Nazi Catastrophe in Film* (McFarland, 2012).
- Huebner, Steven. "Édouard Dujardin, Wagner, and the Origins of Stream of Consciousness Writing," *19th-Century Music* 37:1 (2013), pp. 56–88.
- _____. *French Opera at the Fin de Siècle: Wagnerism, Nationalism, and Style* (Oxford UP, 1999), pp. 16–18.
- Hueffer, Francis. *Half a Century of Music in England, 1837–1887: Essays Towards a History* (Chapman and Hall, 1889).
- _____. *Richard Wagner and the Music of the Future: History and Aesthetics* (Chapman and Hall, 1874).
- Hughes, Derek. "Wagner: The Pogrom and the Critics," *Wagner Journal* 10:1 (2016), pp. 4–25.

- Hughes, Langston. *The Big Sea* (Hill and Wang, 1993).
- _____. "Ira Aldridge: A Star Who Never Came Home," *The Collected Works of Langston Hughes*, vol. 12, ed. Dolan Hubbard (University of Missouri Press, 2001), pp. 30–31.
- Hughes, Robert. *Barcelona* (Vintage, 1993).
- Hughes-Hallett, Lucy. *Gabriele d'Annunzio: Poet, Seducer, and Preacher of War* (Knopf, 2013).
- Hume, F. W. "Richard Wagner," Dunedin *Evening Star*, Feb. 17, 1883.
- Humphrey, Mary Jane. "'The White Mulberry Tree' as Opera," *Cather Studies* 3 (1996), pp. 51–66.
- Huneker, James. "Bayreuth," *The Musical Courier*, Aug. 20, 1896.
- _____. *Bedouins* (Scribner, 1920).
- _____. *Painted Veils* (Boni and Liveright, 1920).
- _____. "The Supreme Sin," *Forum* 55 (1916), pp. 297–312.
- Hunter, Ian, ed. *Gauguin* (Royal Scottish Academy, 1955).
- Huret, Jules. *Tout yeux, tout oreilles* (Fasquelle, 1901).
- Hutcheon, Linda, and Michael Hutcheon. *Opera: Desire, Disease, Death* (University of Nebraska Press, 1996).
- Huysmans, Joris-Karl. *Là-bas: A Journey Into the Self*, trans. Brendan King (Dedalus, 2001).
- _____. "L'Ouverture de Tannhäuser," *Revue wagnérienne* 1:3, pp. 59–62.
- _____. *À Rebours* (Charpentier, 1884).
- Huyssen, Andreas. "Monumental Seduction," *New German Critique* 69 (1996), pp. 181–200.
- Hyder, Clyde K., ed. *Algernon Swinburne: The Critical Heritage* (Routledge, 1970).
- Ibáñez, Vicente Blasco. *Entre naranjos* (Sempere, 1901).
- Imhoof, David, Margaret Eleanor Menninger, and Anthony J. Steinhoff, eds. *The Total Work of Art: Foundations, Articulations, Inspirations* (Berghahn, 2016),
- Ingersoll, Robert G. *The Works of Robert G. Ingersoll*, vol. 2 (Dresden, 1901).
- Innes, Christopher. *Edward Gordon Craig: A Vision of Theatre* (Routledge, 2004).
- _____. "The (Im)perfect Wagnerite: Bernard Shaw and Richard Wagner," in *Text & Presentation*, 2009, ed. Kiki Gounaridou (McFarland, 2010), pp. 22–31.
- Introvigne, Massimo. "Reginald W. Machell (1854–1927): Blavatsky's Child, British Symbolist, American Artist," *Aries* 14 (2014), pp. 165–89.
- Ioffe, Julia. "Scenes from the Trump Hotel," *Politico*, Nov. 9, 2016.
- Ionides, Luke. *Memories* (Dog Rose, 1925).
- Irvine, William. *The Universe of G.B.S.* (Whittlesey, 1949).
- Ivanov, Vyacheslav. *Selected Essays*, ed. Michael Wachtel, trans. Robert Bird (Northwestern UP, 2001).
- Ivory, Yvonne. "Wagner Without Music: The Textual Rendering of Parsifal's Pity in Oscar Wilde's 'The Young King,'" in *Wilde's Worlds: Oscar Wilde in International Contexts*, ed. Michael Davis and Petra Dierkes-Thrun (Routledge, 2018), pp. 178–98.

- Jäckel, Eberhard, Axel Kuhn, and Hermann Weiß. "Neue Erkenntnisse zur Fälschung von Hitler-Dokumenten," *Vierteljahrshefte für Zeitgeschichte* 32 (1984), pp. 163–69.
- Jackson, Holbrook. *The Eighteen Nineties: A Review of Art and Ideas at the Close of the Nineteenth Century* (Mitchell Kennerley, 1914).
- Jackson, John P. "Introduction," in *The Flying Dutchman*, trans. Jackson (Carl Rosa Opera Company, 1876).
- Jacobson, Anna. *Nachklänge Richard Wagners im Roman* (Carl Winter, 1932).
- Jacobus, Mary. *Reading Cy Twombly: Poetry in Paint* (Princeton UP, 2016).
- Jahrmärker, Manuela. "Wagners Aufsatz 'Das Judentum in der Musik' im Spiegel zeitgenössischer Reaktionen," in Meyerbeer, *Wagner: Eine Begegnung*, ed. Gunhild Oberzaucher-Schüller et al. (Böhlau, 1998), pp. 120–41.
- James, Henry. "Daniel Deronda: A Conversation," *Atlantic* 38 (1876), pp. 685–87.
- _____. *The Finer Grain* (Scribner, 1910).
- _____. *The Letters of Henry James*, vol. 2, ed. Leon Edel (Belknap Press, 1975).
- _____. *Letters to Isabella Stewart Gardner*, ed. Rosella Mamoli Zorzi (Pushkin Press, 2009).
- _____. *James, Novels 1901–1902: The Sacred Fount, The Wings of the Dove* (Library of America, 2006).
- Jameson, Fredric. *Late Marxism: Adorno, or the Persistence of the Dialectic* (Verso, 2007).
- _____. *Postmodernism, or, The Cultural Logic of Late Capitalism* (Duke UP, 1991).
- _____. "Wagner as Dramatist and Allegorist," *Modernist Cultures* 8:1 (2013), pp. 9–41.
- Jammerthal, Peter. "Richard Wagner als Filmfigur," in *Wagner Kino: Spuren und Wirkungen Richard Wagners in der Filmkunst*, ed. Jan Drehmel et al. (Junius, 2013), pp. 12–19.
- Janés, Alfonsina. "Wagner al Liceu (1883–1980)," in Joan Matabosch, Alfonsina Janés, and Xavier Pujol, *Wagner al Liceu*, ed. (Gran Teatre del Liceu, 2004), pp. 13–99.
- Janvrais, Théophile. *Le Berceau des Villiers de l'Isle-Adam: Le manoir de Penanhoas-l'Isle-Adam* (Champion, 1913).
- Jaurès, Jean. "L'Art et le socialisme," *Revue socialiste* 31 (1900), pp. 513–27.
- Jean, Raymond. *Cézanne, la vie, l'espace* (Seuil, 1986).
- Jelavich, Peter. *Munich and Theatrical Modernism: Politics, Playwriting, and Performance, 1890–1914* (Harvard UP, 1985).
- Jenkins, Newell Sill. *Reminiscence* (privately printed, 1924).
- Jetzinger, Franz. *Hitler's Youth*, trans. Lawrence Wilson (Hutchinson, 1958)
- Jewell, Andrew, and Janis Stout, eds. *The Selected Letters of Willa Cather* (Knopf, 2013). [WCL]
- Jinarājadāsa, Curuppumullagē. *Theosophy and Modern Thought* (Theosophical Publishing House, 1915).
- Joe, Jeongwon, and Sander L. Gilman, eds. *Wagner and Cinema* (Indiana UP, 2010).
- Johnson, Diane Chalmers. "Siegfried and the Rhine Maidens: Albert Pinkham Ryder's Response to Richard Wagner's *Götterdämmerung*," *American Art* 8:1 (1994), pp. 22–31.
- Johnson, James Weldon. *Black Manhattan* (Da Capo, 1991).
- Joly, Ralph Robert. "Chauvinist Brew and Leopold Bloom: The Weininger Legacy," *James Joyce Quarterly* 19:2 (1982), pp. 194–98.
- Jones, Gerard. *Men of Tomorrow: Geeks, Gangsters, and the Birth of the Comic Book* (Basic, 2004).
- Joplin, Scott, and Joe Snyder, *Pine Apple Rag* (Seminary Music, 1910).
- Jouvin, Benoît. "Théâtres," *Figaro*, Feb. 16, 1860.

- Joyce, James. *The Critical Writings of James Joyce*, ed. Ellsworth Mason and Richard Ellmann (Cornell UP, 1989).
- _____. *Finnegans Wake* (Penguin, 1976).
- _____. *The "Finnegans Wake" Notebooks at Buffalo: VI.B.3*, ed. Vincent Deane et al. (Brepols, 2001).
- _____. *A First-Draft Version of Finnegans Wake*, ed. David Hayman (University of Texas Press, 1963).
- _____. *Letters of James Joyce*, vol. 1, ed. Stuart Gilbert (Viking, 1957).
- _____. *Letters of James Joyce*, vol. 2, ed. Richard Ellmann (Viking, 1966).
- _____. *Letters of James Joyce*, vol. 3, ed. Richard Ellmann (Viking, 1966).
- _____. *A Portrait of the Artist as a Young Man* (Penguin, 1976).
- _____. *Scribbledehobble: The Ur-Workbook for Finnegans Wake*, ed. Thomas E. Connolly (Northwestern UP, 1961).
- _____. *Stephen Hero*, ed. Theodore Spencer (New Directions, 1963).
- _____. *Ulysses*, ed. Hans Walter Gabler (Vintage, 1986).
- Joyce, Stanislaus. *My Brother's Keeper: James Joyce's Early Years* (Viking, 1958).
- Judson, Pieter M. *The Habsburg Empire: A New History* (Harvard UP, 2016).
- Julius, Anthony. *T. S. Eliot, Anti-Semitism, and Literary Form* (Cambridge UP, 1996).
- Jullien, Adolphe. *Richard Wagner: His Life and Works*, trans. Florence Percival Hall (Millet, 1892).
- _____. *Richard Wagner: Sa vie et ses oeuvres* (Librairie de l'Art, 1886).
- Jung, Carl. *Symbols of Transformation: An Analysis of the Prelude to a Case of Schizophrenia*, trans. R. F. C. Hull (Princeton UP, 1976).
- Jung, Ute. *Die Rezeption der Kunst Richard Wagners in Italien* (Bosse, 1974).
- Junge, Traudl. *Bis zur letzten Stunde: Hitlers Sekretärin erzählt ihr Leben* (Ullstein, 2004).
- Jünger, Ernst. *In Stahlgewittern* (Klett, 1961).
- _____. *Sämtliche Werke*, vol. 7 (Klett-Cotta, 1980).
- Junod, Philippe. "Paul Gauguin," in *Richard Wagner, visions d'artistes: D'Auguste Renoir à Anselm Kiefer*, ed. Paul Lang (Somogy, 2005), pp. 226–27.
- Jütte, Daniel. "Mendele Lohengrin' and the Kosher Wagner," in *Gefühlskraftwerke für Patrioten: Wagner und das Musiktheater zwischen Nationalismus und Globalisierung*, ed. Arne Stollberg et al. (Königshausen & Neumann, 2017), pp. 177–91.
- Kael, Pauline. "Fun Machines," *New Yorker*, May 30, 1983.
- Kaes, Anton, et al., eds. *The Weimar Republic Sourcebook* (University of California Press, 1994).
- Kaganovsky, Lilya. *The Voice of Technology: Soviet Cinema's Transition to Sound, 1928–1935* (Indiana UP, 2018).
- Kahan, Sylvia. *Music's Modern Muse: A Life of Winnaretta Singer, Princesse de Polignac* (University of Rochester Press, 2003).
- Kahane, Martine, and Nicole Wild, eds. *Wagner et la France* (Herscher, 1983).
- Kaiser, Bruno, ed. *Der Freiheit eine Gasse: Aus dem Leben und Werk Georg Herweghs* (Volk und Welt, 1948).
- Kalbeck, Max. *Richard Wagner's Parsifal: Erste Aufführung am 26. Juli 1882 zu Bayreuth* (Schletter, 1883).

- Kandinsky, Wassily. *Kandinsky: Complete Writings on Art*, ed. Kenneth C. Lindsay and Peter Vergo (Da Capo, 1994).
- _____. *Kandinsky: 1901–1913* (Der Sturm, 1913).
- _____. “Über Bühnenkomposition,” in *Der blaue Reiter*, ed. Wassily Kandinsky and Franz Marc (Piper, 1914), pp. 102–113.
- _____. *Über das Geistige in der Kunst, insbesondere in der Malerei* (Piper, 1912).
- Kaplan, Fred. *Henry James: The Imagination of Genius: A Biography* (Morrow, 1992).
- Kaplan, Sydney Janet. *Katherine Mansfield and the Origins of Modernist Fiction* (Cornell UP, 1991).
- Kappel, Caroline J. *Labyrinthine Depictions and Tempting Colors: The Synaesthetic Dances of Loïe Fuller as Symbolist Choreography* (Ph.D. diss., Ohio University, 2007).
- Karl, Frederick. *Joseph Conrad: The Three Lives—A Biography* (Farrar, Straus and Giroux, 1978).
- Karlsson, Jonas. “In That Hour It Began?: Hitler, *Rienzi*, and the Trustworthiness of August Kubizek’s *The Young Hitler I Knew*,” *Wagner Journal* 6:2 (2012), pp. 33–47.
- _____. “Wagnerian Iconography in the *Kladderadatsch*, 1914–1944,” *Wagner Journal* 10:3 (2016), pp. 40–57.
- Karnes, Kevin C. *A Kingdom Not of This World: Wagner, the Arts, and Utopian Visions in Fin-de-Siècle Vienna* (Oxford UP, 2013).
- Kater, Michael. *Culture in Nazi Germany* (Yale UP, 2019).
- _____. *Different Drummers: Jazz in the Culture of Nazi Germany* (Oxford UP, 1992).
- _____. “The Impact of American Popular Culture on German Youth,” in *The Arts in Nazi Germany: Continuity, Conformity, Change*, ed. Jonathan Huener and Francis R. Nicosia (Berghahn, 2006), pp. 31–62.
- _____. *The Twisted Muse: Musicians and Their Music in the Third Reich* (Oxford University Press, 1997).
- Katz, Jacob. *The Darker Side of Genius: Wagner’s Anti-Semitism* (Brandeis UP, 1986).
- Keefe, Terry, and Simon P. Keefe. “Sartre’s Wagner,” *Musical Times* 137:1846 (1996), pp. 9–11.
- Kennaway, James. *Bad Vibrations: The History of the Idea of Music as a Cause of Disease* (Ashgate, 2012).
- Kennedy, Hubert. *Karl Heinrich Ulrichs: Pioneer of the Modern Gay Movement* (Peremptory Publications, 2002).
- Kennedy, Janet. *The “Mir iskusstva” Group and Russian Art, 1898–1912* (Ph.D. diss., Columbia University, 1976).
- Kennedy, William Sloane. *Reminiscences of Walt Whitman* (Gardner, 1896).
- Kennicott, Philip. “Wagner, Place, and the Growth of Pessimism in the Fiction of Willa Cather,” *Cather Studies* 5 (2003), pp. 190–98.
- Kessler, Harry. *Journey to the Abyss: The Diaries of Count Harry Kessler, 1880–1918*, ed. and trans. Laird M. Easton (Knopf, 2011).
- _____. *Das Tagebuch 1880–1937*, vol. 5, ed. Günter Riederer and Ulrich Ott (Klein-Cotta, 2008).
- Kiel, Rainer-Maria. “Thomas Mann—Bayreuth—Karl Würzburger,” *Thomas Mann Jahrbuch* 20 (2007), pp. 237–60.
- Kieser, Rolf. *Benjamin Franklin Wedekind: Biographie einer Jugend* (Arche, 1990).
- _____. *Olga Plümacher-Hünerwadel: Eine gelehrte Frau des neunzehnten Jahrhunderts* (Lenzburger, 1990).

- Kinderman, William. "From *Death in Venice* to *The Magic Mountain*: Thomas Mann's Ironic Response to Wagner," *Wagner Journal* 12:2 (2018), pp. 56–73.
- _____. "The Motif of the Gaze (*Blick*) in Thomas Mann's *Der Tod in Venedig* and Wagner's *Tristan und Isolde*," *German Studies Review* 41:2 (2018), pp. 313–33.
- _____. Wagner's "Parsifal" (Oxford UP, 2013), p. 91; CWD, Feb. 9, 1876.
- King, Martin Luther, Jr. *The Papers of Martin Luther King, Jr.*, vol. 6, ed. Clayborne Carson et al. (University of California Press, 2007).
- _____. *A Testament of Hope: The Essential Writings and Speeches of Martin Luther King, Jr.*, ed. James M. Washington (HarperCollins, 1990).
- Kirk, Elise K. *Musical Highlights from the White House* (Krieger, 1992).
- Kirschbaum, Dorothea. "Kundry in Ägypten: Mut-em-enet, das Weib des Potiphar: Muster und Abwandlung in Thomas Manns *Joseph und seine Brüder*," *wagnerspectrum* 13:1 (2017), pp. 61–81.
- Kirstein, Lincoln. *Mosaic: Memoirs* (Farrar, Straus and Giroux, 1994).
- _____. *Thirty Years: Lincoln Kirstein's The New York City Ballet* (Knopf, 1978).
- Kitcher, Philip, and Richard Schacht. *Finding an Ending: Reflections on Wagner's "Ring"* (Oxford UP, 2004).
- Kittler, Friedrich. "World-Breath: On Wagner's Media Technology," in *The Truth of the Technological World: Essays on the Genealogy of Presence*, trans. Erik Butler (Stanford UP, 2013), pp. 122–37.
- Kleberg, Lars. "'People's Theater' and the Revolution," in *Art, Society, Revolution: Russia, 1917–1921*, ed. Nils Åke Nilsson (Almqvist & Wiksell, 1979), pp. 179–97.
- _____. *Theatre as Action: Soviet Russian Avant-Garde Aesthetics* (NYU Press, 1993).
- Klein, Richard. "Wagners plurale Moderne: Eine Konstruktion von Unvereinbarkeiten," in *Richard Wagner, Konstrukteur der Moderne*, ed. Claus-Steffen Mahnkopf (Klett-Cotta, 1999), pp. 185–225.
- _____. "Walkürenritt in Vietnam," in *Richard Wagner und seine Medien: Für eine kritische Praxis des Musiktheaters*, ed. Johanna Dombois and Richard Klein (Klein-Cotta, 2012), pp. 394–408.
- Knecht, Anna Stoll. "Mahler's Parsifal," *Wagner Journal* 11:3 (2017), pp. 4–26.
- Knobe, Bertha Damaris. "The Point Loma Community," *Munsey's Magazine* 29:3 (1903), pp. 357–63.
- Koegel, John. *Music in German Immigrant Theater: New York City, 1840–1940* (University of Rochester Press, 2009).
- Koepnick, Lutz. *The Dark Mirror: German Cinema Between Hitler and Hollywood* (University of California Press, 2002).
- _____. "The Sound of Ruins," in *German Postwar Films: Life and Love in the Ruins*, ed. Wilfried Wilms and William Rasch (Palgrave, 2008), pp. 193–208.
- Köhler, Joachim. "Wagner's Acquittal," *Wagner Journal* 8:2 (2014), pp. 43–51.
- _____. *Wagner's Hitler: The Prophet and His Disciple*, trans. Ronald Taylor (Polity, 2000).
- Kolesnikov, Mikhail. "The Russian Avant-Garde and the Theatre of the Artist," in *Theatre in Revolution: Russian Avant-Garde Stage Design, 1913–1935*, ed. Nancy Van Norman Baer (Thames and Hudson, 1991), pp. 85–95.
- Koppen, Erwin. *Dekadenter Wagnerismus: Studien zur europäischen Literatur des Fin de siècle* (De Gruyter, 1973).

- Körner, Axel. *Politics of Culture in Liberal Italy: From Unification to Fascism* (Routledge, 2008).
- Korstvedt, Benjamin. *Listening for Utopia in Ernst Bloch's Musical Philosophy* (Cambridge UP, 2010).
- _____. "Resistance, Satire, and Strange Enthusiasm: Progressive Responses to Wagner during the First World War Era," in *Von Grenzen und Ländern, Zentren und Rändern: Der Erste Weltkrieg und die Verschiebungen in der musikalischen Geographie Europas*, ed. Christa Brüstle et al. (Edition Argus, 2006), pp. 195–206.
- Koshar, Rudy. *Germany's Transient Pasts: Preservation and National Memory in the Twentieth Century* (University of North Carolina Press, 1998).
- Koss, Juliet. *Modernism After Wagner* (University of Minnesota Press, 2010).
- Kracauer, Siegfried. *From Caligari to Hitler: A Psychological History of the German Film* (Princeton UP, 1947).
- _____. *Das Ornament der Masse: Essays* (Suhrkamp, 1977,
- Krafft-Ebing, Richard von. *Psychopathia sexualis*, trans. Charles Gilbert Chaddock (F. A. Davis, 1894).
- Lawrence, Kramer. "Contesting Wagner: The Lohengrin Prelude and Anti-anti-Semitism," *19th-Century Music* 25:2–3 (2001–2002), pp. 190–211.
- Krasovskaya, Vera. *Nijinsky*, trans. John E. Bowlt (Schirmer, 1979).
- Krausz, Tamás. *Reconstructing Lenin: An Intellectual Biography* (Monthly Review, 2015).
- Kreimeier, Klaus. *The Ufa Story: A History of Germany's Greatest Film Company, 1918–1945*, trans. Robert and Rita Kimber (Hill and Wang, 1996).
- Krempel, Ulrich, ed. *Beispiel Eisenstein: Zeichnung, Theater, Film* (Städtische Kunsthalle Düsseldorf, 1983).
- Kreowski, Ernst, and Eduard Fuchs. *Richard Wagner in der Karikatur* (Behr, 1907).
- Kretzer, Eugen. *Friedrich Nietzsche: Nach persönlichen Erinnerungen und aus seinen Schriften* (Kesselring, 1895).
- Kreuzer, Gundula. *Curtain, Gong, Steam: Wagnerian Technologies of Nineteenth-Century Opera* (University of California Press, 2018).
- Krieg, Joann P. "The Ring in America," in *Inside the Ring: Essays on Wagner's Opera Cycle*, ed. John DiGaetani (McFarland, 2006), pp. 189–204.
- Kröplin, Eckart. *Richard Wagner-Chronik* (Metzler, 2016).
- _____. *Richard Wagner und der Kommunismus: Studie zu einem verdrängten Thema* (Königshausen & Neumann, 2013).
- Kubizek, August. *Adolf Hitler war mein Jugendfreund* (Stocker, 1953).
- Kuenzli, Katherine M. *Henry van de Velde: Designing Modernism* (Yale UP, 2019), pp. 32–33.
- _____. *The Nabis and Intimate Modernism: Painting and the Decorative at the Fin-de-Siècle* (Ashgate, 2010).
- Kunitz, Stanley J., and Howard Haycraft, eds. *Twentieth-Century Authors: A Biographical Dictionary of Modern Literature* (Wilson, 1942).
- Kurth, Peter. *Isadora: A Sensational Life* (Little, Brown, 2001).
- Kutscher, Artur. *Frank Wedekind: Sein Leben und seine Werke*, vol. 1 (Müller, 1922).
- Kuzmin, Mikhail. *Wings*, trans. Hugh Aplin (Hesperus, 2007).

- Laban, Rudolf. *Ein Leben für den Tanz: Erinnerungen* (Reissner, 1935).
- Lacoue-Labarthe, Philippe. *La Fiction du politique* (Bourgois, 1988).
- _____. *Musica Ficta (Figures of Wagner)*, trans. Felicia McCarren (Stanford UP, 1994).
- Lacoue-Labarthe, Philippe, und Jean-Luc Nancy. *Le Mythe nazi* (Éditions de l'Aube, 1998).
- Lacourcelle, Éric. *L'Odyssée musicale d'Emmanuel Chabrier (1841–1894): Histoire d'un compositeur insolite* (Harmattan, 2000).
- Laforgue, Jules. *Moralités légendaires* (Vanier, 1901).
- _____. *Oeuvres complètes*, vol. 3, ed. Jean-Louis Debauve et al. (L'Âge d'Homme, 2000).
- Lagarde, Paul de. *Le opere italiane di Giordano Bruno*, vol. 2 (Dieterichsche Universitätsbuchhandlung, 1888).
- Lagnado, Lucette Matalo, and Sheila Cohn Dekel. *Children of the Flames: Dr. Josef Mengele and the Untold Story of the Twins of Auschwitz* (Penguin, 1992).
- Lahuerta, Juan José. *Antoni Gaudí, 1852–1926: Architecture, Ideology, and Politics*, trans. Graham Thompson (Electra / Phaidon, 2003).
- Lajoinie, Vincent. *Erik Satie* (L'Âge d'Homme, 1985).
- Laks, Szymon. *Music of Another World*, trans. Chester A. Kisiel (Northeastern UP, 1989).
- Lamos, Colleen. "The Love Song of T. S. Eliot: Elegiac Homoeroticism in the Early Poetry," in *Gender, Desire, and Sexuality in T. S. Eliot*, ed. Cassandra Laity and Nancy K. Gish (Cambridge UP, 2004), pp. 23–42.
- Langbehn, Julius. *Rembrandt als Erzieher: Von einem Deutschen* (Hirschfeld, 1890).
- Langbein, Hermann. *People in Auschwitz*, trans. Harry Zohn (University of North Carolina Press, 2004).
- Landerouin, Yves. "La Réception contemporaine de la musique de Richard Wagner au cinéma," in *Verdi/Wagner: images croisées, 1813–2013: Musique, histoire des idées, littérature et arts*, ed. Jean-François Candoni et al. (Presses universitaires de Rennes, 2018), pp. 413–23.
- Lang, Julius. *Zur Versöhnung des Judenthums mit Richard Wagner* (Stilke und van Muyden, 1869).
- Lang, Paul, ed. *Richard Wagner, visions d'artistes: D'Auguste Renoir à Anselm Kiefer* (Somogy, 2005),
- Lang, Paul Henry. "Background Music to 'Mein Kampf,'" *Saturday Review of Literature*, Jan. 20, 1945, pp. 5–9.
- Lange, Walter. *Richard Wagners Sippe* (Beck, 1938).
- Lanier, Sidney. *Centennial Edition*, ed. Charles R. Anderson and Aubrey H. Starke (Johns Hopkins Press, 1945).
- _____. *Poems of Sidney Lanier*, ed. Mary Day Lanier (Scribner, 1899).
- _____. *The Science of English Verse* (Scribner, 1880).
- _____. "To Richard Wagner," *Galaxy* 24:5 (1877), pp. 652–53.
- Lankheit, Klaus. *Franz Marc im Urteil seiner Zeit* (Schauberg, 1960).
- Laporte, Jean. "Wagneriana," *Revue musicale* 9:5 (1913), pp. 25–39.
- Large, David C. "Wagner's Bayreuth Disciples," in *Wagnerism in European Culture and Politics*, ed. David C. Large and William Weber (Cornell UP, 1984), pp. 72–133.
- Large, David C., and William Weber, eds. *Wagnerism in European Culture and Politics* (Cornell UP, 1984).
- Larisch, Marie. *My Past* (Eveleigh Nash, 1913).
- Larmandie, Léonce de. *L'Entr'acte idéal: Histoire de la Rose + Croix* (Chacornac, 1903).
- Larrington, Carolyne, trans. *The Poetic Edda* (Oxford UP, 1996).

- Lasker-Wallfisch, Anita. *Inherit the Truth, 1939–1945: The Documented Experiences of a Survivor of Auschwitz and Belsen* (Giles de la Mare, 1996).
- Lassalle, Ferdinand. *Nachgelassene Briefe und Schriften*, vol. 5 (Springer, 1925).
- Lasserre, Pierre. *L'esprit de la musique française* (Payot, 1917).
- Laub, Karin. “Israel Takes a Step to End Ban on Wagner’s Music,” Associated Press, April 1, 1990.
- Launer, John. *Sex Versus Survival: The Life and Ideas of Sabina Spielrein* (Overlook Duckworth, 2014).
- Laurant, Jean-Pierre, and Victor Nguyen. *Les Péladan* (Les Dossiers H, 1990).
- Lautréamont, Comte de. *Les Chants de Maldoror* (Sirène, 1920).
- Lauzon, Lorraine. “It’s Officially Spring in Boston When the Swan Boats Float Out,” *Berkshire Eagle*, April 5, 1979.
- Lavignac, Albert. *Le Voyage artistique à Bayreuth*, 5th ed. (Delagrave, 1903).
- Lawrence, D. H. *Introductions and Reviews*, ed. N. H. Reeve and John Worthen (Cambridge UP, 2005).
- _____. *The Letters of D. H. Lawrence*, vol. 1, ed. James T. Boulton (Cambridge UP, 1979).
- _____. *Phoenix: The Posthumous Papers of D. H. Lawrence*, ed. Edward D. McDonald (Viking, 1936).
- _____. *The Rainbow*, ed. Mark Kinkead-Weekes (Cambridge UP, 1989).
- _____. *Reflections on the Death of a Porcupine and Other Essays* (Cambridge UP, 1988).
- _____. *The Trespasser*, ed. Elizabeth Mansfield (Viking, 1983).
- _____. *Women in Love*, ed. David Farmer et al. (Cambridge UP, 1987).
- Leblanc, Cécile. *Wagnérisme et création en France, 1883–1889* (Champion, 2005).
- Lee, Hermione. *Virginia Woolf* (Knopf, 1997).
- Lee, Vernon. *Hauntings: Fantastic Stories* (John Lane, 1906).
- _____. “The Religious and Moral Status of Wagner,” *Fortnightly Review* 89 (1911), pp. 868–85.
- Lees, Heath. *Mallarmé and Wagner: Music and Poetic Language* (Ashgate, 2007).
- Lehman, Frank. “Complete Catalogue of the Musical Themes of Star Wars,” franklehman.com/starwars, accessed Dec. 25, 2019.
- _____. *Hollywood Harmony: Musical Wonder and the Sound of Cinema* (Oxford UP, 2018).
- Leinhard, Fritz. “Der Zionismus,” *Bayreuther Blätter* 18 (1895), pp. 330–34.
- Lemke, Sieglinde. “Of the Coming of John,” in *The Cambridge Companion to W. E. B. Du Bois*, ed. Shamoond Zamir (Cambridge UP, 2008), pp. 37–47.
- Lemonnier, Camille. *La Vie secrète* (Ollendorff, 1898).
- Lengyel, Olga. *Five Chimneys: The Story of Auschwitz* (Ziff-Davis, 1947).
- Lepelletier, Edmond. *Paul Verlaine: sa vie—son œuvre* (Mercure de France, 1907).
- Lerner, Neil. “Reading Wagner in *Bugs Bunny Nips the Nips*,” in *Wagner and Cinema*, ed. Jeongwon Joe and Sander L. Gilman (Indiana UP, 2010), pp. 210–24.
- Lernout, Geert. “Richard Wagner’s *Tristan und Isolde* in the Genesis of *Finnegans Wake*,” *James Joyce Quarterly* 38:1–2 (2000–2001), pp. 143–56.
- Leroy, Maxime. “Les premiers Amis Français de Wagner,” in *Wagner et la France: Numéro spécial de la Revue musicale*, Oct. 1, 1923, pp. 19–42.
- Lessing, Theodor. *Die jüdische Selbsthass* (Jüdischer Verlag, 1930).
- Levenson, Michael. *Modernism* (Yale UP, 2011).
- Levi, Alan. *Wanted: Nazi Criminals at Large* (Berkley, 1962), p. 53.

- Levi, Erik. "The German-Jewish Contribution to Musical Life in Britain," in *Second Chance: Two Centuries of German-Speaking Jews in the United Kingdom*, ed. Werner E. Mosse et al. (Mohr, 1991).
- _____. *Music in the Third Reich* (Palgrave, 1994).
- Levi, Primo. *If This Is a Man*, trans. Stuart Woolf, in *The Complete Works of Primo Levi*, vol. 1, ed. Ann Goldstein (Liveright, 2015),
- Levin, David J. "Reading Beckmesser Reading: Antisemitism and Aesthetic Practice in *The Mastersingers of Nuremberg*," *New German Critique* 69 (1996), pp. 127–46.
- _____. *Richard Wagner, Fritz Lang, and the Nibelungen: The Dramaturgy of Disavowal* (Princeton UP, 1998).
- Levine, Frederick S. *The Apocalyptic Vision: The Art of Franz Marc as German Expressionism* (Icon, 1979).
- Levinson, André. "The Art and Meaning of Isadora Duncan," in *What Is Dance?: Readings in Theory and Criticism*, ed. Roger Copeland and Marshall Cohen (Oxford UP, 1983), pp. 438–44.
- Lévi-Strauss, Claude. "From Chrétien de Troyes to Richard Wagner," in *The View from Afar*, trans. Joachim Neugroschel and Phoebe Hoss (University of Chicago Press, 1992), pp. 219–34.
- _____. *Mythologiques: Le Cru et le cuit* (Plon, 1964).
- _____. "A Note on the Tetralogy," in *The View from Afar*, trans. Joachim Neugroschel and Phoebe Hoss (University of Chicago Press, 1992), pp. 235–39.
- Levy, Aaron. ed. *Blood Orgies: Hermann Nitsch in America* (Slought, 2008).
- Levy, Daniela Smolov. "Parsifal in Yiddish? Why Not?," *Musical Quarterly* 97:2 (2014), pp. 140–80.
- Lewes, George Henry. *Letters of George Henry Lewes*, vol. 2, ed. William Baker (English Literary Studies, 1995).
- _____. *The Physiology of Common Life*, vol. 2 (Appleton, 1860).
- Lewis, C. S. *The Collected Letters of C. S. Lewis*, ed. Walter Hooper (HarperCollins, 2004).
- _____. *Surprised by Joy: The Shape of My Early Life* (Harcourt, 1955), pp. 72–76.
- Lewis, David Levering. *W. E. B. Du Bois: Biography of a Race, 1868–1919* (Holt, 1993).
- _____. *W. E. B. Du Bois: The Fight for Equality and the American Century, 1919–1963* (Holt, 2000).
- Lewis, Hannah. "'The Realm of Serious Art': Henry Hadley's Involvement in Early Sound Film," *Journal of the Society for American Music* 8:3 (2014), pp. 288–92.
- Lewis, Mary Tompkins. *Cézanne's Early Imagery* (University of California Press, 1989).
- Lewis, Warren. *Brothers and Friends: The Diaries of Major Warren Hamilton Lewis* (Harper & Row, 1982).
- Leyda, Jay, and Zina Voynow. *Eisenstein at Work* (Pantheon, 1982).
- Lichtenberg, Reinhold von. "Die Bayreuther Festspiele 1911," *Grenzboten* 70 (1911), pp. 314–20.
- Liébert, Georges. *Nietzsche and Music*, trans. David Pellauer and Graham Parkes (University of Chicago Press, 2004).
- Liéser, E. *Die modernen Judenhasser, und der Versuch von Julius Lang, das Judenthum mit Richard Wagner zu versöhnen* (Hallmann, 1869).

- Lindau, Paul. *Bayreuther Briefe vom reinen Thoren: "Parsifal" von Richard Wagner* (Schottlaender, 1883).
- Lindeman, Yehudi, ed. *Shards of Memory: Narratives of Holocaust Survival* (Praeger, 2007).
- Lindfors, Bernth. *Ira Aldridge*, 4 vols. (University of Rochester Press, 2011–15).
- Linge, Heinz. *Bis zum Untergang: Als Chef des persönlichen Dienstes bei Hitler* (Herbig, 1980).
- Lista, Giovanni. “Futurist Music,” in *Italian Futurism, 1909–1944: Reconstructing the Universe*, ed. Vivien Greene (Guggenheim, 2014), pp. 116–19.
- Ljunggren, Magnus. *The Russian Mephisto: A Study of the Life and Work of Emilii Medtner* (Almqvist & Wiksell, 1986).
- Lobe, Johann Christian. “Das Judentum in der Musik,” 1851, in *Richard Wagners “Das Judentum in der Musik”: Eine kritische Dokumentation als Beitrag zur Geschichte des Antisemitismus*, ed. Jens Malte Fischer (Insel, 2000), pp. 222–27.
- Locke, Alain. “The New Negro,” in *The New Negro*, ed. Locke (Touchstone, 1992).
- Locke, Ralph P. “Leaves from Bayreuth,” *Fenway Court*, 1975, pp. 19–26.
- Lockyer, Rebekah. “Ford Madox Ford’s Musical Legacy: *Parade’s End* and Wagner,” *Forum for Modern Language Studies* 50:4 (2014), pp. 426–52.
- Loeffler, James. “Richard Wagner’s ‘Jewish Music’: Antisemitism and Aesthetics in Modern Jewish Culture,” *Jewish Social Studies* 15:2 (2009), pp. 2–36.
- Longfellow, Samuel, ed. *Life of Henry Wadsworth Longfellow*, vol. 2 (Houghton Mifflin, 1891).
- Lonlay, Dick de [Georges Hardouin]. *Français et Allemands: Histoire anecdotique de la Guerre de 1870–1871*, vol. 2 (Garnier, 1888).
- Lorenz, Hauptmann Dr. “Deutschlands Kampf und Richard Wagner,” in *Kriegsfestspiele 1943: Bayreuth: Die Stadt Richard Wagners grüßt die Soldaten des Führers*, ed. Fritz Kempfler (Bayreuth, 1943), pp. 3–4.
- Lorrain, Jean. *Sensations et souvenirs* (Charpentier, 1895).
- Louÿs, Pierre. “Le Trophée des vulves légendaires,” *L’Oeuvre érotique*, ed. Jean-Paul Goujon (Sortilèges, 1994), pp. 777–83.
- Lövgren, Håkan. “Sergei Eisenstein’s Gnostic Circle,” in *The Occult in Russian and Soviet Culture*, ed. Bernice Glatzer Rosenthal (Cornell UP, 1997), pp. 273–98.
- Loyer, Emmanuelle. *Lévi-Strauss: A Biography*, trans. Ninon Vinsonneau and Jonathan Magidoff (Polity, 2018).
- Lucas, John. *Thomas Beecham: An Obsession with Music* (Boydell, 2008).
- Ludendorff, Erich. *Meine Kriegserinnerungen, 1914–1918* (Mittler, 1919).
- Ludwig II, King. *Tagebuch-Aufzeichnungen von Ludwig II., König von Bayern*, ed. Edir Grein (Quaderer, 1925).
- Ludwig II, King, and Richard Wagner. *Briefwechsel*, vol. 3, ed. Otto Strobel (Braun, 1936).
- Ludwig, Emil. *How to Treat the Germans* (Hutchinson, 1943).
- Ludwig, Johanna, and Rita Jorek. *Louise Otto-Peters: Ihr literarisches und publizistisches Werk* (Leipziger Universitätsverlag, 1995).
- Lukács, Georg. *Essays on Thomas Mann*, trans. Stanley Mitchell (Merlin, 1965).
- Lunacharsky, Anatoly. *On Literature and Art* (Progress, 1965).
- Luxemburg, Rosa. *Gesammelte Briefe*, 5 vols. (Dietz, 1982–84).

- MacCarthy, Fiona. *The Last Pre-Raphaelite: Edward Burne-Jones and the Victorian Imagination* (Harvard UP, 2012).
- MacAskill, Ewen. "Barenboim Stirs Up Israeli Storm by Playing Wagner," *Guardian*, July 9, 2001.
- Macedo, Catharine. "Between Opera and Reality: The Barcelona 'Parsifal,'" *Cambridge Opera Journal* 10:1 (1998), pp. 97–109.
- Macgregor, Douglas. *Warrior's Rage: The Great Tank Battle of 73 Easting* (Naval Institute Press, 2009).
- Macintyre, Ben. *Forgotten Fatherland: The Search for Elisabeth Nietzsche* (Farrar, Straus and Giroux, 1992).
- Mackail, J. W. *The Life of William Morris*, vol. 1 (Longmans, Green, 1901).
- MacKay, John. "Allegory and Accommodation: Vertov's *Three Songs of Lenin* (1934) as a Stalinist Film," *Film History* 18:4 (2006), pp. 376–91.
- Maderthaner, Wolfgang. "Victor Adlers Wagner: Zur Wagnerrezeption im Austromarxismus," *wagnerspectrum* 3:2 (2007), pp. 161–79.
- Maeterlinck, Maurice. "Menus propos: Le théâtre," *Jeune Belgique* 9:9 (1890), pp. 331–36.
- Magee, Bryan. *The Tristan Chord: Wagner and Philosophy* (Metropolitan, 2000).
- Magnússon, Eiríkr, and William Morris, trans. *Völsunga Saga: The Story of the Volsungs and Niblungs, with Certain Songs from the Elder Edda* (Ellis, 1870).
- Mahaffey, Vicki. "Fascism and Silence: The Coded History of Amalia Popper," *James Joyce Quarterly* 32:3–4 (1995), pp. 501–522.
- _____. "Joyce's Shorter Works," in *The Cambridge Companion to James Joyce*, 2nd ed., ed. Derek Attridge (Cambridge UP, 2004), pp. 172–95.
- Maher, Paul, Jr. *All Things Shining: An Oral History of the Films of Terrence Malick* (Lulu, 2017).
- Mahler-Werfel, Alma. *Diaries, 1898–1902*, ed. Antony Beaumont and Susanne Rode-Breymann, trans. Antony Beaumont (Cornell UP, 1999).
- Mailer, Norman. *The Castle in the Forest* (Random House, 2007).
- Makela, Maria. *The Munich Secession: Art and Artists in Turn-of-the-Century Munich* (Princeton UP, 1990).
- Malins, Edward. "Annie Horniman, Practical Idealist," *Canadian Journal of Irish Studies* 3:2 (1977), pp. 18–26.
- Mallach, Alan. *The Autumn of Italian Opera: From Verismo to Modernism, 1890–1915* (Northeastern UP, 2007).
- Mallarmé, Stéphane. *Correspondance, 1854–1898*, ed. Bertrand Marchal (Gallimard, 2019).
- _____. *Oeuvres complètes*, ed. Henri Mondor and G. Jean-Aubry (Gallimard, 1945).
- _____. *Oeuvres complètes*, 2 vols., ed. Bertrand Marchal (Gallimard Pléiade, 1998–2003). [SM]
- _____. "Richard Wagner: Rêverie d'un poète français," *Revue wagnérienne* 1:7, pp. 195–200.
- Mangold, Ijoma. *Das deutsche Krokodil: Meine Geschichte* (Rowohlt, 2017).
- Mann, Heinrich. "Doctor Biebers Versuchung," in *Haltlos: Sämtliche Erzählungen*, vol. 1 (Fischer, 1995), pp. 494–550.
- _____. *In einer Familie* (Fischer, 2000).
- _____. *The Loyal Subject*, trans. Ernest Boyd and Daniel Theisen (Continuum, 1998), pp. 250–57.
- _____. *Macht und Mensch* (Wolff, 1919).
- _____. *Der Untertan* (Wolff, 1918).

- Mann, Katia. *Meine ungeschriebenen Memoiren*, ed. Elisabeth Plessen and Michael Mann (Fischer, 1983).
- Mann, Thomas. "Auseinandersetzung mit Wagner," *Der Merker* 2:19 (1911), pp. 21–23.
- _____. *Buddenbrooks*, trans. John E. Woods (Knopf, 1993).
- _____. *Briefe*, vol. 2, ed. Erika Mann (Fischer, 1963).
- _____. "Death in Venice" and Other Stories, trans. David Luke (Bantam, 1988).
- _____. *Doctor Faustus*, trans. John E. Woods (Knopf, 1997).
- _____. "Erinnerungen ans Lübecker Stadttheater," *Gesammelte Werke*, vol. 11 (Fischer, 1960), pp. 417–20.
- _____. *Essays*, vol. 2: *Für das neue Deutschland, 1919–1925*, ed. Hermann Kurzke (Fischer, 1977).
- _____. *Essays*, vol. 3: *Ein Appell an die Vernunft, 1926–1933*, ed. Hermann Kurzke and Stephen Stachorski (Fischer, 1994)
- _____. *Frage und Antwort: Interviews mit Thomas Mann, 1909–1955*, ed. Volkmar Hansen und Gert Heine (Knaus, 1983).
- _____. *Thomas Mann: Große kommentierte Frankfurter Ausgabe*, ed. Heinrich Detering et al. (Fischer, 2001–). [TM]
- _____. *Im Schatten Wagners: Thomas Mann über Richard Wagner*, ed. Hans Rudolf Vaget (Fischer, 1999). [TMW]
- _____. *Joseph and His Brothers*, trans. John E. Woods (Everyman's Library, 2005).
- _____. "Lübeck als geistige Lebensform," *Gesammelte Werke*, vol. 11, pp. 376–98.
- _____. *The Magic Mountain*, trans. John E. Woods (Knopf, 1995).
- _____. *Reflections of a Nonpolitical Man*, trans. Walter D. Morris (Ungar, 1983).
- _____. *Richard Wagner: Vortrag (1933): Edition und Dokumentation*, ed. Dirk Heißerer and Egon Voss (Königshausen & Neumann, 2017).
- _____. *The Story of a Novel: The Genesis of "Doctor Faustus,"* trans. Richard and Clara Winston (Knopf, 1961).
- _____. *Tagebücher, 1918–1921*, ed. Peter de Mendelssohn (Fischer, 1979).
- _____. *Tagebücher, 1933–1934*, ed. Peter de Mendelssohn (Fischer, 1977).
- _____. *Tagebücher, 1937–1939*, ed. Peter de Mendelssohn (Fischer, 1980).
- _____. *Tagebücher, 1940–1943*, ed. Peter de Mendelssohn (Fischer, 1982).
- _____. "That Man Is My Brother," *Esquire* 11 (March 1939), pp. 31, 132–33.
- Mann, Thomas, and Agnes E. Meyer. *Briefwechsel 1937–1955*, ed. Hans Rudolf Vaget (Fischer, 1992).
- Mannes, Stefan. *Antisemitismus im nationalsozialistischen Propagandafilm: "Jud Süß" und "Der ewige Jude"* (Teiresias, 1999).
- Mansfield, Katherine. *The Collected Stories of Katherine Mansfield* (Wordsworth, 2006).
- _____. *The Katherine Mansfield Notebooks*, ed. Margaret Scott (Lincoln UP, 1997).
- _____. *The Katherine Mansfield Notebooks: The Complete Edition*, ed. Margaret Scott (University of Minnesota Press, 2002).
- _____. *The Urewera Notebook*, ed. Anna Plumridge (Edinburgh UP, 2015).
- Marc, Franz. "Die 'Wilden' Deutschlands," in *Der blaue Reiter*, ed. Wassily Kandinsky and Franz Marc (Piper, 1914), pp. 5–7.
- March-Phillipps, Lisle, and Bertram Christian, eds. *Some Hawarden Letters, 1878–1913, Written to Mrs. Drew (Miss Mary Gladstone), Before and After Her Marriage* (Dodd Mead, 1918).
- Marchal, Bertrand. *Lecture de Mallarmé* (Corti, 1985).

- Marcuse, Herbert. *Eros and Civilization: A Philosophical Inquiry into Freud* (Beacon, 1966).
- Marcuse, Ludwig. "Fortschrittliche Reaktion," *Weltbühne*, Nov. 6, 1928.
- Marinetti, F. T. *Critical Writings*, ed. Günter Berghaus, trans. Doug Thompson (Farrar, Straus and Giroux, 2006).
- Maurras, Charles. *La France se sauve elle-même* (Nouvelle Librairie Nationale, 1916).
- Mayer, Hans. "Wagners 'Ring' als bürgerliches Parabelspiel" in *Anmerkungen zu Richard Wagner* (Suhrkamp, 1966), pp. 100–110.
- Mehta, Zubin, and Renate Gräfin Matuschka. *The Score of My Life*, trans. Anu Pande (Amadeus, 2009).
- Michaelis, Herbert, and Ernst Schraepler, eds. *Ursachen und Folgen: Vom deutschen Zusammenbruch 1918 und 1945 bis zur staatlichen Neuordnung Deutschlands in der Gegenwart*, vols. 7, 19 (Wendler, 1956, 1959).
- Michelson, Annette. "Where Is Your Rupture?": Mass Culture and the Gesamtkunstwerk," *October* 56 (1991), pp. 42–63.
- Miller, Henry. "The Golden Age," in *Film: An Anthology*, ed. Daniel Talbot (University of California Press, 1969), pp. 375–86.
- Miller, James E., Jr. *T. S. Eliot: The Making of an American Poet, 1888–1922* (Pennsylvania State UP, 2005).
- Miller, Marion S. "Wagnerism, Wagnerians, and Italian Identity," in *Wagnerism in European Culture and Politics*, ed. David C. Large and William Weber (Cornell UP, 1984), pp. 167–97.
- Marks, Martin Miller. *Music and the Silent Film: Contexts and Case Studies, 1895–1924* (Oxford UP, 1997).
- Marlais, Michael. *Conservative Echoes in Fin-de-Siècle Parisian Art Criticism* (Pennsylvania State UP, 1992).
- Marshall, Herbert, and Mildred Stock. *Ira Aldridge: The Negro Tragedian* (Rockcliff, 1958).
- Martin, Stoddard. *Wagner to "The Waste Land": A Study of the Relationship of Wagner to English Literature* (Barnes and Noble, 1982).
- Martin, Theodore. *The Life of His Royal Highness the Prince Consort*, vol. 1 (Smith, Elder, 1875).
- Martin, Timothy. *Joyce and Wagner: A Study of Influence* (Cambridge UP, 1991).
- Martinell i Brunet, Cèsar. *Gaudí: His Life, His Theories, His Work*, trans. Judith Rohrer (MIT Press, 1975).
- Martyn, Edward. *The Heather Field and Maeve* (Duckworth, 1899).
- _____. "Wagner's *Parsifal*, or the Cult of Liturgical Æstheticism," *Irish Review* 3:34 (1913), pp. 535–40.
- Martynkewicz, Wolfgang. *Salon Deutschland: Geist und Macht, 1900–1945* (Aufbau, 2009).
- Marwick, Louis. *Waking the Face That No One Is: A Study in the Musical Context of Symbolist Poetics* (Rodopi, 2004).
- Marx, Karl. *Grundrisse: Foundations of the Critique of Political Economy*, trans. Martin Nicolaus (Penguin, 1973).
- _____. *Zur Judenfrage* (Rowohlt, 1919).
- _____. *Das Kapital*, vol. 1 (Meissner, 1883).
- Marx, Karl, and Friedrich Engels. *The Marx-Engels Reader*, ed. Robert C. Tucker (Norton, 1978),
- _____. *Werke*, vol. 34 (Dietz, 1966).

- Marx, Peter W., ed. *Dülberg Meets Wagner* (Wienand, 2013).
- Masterman, Lucy, ed. *Mary Gladstone (Mrs. Drew): Her Diaries and Letters* (Dutton, 1930).
- Matthias, Klaus. "Heinrich Mann und die Musik," in *Heinrich Mann 1871–1971: Bestandsaufnahme und Untersuchung, Ergebnisse der Heinrich-Mann-Tagung in Lübeck*, ed. Klaus Matthias (Fink, 1973), pp. 235–366.
- Mauclair, Camille. *La Religion de la musique* (Fischbacher, 1928).
- _____. *Servitude et grandeur littéraires* (Ollendorff, 1922).
- Maud, Constance. *Wagner's Heroines* (Edward Arnold, 1896).
- Mayne, Xavier. *The Intersexes: A History of Similisexualism as a Problem in Social Life* (privately printed, 1908).
- McCorkle, Brooke. *Searching for Wagner in Japan* (Ph.D. diss., University of Pennsylvania, 2015).
- _____. "Was ist Japanisch?: Wagnerism and Dreams of Nationhood in Modern Japan," in *Dreams of Germany: Musical Imaginaries from the Concert Hall to the Dance Floor*, ed. Neil Gregor and Thomas Irvine (Berghahn, 2019), pp. 169–93.
- McCourt, John. *The Years of Bloom: James Joyce in Trieste, 1904–1920* (University of Wisconsin Press, 2000).
- McGilligan, Patrick. *Fritz Lang: The Nature of the Beast* (University of Minnesota Press, 2013).
- McGrath, William. *Dionysian Art and Populist Politics in Austria* (Yale UP, 1974).
- _____. "Student Radicalism in Vienna," *Journal of Contemporary History* 2:3 (1967), pp. 183–201.
- McGregor, Jamie Alexander. *Myth, Music, and Modernism: The Wagnerian Dimension in Virginia Woolf's "Mrs. Dalloway" and "The Waves" and James Joyce's "Finnegans Wake"* (Ph.D. diss., Rhodes University, 2009).
- McLachlan, Ian. *Flight into History: Final Missions Retold By Research and Archaeology* (History Press e-book, 2013).
- McLaurin, Allen. "Consciousness and Group Consciousness in Virginia Woolf," in *Virginia Woolf: A Centenary Perspective*, ed. Eric Warner (Macmillan, 1984), pp. 28–40.
- McManus, Laurie. "Feminist Revolutionary Music Criticism and Wagner Reception: The Case of Louise Otto," *19th-Century Music* 37:3 (2014), pp. 161–87.
- McMurty, Áine. "Reading Tristan in Ingeborg Bachmann's *Ich weiss keine bessere Welt* and *Malina*," *German Life and Letters* 60:4 (2007), pp. 534–53.
- Meltzer, Charles Henry, ed. *"Parsifal": The Story of This Solemn Festival Play* (Ogilvie, 1903).
- A Member of the Royal Household. *The Private Life of the Queen* (Appleton, 1897).
- Mencken, H. L. Introduction to *The Nietzsche-Wagner Correspondence*, ed. Elisabeth Förster-Nietzsche, trans. Caroline V. Kerr (Boni and Liveright, 1921), pp. xi–xvii.
- _____. "Partly about Books," *Smart Set* 48:1 (1916), pp. 304–310.
- Mendès, Catulle. *La Légende du Parnasse contemporain* (Brancart, 1884).
- _____. *Richard Wagner* (Charpentier, 1886).
- _____. *Le Roi vierge* (Dentu, 1881).
- Merloff, Franz. *Richard Wagner und das Deutschthum* (Wurm, 1873).
- Merrill, James. *Collected Poems*, ed. J. D. McClatchy and Stephen Yenser (Knopf, 2002).
- Mertens, Volker. "'Elektrische Grammophonmusik' im Zauberberg Thomas Manns," in "Der Zauberberg": *Die Welt der Wissenschaften in Thomas Manns Roman*, ed. Dietrich von Engelhardt and Hans Wißkirchen (Schattauer, 2003), pp. 174–202.

- Meyer, Stephen C. "Illustrating Transcendence: *Parsifal*, Franz Stassen, and the Leitmotif," *Musical Quarterly* 92 (2009), pp. 9–32.
- Meyerhold, Vsevolod. *Écrits sur le théâtre*, vol. 4, ed. and trans. Béatrice Picon-Vallin (L'Âge d'Homme, 1992).
- _____. *Meyerhold on Theatre*, ed. and trans. Edward Braun (Hill and Wang, 1969).
- Mierendorff, Marta. *William Dieterle: Der Plutarch von Hollywood* (Henschel, 1993).
- Millais, John Guille. *The Life and Letters of Sir John Everett Millais, President of the Royal Academy*, vol. 2 (Stokes, 1899).
- Millett, Larry. *The Curve of the Arch: The Story of Louis Sullivan's Owatonna Bank* (Minnesota Historical Society Press, 1985).
- Millington, Barry. "Edward Burne-Jones, George Eliot and Richard Wagner: A Collision of Like-Minded Souls," *Wagner Journal* 10:1 (2016), pp. 26–44.
- _____. "Nuremberg Trial: Is There Anti-Semitism in 'Die Meistersinger'?", *Cambridge Opera Journal* 3:3 (1991), pp. 247–60.
- _____. *The Sorcerer of Bayreuth: Richard Wagner, His Work and His World* (Oxford UP, 2012).
- Miner, Margaret. *Resonant Gaps: Between Baudelaire and Wagner* (University of Georgia Press, 1995).
- Minuth, Karl-Heinz, ed. *Akten der Reichskanzlei: Regierung Hitler, 1933–38*, I:1 (Boldt, 1983).
- Mirabile, Andrea. *Multimedia Archaeologies: Gabriele D'Annunzio, Belle Époque Paris, and the Total Artwork* (Rodopi, 2014).
- Mirbeau, Octave. *Correspondance générale*, vol. 1 (L'Âge d'Homme, 2002).
- Misch, Rochus. *Hitler's Last Witness: The Memoirs of Hitler's Bodyguard* (Frontline, 2014).
- Mishima, Yukio. *Forbidden Colors*, trans. Alfred H. Marks (Perigee, 1980).
- _____. "My Friend Hitler" and Other Plays of Yukio Mishima, trans. Hiroaki Sato (Columbia UP, 2002).
- Mitchell, Rebecca. *Nietzsche's Orphans: Music, Metaphysics, and the Twilight of the Russian Empire* (Yale UP, 2015).
- Moholy-Nagy, László. *Painting, Photography, Film*, trans. Janet Seligman (MIT Press, 1969).
- _____. "Theater, Circus, Variety," trans. Arthur S. Wensinger, in *The Theater of the Bauhaus*, ed. Walter Gropius and Arthur S. Wensinger (Wesleyan UP, 1961), pp. 49–70.
- Mohr, Richard D. *Gay Ideas: Outing and Other Controversies* (Beacon, 1992).
- Molema, Jan. "The Labours of Gaudí: Foreign Influences," in *Gaudí 2002: Miscellany*, ed. Daniel Giralt-Miracle (Planeta, 2002), pp. 98–115.
- Mondor, Henri. *Vie de Mallarmé* (Gallimard, 1946).
- Mönninger, Michael. "Sitte und Wagner," in *Camillo Sitte Gesamtausgabe*, vol. 1, ed. Klaus Semsroth et al. (Böhlau, 2008), pp. 89–90.
- Monroe, Harriet. *John Wellborn Root: A Study of His Life and Work* (Houghton Mifflin, 1896).
- Montesquiou, Robert de. *Les Chauves-souris: Clairs-obscur*s (Richard, 1907).
- Moody, David. *Ezra Pound: Poet—A Portrait of the Man and His Work*, vol. 1 (Oxford UP, 2007).
- Moore, George. *Conversations in Ebury Street* (Boni and Liveright, 1910).
- _____. *Evelyn Innes* (Appleton, 1898).
- _____. *Hail and Farewell*, vol. 1: *Ave* (Appleton, 1912).
- _____. *Hail and Farewell*, vol. 3: *Vale* (Appleton, 1914).

- Moore, Sturge. "The Story of Tristram and Isolt in Modern Poetry, Part I: Narrative Versions," *Criterion* 1:1 (1922), pp. 34–49.
- Mör, Ian. "From a Student's Easy Chair," *Theosophical Review* 36:216 (1905), pp. 550–51.
- Moréas, Jean. *Les Premières armes du symbolisme* (Vanier, 1889).
- Morris, May. *William Morris, Artist, Writer, Socialist*, vol. 2 (Basil Blackwell, 1936).
- Morris, Mitchell. "Tristan Wounds: On Homosexual Wagnerians at the Fin-de-Siècle," in *Queer Episodes in Music and Modern Identity*, ed. Sophie Fuller and Lloyd Whitesell (University of Illinois Press, 2002), pp. 271–91.
- Morris, Robert. "Size Matters," *Critical Inquiry* 26:3 (2000), pp. 474–87.
- Morris, William. *The Collected Works of William Morris*, vol. 6 (Longmans, Green, 1911).
- _____. *How I Became a Socialist* (Twentieth Century Press, 1896).
- _____. *The Story of Sigurd the Volsung and the Fall of the Niblungs* (Ellis and White, 1877).
- Morrison, Simon. *Bolshoi Confidential: Secrets of the Russian Ballet from the Rule of the Tsars to Today* (Liveright, 2016).
- _____. *Russian Opera and the Symbolist Movement* (University of California Press, 2019).
- Morse, A. Reynolds, and Michel Tapié. *Dalí: A Study of His Life and Work* (New York Graphic Society, 1958).
- Mösch, Stephan. *Weihe, Werkstatt, Wirklichkeit: Wagners "Parsifal" in Bayreuth 1882–1933* (Bärenreiter, 2009).
- Mosley, Diana. *A Life of Contrasts: The Autobiography* (Hamish Hamilton, 1977).
- Mosse, George. *Fallen Soldiers: Reshaping the Memory of the World Wars* (Oxford UP, 1990).
- Mossolov, Aleksandr. *At the Court of the Last Tsar* (Methuen, 1935).
- Motschan, Georges. *Thomas Mann—von nahem erlebt* (Matussek, 1988).
- Mrozowicki, Michał Piotr. *Richard Wagner et sa réception en France: Première partie: Le musicien de l'avenir, 1813–1883* (Presses universitaires de Gdánsk, 2013).
- _____. *Richard Wagner et sa réception en France: Du ressentiment à l'enthousiasme, 1883–1893*, vol.s 1 and 2 (Symétrie, 2016).
- Mueller, Adeline. "Listening for Wagner in Fritz Lang's *Die Nibelungen*," in *Wagner and Cinema*, ed. Jeongwon Joe and Sander L. Gilman (Indiana UP, 2010), pp. 85–107.
- Mulisch, Harry. *Siegfried*, trans. Paul Vincent (Penguin, 2004).
- Müller, Sven Oliver. *Richard Wagner und die Deutschen: Eine Geschichte von Hass und Hingabe* (Beck, 2013).
- Mungen, Anno, Nicholas Vazsonyi, Julie Hubbert, Ivana Rentsch, and Arne Stollberg, eds. *Music Theater as Global Culture: Wagner's Legacy Today* (Königshausen & Neumann, 2017).
- Münkler, Herfried. "Mythischer Sinn: Der Nibelungen-Mythos in der politischen Symbolik des 20. Jahrhunderts," in *In der Trümmern der eigenen Welt: Richard Wagners "Ring des Nibelungen"*, ed. Udo Bermbach (Reimer, 1989), pp. 251–66.
- Muntadas y Rovira, Manuel. *Balades Wagnerianes* (Francesch Puig, 1910).
- _____. *Probable Origen Català de les Llegendes del Sant Graal* (L'Avenç, 1910).
- Murch, Walter. "How I Tried to Transplant the Musical Heart of *Apocalypse Now*," *Nautilus* 30, Nov. 12, 2015.
- Murphy, Joseph C. "Wagnerism and American Modernism: Rereading Willa Cather's 'A Wagner Matinée,'" *Forum for Modern Language Studies* 50:4 (2014), pp. 405–425.
- Musil, Robert. *The Man Without Qualities*, vol. 1, ed. Burton Pike, trans. Sophie Wilkins (Vintage, 1996).

Musser, Charles. *Before the Nickelodeon: Edwin S. Porter and the Edison Manufacturing Company* (University of California Press, 1991).

- Nadal, Marta. "Joan Brossa: An Atypical Poet," trans. Graham Thomson, *transcript 3*, www.transcript-review.org.
- Nadar. *Charles Baudelaire intime: Le poète vierge* (Blaizot, 1911).
- Nadel, Ira. *Joyce and the Jews: Culture and Texts* (University of Iowa Press, 1989).
- Narváez, Elena Lindholm. "The Valkyrie in a Bikini: The Nordic Woman as Progressive Media Icon in Spain, 1891–1975," in *Communicating the North: Media Structures and Images in the Making of the Nordic Region*, ed. Jonas Harvard and Peter Stadius (Routledge, 2016), pp. 197–218.
- Nattiez, Jean-Jacques. *Lévi-Strauss musicien: Essai sur la tentation homologique* (Actes Sud, 2008).
- _____. *Proust as Musician*, trans. Derrick Puffett (Cambridge UP, 1989).
- _____. *Tétralogies: Wagner, Boulez, Chéreau* (Bourgois, 1983).
- _____. "L'Univers wagnérien et les wagnérismes," in *Musiques: Une encyclopédie pour le XXIe siècle*, vol. 4, ed. Nattiez (Actes Sud, 2004), pp. 1221–57.
- _____. *Wagner Androgynie: A Study in Interpretation*, trans. Stewart Spencer (Princeton UP, 1998).
- _____. *Wagner antisémite: Un problème historique, sémiologique et esthétique* (Bourgois, 2015).
- Nerval, Gérard de. *Oeuvres*, vol. 2, ed. Albert Béguin and Jean Richer (Gallimard, 1956).
- _____. *Selected Writings*, trans. Richard Sieburth (Penguin, 1999).
- Neumann, Angelo. *Erinnerungen an Richard Wagner* (Staackmann, 1907).
- Neumeyer, David. "The Resonances of Wagnerian Opera and Nineteenth-Century Melodrama in the Film Scores of Max Steiner," in *Wagner and Cinema*, ed. Jeongwon Joe and Sander L. Gilman (Indiana UP, 2010), pp. 111–30.
- Newman, Ernest. "The Dances of Isadora Duncan," *Living Age*, June 4, 1921.
- _____. *The Life of Richard Wagner*, 4 vols. (Cambridge UP, 1976). [ENRW]
- Newman, Nancy. *Good Music for a Free People: The Germania Musical Society in Nineteenth-Century America* (University of Rochester Press, 2010).
- Ng, David. "Richard Wagner's Cycle Has Made Its Mark on Comic Books," *Los Angeles Times*, April 11, 2010.
- Nietzsche, Friedrich. *The Anti-Christ, Ecce Homo, Twilight of the Idols, and Other Writings*, ed. Aaron Ridley and Judith Norman, trans. Judith Norman (Cambridge UP, 2005). [NAC]
- _____. *The Complete Works of Friedrich Nietzsche*, ed. Alan D. Schrift et al., trans. Adrian Del Caro, Richard T. Gray, Gary Handwerk, Brittain Smith, et al. (Stanford UP, 1995–). [NCW]
- _____. *Nietzsche Briefwechsel: Kritische Gesamtausgabe*, ed. Giorgio Colli, Mazzino Montinari, et al. (de Gruyter, 1975–2004). [NBKG]
- _____. *Nietzsche Werke: Kritische Gesamtausgabe* ed. Giorgio Colli, Mazzino Montinari, et al. (de Gruyter, 1967–). [NWKG]
- _____. *Thus Spoke Zarathustra*, ed. Adrian Del Caro and Robert Pippin, trans. Del Caro (Cambridge UP, 2006).
- Nijinska, Bronislava. *Early Memoirs*, ed. and trans. Irina Nijinska and Jean Rawlinson (Duke UP, 1992).

- Nijinsky, Romola. *Nijinsky and The Last Years of Nijinsky* (Simon and Schuster, 1980).
- Nipperdey, Thomas. *Deutsche Geschichte 1866–1918* (Beck, 1998).
- Nohl, Ludwig. “Correspondenz: Die ‘Meistersinger’ in Wien,” *Neue Zeitschrift für Musik*, March 11, 1870.
- Nonoa, Koku G. “Christoph Schlingensief’s Theatre and the African Opera Village,” in *Art of Wagnis: Christoph Schlingensief’s Crossing of Wagner and Africa*, ed. Fabian Lehmann et al. (Verlag für moderne Kunst, 2017), pp. 169–74.
- Norbury, Frank Parsons. “Nervousness in Young Women: Its Mechanism, and Some of Its Causes,” *Medical Fortnightly* 9:4 (1896), pp. 110–13.
- Nordau, Max. *Entartung* (Duncker, 1893).
- Norris, Lisa. “Painting Around the Piano: Fantin-Latour, Wagnerism, and the Musical in Art,” in *The Arts Entwined: Music and Painting in the Nineteenth Century*, ed. Marsha L. Morton and Peter L. Schmunk (Garland, 2000), pp. 143–75.
- Norton, Leslie. *Léonide Massine and the 20th Century Ballet* (McFarland, 2004).
- Norton, Robert E. *Secret Germany: Stefan George and His Circle* (Cornell UP, 2002).
- Nottinger, Isabel. *Fontanes Fin de Siècle: Motive der Dekadenz in “L’Adultera,” “Cécile,” und “Der Stechlin”* (Königshausen & Neumann, 2003).
- Novak, Ben. “Hitler’s Rienzi Experience: Factuality,” *Revista de Historia Actual* 5:5 (2007), pp. 105–16.
- Noyes, Dorothy. “Breaking the Social Contract: El Comte Arnau, Violence, and Production in the Catalan Mountains at the Turn of the Century,” *Catalan Review* 14:1–2 (2000), pp. 129–58.
- Ó Ceallacháin, Éanna, ed. *Twentieth-Century Italian Poetry: A Critical Anthology (1900 to the Neo-Avantgarde)* (Troubadour, 2007).
- Orzech, Rachel. “How to React in France Against Hitlerian Pseudo-Wagnerism’: The Reception of Richard Wagner in Paris, 1933,” *Context* 39 (2014), pp. 13–23.
- Ossietzky, Carl von. “Richard Wagner,” *Weltbühne*, Feb. 21, 1933.
- Osthoff, Wolfgang. *Stefan George und “les deux musiques”: Tönende und vertonte Dichtung im Einklang und Widerstreit* (Steiner, 1989).
- Otto, Louise. *Mein Lebensgang: Gedichte aus fünf Jahrzehnten* (Moritz Schäfer, 1893).
- _____. “Die Nibelungen, Oper in fünf Acten” (last part), *Neue Zeitschrift für Musik*, Dec. 5, 1845.
- _____. *Die Nibelungen* (Hofmeister, 1852).
- Overvold, Lieselotte Z. “Wagner’s American Centennial March: Genesis and Reception,” *Monatshefte* 68:2 (1976), pp. 179–87.
- Page, Helena. *General Friedrich Olbricht: ein Mann des 20. Juli* (Bouvier, 1994).
- Paige, Kirsten. “‘Art and Climate,’ *Parsifal*, and the Atmospheric Politics of Wagnerian Theater,” *Opera Quarterly* 33:3–4 (2019), pp. 1–32.
- _____. *Richard Wagner’s Political Ecology* (Ph.D. diss., University of California, 2018).
- _____. “Wagnerian Climatic Fantasies: Sound, Space, and Breath,” *European Romantic Review* 28:3 (2017), pp. 343–48.

- Pakula, Hannah. *An Uncommon Woman: The Empress Frederick, Daughter of Queen Victoria, Wife of the Crown Prince of Prussia, Mother of Kaiser Wilhelm* (Simon and Schuster, 1995).
- Palmer, Tony. "Foreword," in *Wagner and Cinema*, ed. Jeongwon Joe and Sander L. Gilman (Indiana UP, 2010), pp. ix–xiii.
- Panizza, Oskar. "Bayreuth und die Homosexualität: Eine Erwägung," *Gesellschaft* 11 (1895), pp. 88–92.
- _____. *Parisjana: Deutsche Verse aus Paris* (Zürcher Diskussionen, 1899).
- _____. "Stoßseufzer aus Bayreuth," *Gesellschaft* 7 (1891), pp. 1361–70.
- Papus. *Traité méthodique de science occulte* (Carré, 1891).
- Parly, Nila. *Vocal Victories: Wagner's Female Characters from Senta to Kundry* (Museum Tusculanum Press, 2011).
- Paulin, Scott D. "Piercing Wagner: The Ring in *Golden Earrings*," in *Wagner and Cinema*, ed. Jeongwon Joe and Sander L. Gilman (Indiana UP, 2010), pp. 225–50.
- _____. "Richard Wagner and the Fantasy of Cinematic Unity: The Idea of the *Gesamtkunstwerk* in the History and Theory of Film Music," in *Music and Cinema*, ed. James Buhler et al. (Wesleyan UP, 2000), pp. 58–84.
- Pauthier, Guillaume. *Les Livres sacrés de l'Orient* (Panthéon Littéraire, 1852).
- Pasler, Jann. *Composing the Citizen, Music as Public Utility in Third Republic France* (University of California Press, 2009).
- _____. *Writing Through Music: Essays on Music, Culture, and Politics* (Oxford UP, 2008).
- Payne, Darwin. *Owen Wister: Chronicler of the West, Gentleman of the East* (Southern Methodist UP, 1985).
- Pederson, Sanna. "From *Gesamtkunstwerk* to Music Drama," in *The Total Work of Art: Foundations, Articulations, Inspirations*, ed. David Imhoof et al. (Berghahn, 2016), pp. 39–53.
- Péladan, Joséphin. *L'Androgynie* (Dentu, 1891).
- _____. *Comment on devient artiste: Esthétique* (Chamuel, 1894).
- _____. *Comment on devient mage: Éthique* (Chamuel, 1892).
- _____. *Constitution de la Rose + Croix, le Temple et le Graal* (Au secrétariat, 1893).
- _____. *La Décadence esthétique*, vol. 1: *L'Art ochlocratique: Salons de 1882 & de 1883* (Dalou, 1888).
- _____. *Geste esthétique: Catalogue du Salon de la Rose + Croix* (Durand-Ruel, 1892).
- _____. *La Guerre des idées* (Flammarion, 1916).
- _____. *La Gynandre* (Dentu, 1891).
- _____. *Le Panthée* (Dentu, 1892).
- _____. *IIe Geste esthétique: Catalogue officiel du second Salon de la Rose + Croix* (Nilsson, 1893).
- _____. *La Prométhéide: Trilogie d'Eschyle en quatre tableaux* (Chamuel, 1895).
- _____. *La Rose + Croix: Organe trimestriel de l'Ordre* (Commanderie de Tiphereth, 1893).
- _____. *Le Théâtre complet de Wagner* (Chamuel, 1894).
- _____. "Tribune publique," *Archives israélites*, Oct. 3. 1901.
- _____. *La Victoire du mari* (Slatkine, 1979).
- Peretti, Burton W. "Democratic Leitmotivs in the American Reception of Wagner," *19th-Century Music* 13:1 (1989), pp. 28–38.
- Perinot, Claudio. "Jean Verdenal, an Extraordinary Young Man: T. S. Eliot's *mort aux Dardanelles*," *South Atlantic Review* 76:3 (2011), pp. 33–50.

- Perl, Henry. *Richard Wagner in Venedig: Mosaikbilder aus seinen letzten Lebenstagen* (Reichel, 1883).
- Perlitz, Ronald. "Indien in der Literatur des 19. Jahrhunderts und seine Rezeption bei Richard Wagner," *wagnerspectrum* 13:1 (2017), pp. 43–59.
- Pernerstorfer, Engelbert. "Richard Wagner und der Sozialismus," *Deutsche Worte* 11 (1891),
- Perriman, Wendy K. *Willa Cather and the Dance: "A Most Satisfying Elegance"* (Farleigh Dickinson UP, 2009).
- Peters, H. F. *Zarathustra's Sister: The Case of Elisabeth and Friedrich Nietzsche* (Crown, 1977).
- Pethica, James, ed. *Lady Gregory's Diaries, 1892–1902* (Colin Smythe, 1996).
- Phelps, Reginald H. "Hitlers 'grundlegende' Rede über den Antisemitismus," *Vierteljahrshefte für Zeitgeschichte* 16:4 (1968), pp. 390–440.
- Phillips, Gyllian. "Re(de)composing in the novel: *The Waves*, Wagnerian Opera and *Percival/Parsifal*," *Genre* 28:1–2 (1995), pp. 119–44.
- Phillips, Luke. "Sublimation and the Übermensch," *Journal of Nietzsche Studies* 46:3 (2015), pp. 349–66.
- Picard, Timothée, ed. *Dictionnaire encyclopédique Wagner* (Actes Sud, 2010).
- Pichl, Eduard. *Georg Schönerer* (Stalling, 1938).
- Pichois, Claude and Vincenette, eds. *Lettres à Charles Baudelaire* (La Baconnière, 1973).
- Pick, Daniel. *Faces of Degeneration: A European Disorder, c. 1848–c. 1918* (Cambridge UP, 1989).
- Pigeon, Amédée. "Chronique des Arts," *Revue des chefs-d'œuvre ancienne et moderne*, Feb. 10, 1884, pp. xvii–xxiv.
- Pincus-Witten, Robert. *Occult Symbolism in France: Joséphin Péladan and the Salons de la Rose-Croix* (Garland, 1976).
- Ping, Larry. *Gustav Freytag and the Prussian Gospel: Novels, Liberalism, and History* (Peter Lang, 2006).
- Pishioneri, Albert F. *Me, Mom, and World War II* (AuthorHouse, 2008).
- Platen, August von. *Gedichte*, ed. Carl Fischer (Schneider, 1958).
- _____. *Die Tagebücher des Grafen August von Platen*, vol. 2, ed. Georg von Laubmann and Ludwig von Scheffler (Cotta, 1900).
- Plebuch, Tobias. "Richard Wagner im Film bis 1945," *wagnerspectrum* 4:2 (2008), pp. 123–40.
- Plewnia, Margarete. *Auf dem Weg zu Hitler: Der "völkische" Publizist Dietrich Eckart* (Schünemann, 1970).
- Plöckinger, Othmar. *Geschichte eines Buches: Adolf Hitlers "Mein Kampf," 1922–1945* (Oldenbourg, 2006).
- Plöckinger, Othmar, ed. *Quellen und Dokumente zur Geschichte von "Mein Kampf," 1924–1945* (Steiner, 2016).
- Pohl, Richard [Hoplit]. "Ein Blick nach dem 'fernen Westen,'" *Neue Zeitschrift für Musik*, June 17, 1853.
- Polanski, Franziska. *Richard Wagners Hunde: Da lernt' ich wohl, was Liebe sei* (Implizit, 2017).
- Poliakov, Léon. *The History of Anti-Semitism*, vol. 3, trans. Miriam Kochan (Vanguard, 1975).
- Porat, Dina. "'Zum Raum wird hier die Zeit': Richard Wagners Bedeutung für Adolf Hitler und die nationalsozialistische Führung," *Richard Wagner und die Juden*, ed. Dieter Borchmeyer et al. (Metzler, 2000), pp. 207–20.
- Porter, David. *On the Divide: The Many Lives of Willa Cather* (University of Nebraska Press, 2008).

- Posłuszny, Łukasz, and Joanna Posłuszna. "The Aural Landscape of Majdanek," in *Music and Genocide*, ed. Wojciech Klimczyk and Agata Świerzowska (Peter Lang, 2015), pp. 105–120.
- Posner, Gerald L., and John Ware. *Mengele: The Complete Story* (Cooper Square, 2000).
- Pottecher, Maurice. "Jean Jaurès et Richard Wagner," *Grande Revue*, July 1932, pp. 35–45.
- Potter, Matthew. *The Inspirational Genius of Germany: British Art and Germanism, 1850–1939* (Manchester UP, 2012).
- Potter, Pamela. *Art of Suppression: Confronting the Nazi Past in Histories of the Visual and Performing Arts* (University of California Press, 2016).
- Potts, Willard, ed. *Portraits of the Artist in Exile: Recollections of James Joyce by Europeans* (University of Washington Press, 1979).
- Poulson, Christine. *The Quest for the Grail: Arthurian Legend in British Art, 1840–1920* (Manchester UP, 1999).
- Pound, Ezra. *Antheil and the Treatise on Harmony* (Covici, 1927).
- _____. *Ezra Pound to His Parents: Letters 1895–1929*, ed. Mary de Rachewiltz et al. (Oxford UP, 2010).
- _____. *Plays Modelled on the Noh*, ed. Donald Gallup (Friends of the University of Toledo Libraries, 1987).
- Prater, Donald. *Thomas Mann: A Life* (Oxford UP, 1995).
- Preiß, Heinz, ed. *Adolf Hitler in Franken: Reden aus der Kampfzeit* (c. 1939).
- Preston-Dunlop, Valerie. *Rudolf Laban: An Extraordinary Life* (Dance Books, 1998).
- Price, Billy. *Adolf Hitler als Maler und Zeichner: Ein Werkkatalog der Ölgemälde, Aquarelle, Zeichnungen und Architekturskizzen* (Gallant, 1983).
- Price, Kenneth M., ed. *Walt Whitman: The Contemporary Reviews* (Cambridge UP, 1996).
- Prieto, Eric. *Listening In: Music, Mind, and the Modernist Narrative* (University of Nebraska Press, 2002).
- Pringsheim, Alfred. *Musikalische Bilder aus R. Wagner's Tristan und Isolde* (Breitkopf und Härtel, 1877).
- Pringsheim, Hedwig. *Tagebücher*, vol. 4, ed. Cristina Herbst (Wallstein, 2015).
- Procida, Saverio. "Ricordi intimi su Arturo Colautti," *Lettura* 15:2 (1915), pp. 135–42.
- Proust, Marcel. *À la Recherche du temps perdu*, 4 vols. (Gallimard Pléiade, 1988). [MPTP]
- _____. *Correspondance*, vol. 1, ed. Philip Kolb (Plon, 1970).
- _____. *Correspondance*, vol. 13, ed. Philip Kolb (Plon, 1985).
- _____. *Correspondance*, vol. 14, ed. Philip Kolb (Plon, 1986).
- _____. *Correspondance*, vol. 17, ed. Philip Kolb (Plon, 1989).
- _____. *In Search of Lost Time*, 6 vols., trans. C. K. Scott Moncrieff, Terence Kilmartin, and D. J. Enright (Modern Library, 2003). [MPLT]
- _____. *Marcel Proust: A Selection from His Miscellaneous Writings*, ed. and trans. Gerard Hopkins (Wingate, 1948).
- _____. *Les Plaisirs et les jours* (Calmann-Lévy, 1896).
- Puchner, Martin. *Stage Fright: Modernism, Anti-Theatricality, and Drama* (Johns Hopkins UP, 2002).
- Pudor, Heinrich. "Deutsche Musik," *Das Zwanzigste Jahrhundert* 2:1 (1891–92), pp. 529–38.
- Pugachev, Taisiya. "N. K. Roerich and R. Wagner: The Opera *Walküre*," *Culture into Life*, Sept. 29, 2012, culture-into-life.ru.
- Pulzer, Peter. *The Rise of Political Anti-Semitism in Germany & Austria* (Harvard UP, 1988).

Puschmann, Theodor. *Richard Wagner: Eine psychiatrische Studie* (Behr, 1873).

Pyman, Avril. *The Life of Aleksandr Blok*, vol. 2 (Oxford UP, 1979).

Pyne, Kathleen. *Art and the Higher Life: Painting and Evolutionary Thought in Late Nineteenth-Century America* (University of Texas Press, 1996).

Pyta, Wolfram. *Hitler: Der Künstler als Politiker und Feldherr: Eine Herrschaftsanalyse* (Siedler, 2015).

Quignard, Pascal. *The Hatred of Music*, trans. Matthew Amos and Fredrik Rönnbäck (Yale UP, 2016).

Quiroga, Horacio. *Cuentos completos*, vol. 1 (Ediciones de la Plaza, 1987).

Rabinbach, Anson, and Sander L. Gilman, eds. *The Third Reich Sourcebook* (University of California Press, 2013).

A. W. Raith, *The Life of Villiers de l'Isle-Adam* (Clarendon, 1981).

_____. *Villiers de l'Isle-Adam et le mouvement symboliste* (Corti, 1965).

_____. “Villiers de l'Isle-Adam in 1870,” *French Studies* 13:4 (1959), pp. 332–48.

Rampersad, Arnold. *The Life of Langston Hughes*, vol. 1 (Oxford UP, 2002).

Rank, Otto. *Das Inzest-Motiv in Dichtung und Sage: Grundzüge einer Psychologie des dichterischen Schaffens* (Deuticke, 1912).

_____. *Die Lohengrinsage: Ein Beitrag zur ihrer Motivgestaltung und Deutung* (Deuticke, 1911).

Rapée, Ernö. *Encyclopedia of Music for Pictures* (Arno Press, 1970).

Rasch, Hugo. “Die Festvorstellung in der Staatsoper,” *Völkischer Beobachter*, March 23, 1933.

Rathenau, Walther. *An Deutschlands Jugend* (Fischer, 1918).

Rauschning, Hermann. *Gespräche mit Hitler* (Europa, 1940).

Raynaud, Ernest. *La Bohème sous le second empire: Charles Cros et Nina* (L'Artisan du Livre, 1930).

Redon, Odilon. *Lettres d'Odilon Redon, (1878–1916), publiées par sa famille* (van Oest, 1923).

_____. *À Soi-même: Journal (1867–1915): Notes sur la vie, l'art et les artistes* (Floury, 1922).

Reel, Edmee F., and Jerome V. Reel. “King Arthur Comes to New Orleans,” *Arthuriana* 12:2 (2002), pp. 120–39.

Régnier, Henri. *De mon temps . . .* (Mercure de France, 1933).

Reichard, Tobias, Anno Mungen, and Alexander Schmidt, eds. *Hitler. Macht. Oper.: Propaganda und Musiktheater in Nürnberg* (Imhof, 2018).

Reilly, Seamus. “James Joyce and Dublin Opera, 1888–1904,” in *Bronze by Gold: The Music of Joyce*, ed. Sebastian D. G. Knowles (Garland, 1999), pp. 3–31.

Reinhard, Kenneth. “Badiou and the Subject of *Parsifal*,” *Opera Quarterly* 29:3–4 (2013), pp. 361–67.

Renda, Giacomo Cabasino. “Come Riccardo Wagner conquistò l'Italia,” *Teatro illustrato*, June 1907.

Renoir, Auguste. “Lettre à un ami,” Jan. 14, 1882, in *Les Symbolistes et Richard Wagner/Die Symbolisten und Richard Wagner*, ed. Wolfgang Storch (Hentrich, 1991), pp. 15–16.

Rentschler, Eric. *The Ministry of Illusion: Nazi Cinema and Its Afterlife* (Harvard UP, 1996).

Repp, Kevin. *Reformers, Critics, and the Paths of German Modernity* (Harvard UP, 2000).

Retté, Adolphe. *Le Symbolisme: Anecdotes et souvenirs* (Vanier, 1903).

- Reupke, Daniel. "Mit 'Musik und offenen Fahnen' auf den NS-Reichsparteitagen: Eine Quellenstudie als Historische Aufführungsforschung," *Moderne Stadtgeschichte* 1 (2017), pp. 65–83.
- Reynolds, Dee. "The Dancer as Woman: Loïe Fuller and Stéphane Mallarmé," in *Impressions of French Modernity: Art and Literature in France 1850–1900*, ed. Richard Hobbs (Manchester UP, 1998), pp. 155–72.
- Reynolds, Nancy, and Malcolm McCormick. *No Fixed Points: Dance in the Twentieth Century* (Yale UP, 2003).
- Rewald, John. *The History of Impressionism* (Museum of Modern Art, 1961).
- Richardson, Dorothy. *Pilgrimage: Pointed Roofs* (Knopf, 1919).
- Richardson, Joanna. *Judith Gautier: A Biography* (Franklin Watts, 1987).
- Richebächer, Sabine. *Sabina Spielrein: Eine fast grausame Liebe zur Wissenschaft* (BTB, 2008).
- Richie, Donald. *The Japan Journals, 1947–2004* (Stone Bridge, 2005).
- Rieger, Eva. *Friedelind Wagner: Richard Wagner's Rebellious Granddaughter*, trans. Chris Walton (Boydell, 2013).
- _____. *Minna und Richard Wagner: Stationen einer Liebe* (Artemis & Winkler, 2003).
- _____. *Richard Wagner's Women*, trans. Chris Walton (Boydell, 2011).
- Riehl, Wilhelm Heinrich. *Kulturgechichtliche Charakterköpfe* (Cotta, 1891).
- Ringbom, Sixten. "Art in 'The Epoch of the Great Spiritual': Occult Elements in the Early Theory of Abstract Painting," *Journal of the Warburg and Courtauld Institutes* 29 (1966), pp. 386–418.
- Rinzler, J. W. *The Making of "Star Wars": The Definitive Story Behind the Original Film* (Ballantine, 2007).
- Rivière, Jacques. *Études* (Nouvelle Revue Française, 1911).
- Robb, Graham. *Rimbaud: A Biography* (Norton, 2000).
- Robbe-Grillet, Alain. *Angélique ou l'enchantement* (Éditions de Minuit, 1987).
- _____. *Le Miroir qui revient* (Éditions de Minuit, 1984).
- Roberts, David. *The Total Work of Art in European Modernism* (Cornell UP, 2011).
- Roberts, Mary Fanton. "Roerich: A Master of Modern Russian Art," *Touchstone* 8:5 (1921), pp. 325–34.
- Rockwell, John. "Idealism and Innocence: The Failure of Opera Reform in the Late Weimar Republic," in *Late Thoughts: Reflections on Artists and Composers at Work*, ed. Karen Painter and Thomas Crow (Getty, 2006), pp. 183–205.
- Rodenbach, Georges. *Bruges-la-morte* (Flammarion, 1892).
- _____. "La Loïe Fuller," *Révue Illustrée*, May 1, 1893.
- Rodriguez, Suzanne. *Wild Heart: A Life—Natalie Clifford Barney and the Decadence of Literary Paris* (Ecco, 2003).
- Roerich, Nikolai. *Altai-Himalaya: A Travel Diary* (Stokes, 1929).
- Röhl, John C. G. *Kaiser, Hof und Staat: Wilhelm II. und die deutsche Politik* (Beck, 1995).
- _____. *Wilhelm II: Into the Abyss of War and Exile, 1900–1941*, trans. Sheila Bellague and Roy Bridge (Cambridge UP, 2014).
- _____. *Young Wilhelm: The Kaiser's Early Life, 1859–1888*, trans. Jeremy Gaines and Rebecca Wallach (Cambridge, UP, 1998).
- Röhm, Ernst. *Die Geschichte eines Hochverräters* (Eher, 1933).

- Rolf, Marie. "Mauclair and Debussy: The Decade from 'Mer belle aux îles sanguinaires' to *La Mer*," *Cahiers Debussy* 11 (1987), pp. 9–23.
- Rolland, Romain. *Journal de Vézelay, 1938–1944* (Bartillat, 2012).
- _____. *Le Théâtre du peuple* (Cahiers de la Quinzaine, 1903).
- Roosevelt, Theodore. "The Foundations of the Nineteenth Century," *Outlook* 98 (1911), pp. 728–31.
- _____. *The Letters of Theodore Roosevelt*, vol. 2, ed. Elting E. Morison (Harvard UP, 1951).
- _____. *Theodore Roosevelt's Letters to His Children*, ed. Joseph Bucklin Bishop (Scribner, 1919).
- Rose, Paul Lawrence. *Wagner: Race and Revolution* (Yale UP, 1992).
- Rosenbaum, Ron. *Explaining Hitler: The Search for the Origins of His Evil* (Random House, 1998).
- Rosenberg, Alfred. *Der Mythus des 20. Jahrhunderts: Eine Wertung der seelisch-geistigen Gestaltenkämpfe unserer Zeit* (Hoheneichen, 1939).
- _____. *The Political Diary of Alfred Rosenberg and the Onset of the Holocaust*, ed. Jürgen Matthäus and Frank Bajohr (United States Holocaust Memorial Museum / Rowman and Littlefield, 2015).
- Rosenthal, Bernice Glatzer. "Revolution as Apocalypse: The Case of Bely," in *Andrey Bely: A Critical Review*, ed. Gerald Janacek (University Press of Kentucky, 1978), pp. 181–92.
- _____. "The Transmutation of the Symbolist Ethos: Mystical Anarchism and the Revolution of 1905," *Slavic Review* 36:4 (1977), pp. 608–27.
- _____. "Wagner and Wagnerian Ideas in Russia," in *Wagnerism in European Culture and Politics*, ed. David C. Large and William Weber (Cornell UP, 1984), pp. 198–245.
- Rosenberger, Erwin. *Herzl as I Remember Him* (Herzl Press, 1959).
- Rosenblum, Robert. *Modern Painting and the Northern Romantic Tradition: Friedrich to Rothko* (Harper & Row, 1975).
- Rosenfeld, Paul. *Musical Portraits: Interpretations of Twenty Modern Composers* (Harcourt, 1920).
- Rosowski, Susan. *The Voyage Perilous: Willa Cather's Romanticism* (University of Nebraska Press, 1986).
- Ross, Alex. *The Archconspirators of the Age: Outlaws and Outcasts in Conan Doyle's Sherlock Holmes Stories and in Joyce's "Ulysses"* (B.A. thesis, Harvard University, 1990).
- _____. "Othello's Daughter," *The New Yorker*, July 29, 2013.
- _____. "Secret Passage," *The New Yorker*, April 25, 2011.
- _____. "The Sound of Hate," *The New Yorker*, July 4, 2016.
- _____. "The Unforgiven," *The New Yorker*, Aug. 10, 1998.
- _____. "Wagner, Incest, and *Game of Thrones*," newyorker.com, Aug. 29, 2017.
- _____. "A Walking Tour of Wagner's New York," newyorker.com, May 13, 2013.
- Rothe, Alexander K. *Staging the Past: Richard Wagner's Ring Cycle in Divided Germany During the 1970s and 1980s* (Ph.D. diss., Columbia University, 2015).
- Rudnitsky, Konstantin. *Meyerhold the Director*, ed. Sydney Schultze, trans. George Petrov (Ardis, 1981).
- Ruehl, Martin. "Politeia 1871: Nietzsche 'contra' Wagner on the Greek State," *Bulletin of the Institute of Classical Studies* 79 (2003), pp. 61–86.
- Rupprecht von Bayern, Kronprinz. *Mein Kriegstagebuch*, vol. 3 (Deutscher National Verlag, 1929).

- Ruskin, John. *The Letters of John Ruskin*, vol. 2, ed. E. T. Cook and Alexander Wedderburn (Allen, 1909).
- _____. *On the Nature of Gothic Architecture* (Smith, Elder, 1854).
- Sabor, Rudolph. *The Real Wagner* (Deutsch, 1987).
- Sachs, Hans. *Hans Sachs: Werke*, vol. 2. ed. Adelbert von Keller (Laupp, 1870).
- Sachs, Harvey. *Toscanini: Musician of Conscience* (Liveright, 2017).
- Saint-Saëns, Camille. “Germanophilie,” *L’Écho de France*, Oct. 16, 1914.
- Sala, Luca, ed. *The Legacy of Richard Wagner: Convergences and Dissonances in Aesthetics and Reception* (Brepols, 2012).
- Salmi, Hannu. *Imagined Germany: Richard Wagner’s National Utopia* (Lang, 1999).
- _____. *Wagner and Wagnerism in Nineteenth-Century Sweden, Finland, and the Baltic Provinces: Reception, Enthusiasm, Cult* (University of Rochester Press, 2005).
- Sand, George. *Mouny-Robin* (Lebègue, 1843).
- Sangild, Torben. “Buñuel’s Liebestod: Wagner’s *Tristan* in Luis Buñuel’s Early Films: *Un Chien Andalou* and *L’Âge d’Or*,” *Journal of Music and Meaning* 13 (2014/2015), pp. 20–59.
- Santayana, George. *The Life of Reason, or, The Phases of Human Progress*, vol. 2 (Scribner’s, 1919).
- Sarca, M. S. “By the Way,” *Jewish Criterion*, Jan. 11, 1901.
- Sarkowicz, Hans. *Geheime Sender: Der Rundfunk im Widerstand gegen Hitler* (Hörverlag, 2016).
- Sartre, Jean-Paul. *Écrits de jeunesse*, ed. Michel Contat and Michel Rybalka (Gallimard, 1990).
- Sasson, Diane. *Yearning for the New Age: Laura Holloway-Langford and Late Victorian Spirituality* (Indiana UP, 2012).
- Saunders, Thomas. “How American Was It? Popular Culture from Weimar to Hitler,” in *German Pop Culture: How “American” Is It?*, ed. Agnes C. Mueller (University of Michigan Press, 2004), pp. 52–65.
- Schabas, Ezra. *Theodore Thomas: America’s Conductor and Builder of Orchestras, 1835–1905* (University of Illinois Press, 1989).
- Scheer, Anna Teresa. “The Berlin Republic—or the *Ring* in Africa,” in *Art of Wagnis: Christoph Schlingensief’s Crossing of Wagner and Africa*, ed. Fabian Lehmann et al. (Verlag für moderne Kunst, 2017), pp. 62–76.
- Scheer, Christopher. “Theosophy and Wagner Reception in England and the United States, 1886–1911: Some Preliminary Findings,” in *The Legacy of Richard Wagner: Convergences and Dissonances in Aesthetics and Reception*, ed. Luca Sala (Brepols, 2012), pp. 239–55.
- Scheffler, Siegfried. “Bayreuth im Dritten Reich,” in *Bayreuth im Dritten Reich: Richard Wagners politische Erben—Eine Dokumentation*, ed. Berndt Wessling (Beltz, 1983), pp. 174–80.
- Scheijen, Sjeng. *Diaghilev: A Life*, trans. Jane Hedley-Prôle and S. J. Leinbach (Profile, 2009).
- Schemann, Ludwig. “Die Gral- und die Parzival-Sage in ihren hauptsächlichsten dichterischen Verarbeitungen,” part 4, *Bayreuther Blätter* 2:4 (1879), pp. 106–16.
- Schemm, Hans. “Richard Wagner,” *Reichszeitung der deutschen Erzieher* 2 (1934), pp. 1–2.
- Scherr, Johannes. *Michel: Geschichte eines Deutschen unserer Zeit*, vol. 2 (Kober, 1858).
- Schiller, Friedrich. *On the Aesthetic Education of Man*, trans. Reginald Snell (Dover, 2004).
- Schirach, Henriette von. “Die verschollenen Wagner-Partituren,” May 19, 1984, Institut für Zeitgeschichte, Archivendatenbank Online, ZZ 2238

- Schlegel, Friedrich. "Rede über die Mythologie," *Sämmtliche Werke*, vol. 5 (Mayer, 1823), pp. 261–85.
- Schmalenberger, Sarah. "Debuting Her Political Voice: The Lost Opera of Shirley Graham," *Black Music Research Journal* 26:1 (2006), pp. 39–87.
- Schmid, Marion. "À bas Wagner!": The French Press Campaign Against Wagner During World War I," in *French Music, Culture, and National Identity, 1870–1939*, ed. Barbara L. Kelly (University of Rochester Press, 2008), pp. 77–91.
- Schmidt, Hans-Werner, ed. *Weltenschöpfer: Richard Wagner, Max Klinger, Karl May* (Hatje Cantz, 2013).
- Schmidt, Paul. "Discovering Meyerhold: Traces of a Search," *October* 7 (1978), pp. 71–82.
- Schmidt-Cabanis, Richard, attrib. *Hepp, hepp! oder Die Meistersinger von Nürnberg: Große confessionell-socialdemokratische Zukunftsoper in 3 gegenwärtigen Acten* (Erbe, 1872).
- Schmitt, Carl. "Richard Wagner und eine neue 'Lehre vom Wahn,'" *Bayreuther Blätter* 35 (1912), pp. 239–41.
- Schnabel, Lothar. "Ruprechtstegen und sein ehemaliges Kurhotel," *Altnürnberger Landschaft* 27 (1978), pp. 8–13.
- Schnitzler, Arthur. *Briefe, 1875–1912*, vol. 1, ed. Therese Nickl and Heinrich Schnitzler (Fischer, 1981).
- _____. *Tagebücher, 1903–1908* (Verlag der Österreichischen Akademie der Wissenschaften, 1991).
- _____. *Der Weg ins Freie* (Fischer, 1978).
- Schoffman, Nachum. "D'Annunzio and Mann: Antithetical Wagnerisms," *Journal of Musicology* 11:4 (1993), pp. 517–24.
- Schofield, William Henry. *English Literature from the Norman Conquest to Chaucer* (Macmillan, 1921).
- Scholz, Dieter David. *Richard Wagners Antisemitismus: Jahrhundertgenie im Zwielicht—Eine Korrektur* (Parthas, 2000).
- Schopenhauer, Arthur. *Parerga and Paralipomena: Short Philosophical Essays*, vol. 1, trans. E. F. J. Payne (Clarendon, 1974).
- _____. *The World as Will and Representation*, vols. 1 and 2, trans. E. F. J. Payne (Dover, 1969).
- Schorske, Carl E. *Fin-de-Siècle Vienna: Politics and Culture* (Vintage, 1981).
- Schrader, Helena. *Codename Valkyrie: General Friedrich Olbricht and the Plot Against Hitler* (Haynes, 2009).
- Schramm, Martin. "Im Zeichen des Hakenkreuzes': Der Deutsche Tag in Bayreuth am 30. September 1923," *Jahrbuch für fränkische Landesforschung* 65 (2005), pp. 253–76.
- Schroeder, Christa. *Er war mein Chef: Aus dem Nachlaß der Sekretärin von Adolf Hitler*, ed. Anton Joachimsthaler (Langen Müller, 1985).
- Schroeder, Leopold von. *Die Vollendung des arischen Mysteriums in Bayreuth* (Lehmann, 1911).
- Schröter, Klaus, ed. *Thomas Mann im Urteil seiner Zeit: Dokumente 1891–1955* (Klostermann, 2000).
- Schuré, Édouard. *L'Évolution divine du sphinx au Christ* (Perrin, 1912).
- _____. "L'Individualisme et l'anarchie en littérature: Frédéric Nietzsche et sa philosophie," *Revue des Deux Mondes*, Aug. 15, 1895.
- _____. *Souvenirs sur Richard Wagner: La première de Tristan et Iseult* (Perrin, 1900).
- Schütz, Sabine. *Anselm Kiefer: Geschichte als Material: Arbeiten, 1969–1983* (Dumont, 1999).

- Schwantje, Magnus. *Ueber Richard Wagner's ethisches Wirken* (Bund für radikale Ethik, 1919).
- Schwitters, Kurt. "Ich und meine Ziele," *Merz* 21 (1931), pp. 113–17.
- Scott-Stokes, Henry. *The Life and Death of Yukio Mishima* (Farrar, Straus and Giroux, 1974).
- Scudo, Paul. "Revue Musicale: Le Tannhauser de M. Richard Wagner," *Revue des deux mondes*, Apr. 1, 1861.
- Sedgwick, Mark. *Against the Modern World: Traditionalism and the Secret Intellectual History of the Twentieth Century* (Oxford UP, 2004).
- Seeliger, Hermann. "Der deutsche Seher: Die nationalsozialistische Idee bei Richard Wagners," *Bayreuther Blätter* 57 (1934), pp. 127–61.
- Seidel, Michael. "Ulysses' Black Panther Vampire," *James Joyce Quarterly* 13:4 (1976), pp. 415–27.
- Seidl, Arthur. "R. Wagner's 'Parsifal' und Schopenhauer's 'Nirwâna,'" *Bayreuther Blätter* 11:9 (1888), pp. 277–306.
- _____. "Vom kaiserlichen Wagner-Enthusiasmus," *Die Gesellschaft* 18 (1902), pp. 135–36.
- Seidl, Johann Wilhelm. *Musik und Austromarxismus: Zur Musikrezeption der österreichischen Arbeiterbewegung im späten Kaiserreich und in der Ersten Republik* (Böhlau, 1989).
- Seroff, Victor. *The Real Isadora* (Dial Press, 1971).
- Servadio, Gaia. *Luchino Visconti: A Biography* (Franklin Watts, 1983).
- Service, Robert. *Lenin: A Biography* (Macmillan, 2000).
- Servières, Georges. *Richard Wagner jugé en France* (Henry du Parc, 1887).
- Sessa, Anne Dzamba. *Richard Wagner and the English* (Fairleigh Dickinson UP, 1979).
- _____. "At Wagner's Shrine: British and American Wagnerians," in *Wagnerism in European Culture and Politics*, ed. David C. Large and William Weber (Cornell UP, 1984), pp. 246–77.
- Shand-Tucci, Douglass. *Ralph Adams Cram: Life and Architecture*, vol. 1 (University of Massachusetts Press, 1995).
- Shaw, George Bernard. *Complete Plays with Prefaces*, vol. 1 (Dodd, Mead, 1962).
- _____. *Complete Plays with Prefaces*, vol. 3 (Dodd, Mead, 1962).
- _____. *London Music in 1888–89* (Constable, 1937).
- _____. *The Perfect Wagnerite: A Commentary on the Nibelung's Ring*, 4th ed. (Constable, 1923). [GBS]
- _____. *The Sanity of Art: An Exposure of the Current Nonsense about Artists Being Degenerate* (New Age, 1908).
- _____. *Shaw's Music: The Complete Musical Criticism in Three Volumes*, vol. 1, Dan H. Laurence (Bodley Head, 1981).
- _____. *Widowers' Houses* (Henry, 1893).
- Shaw-Miller, Simon. *Visible Deeds of Music: Art and Music from Wagner to Cage* (Yale UP, 2002).
- Sheffi, Na'ama. "Between Collective Memory and Manipulation: The Holocaust, Wagner, and the Israelis," *Journal of Israeli History* 23:1 (2004), pp. 65–77.
- _____. *The Ring of Myths: The Israelis, Wagner, and the Nazis* (Sussex Academic Press, 2001).
- _____. "A Strident Silencing: The Ban on Richard Wagner in Israel," in *The Oxford Handbook of Music Censorship*, ed. Patricia Hall (Oxford UP, 2018), pp. 131–52.
- Sherard, Tracey. "'Parcival in the Forest of Gender': Wagner, Homosexuality, and *The Waves*," in *Virginia Woolf: Turning the Centuries*, ed. Ann Ardis and Bonnie Kime Scott (Pace UP, 2000), pp. 62–69.

- Shippey, Tom. "The Legend of Sigurd and Guðrún (review)," *Tolkien Studies* 7 (2010), pp. 291–324.
- _____. *The Road to Middle-Earth* (Houghton Mifflin, 2003).
- Short, Chris. *The Art Theory of Wassily Kandinsky, 1909–1928: The Quest for Synthesis* (Peter Lang, 2010).
- Sidnell, Michael J., George P. Mayhew, and David R. Clark, eds. *Druid Craft: The Writing of "The Shadowy Waters"* (University of Massachusetts Press, 1971).
- Silk, M. S., and J. P. Stern. *Nietzsche on Tragedy* (Cambridge UP, 1991).
- Silvain, Gérard. *La Question juive en Europe, 1933–1945* (Lattès, 1985).
- Silver, Kenneth. "Afterlife: The Important and Sometimes Embarrassing Links Between Occultism and the Development of Abstract Art, ca. 1909–13," in *Mystical Symbolism: The Salon de la Rose + Croix in Paris, 1892–1907*, ed. Vivien Greene (Guggenheim, 2017), pp. 46–53.
- Silverman, Debora. "Art Nouveau, Art of Darkness: African Lineages of Belgian Modernism, Part I," *West* 86th 18:2 (2011), pp. 139–81.
- Simeon, Ennio. "Giuseppe Becce and Richard Wagner: Paradoxes of the First German Film Score," in *A Second Life: German Cinema's First Decades*, ed. Thomas Elsaesser and Michael Wedel (Amsterdam UP, 1996), pp. 219–24.
- Simons, Marcius. *The Parsifal Tone Pictures: Marcius Simons* (Williams & Everett, 1904).
- Simonson, Mary. "Dancing the Future, Performing the Past: Isadora Duncan and Wagnerism in the American Imagination," *Journal of the American Musicological Society* 65:2 (2012), pp. 511–55.
- Sinclair, May. "The Novels of Dorothy Richardson," *Egoist* 4:5 (1918), pp. 57–59.
- Sinclair, Upton. *King Midas: A Romance* (Funk & Wagnalls, 1901).
- _____. *Prince Hagen: A Phantasy* (Kerr, 1910).
- Sinn, Clarence E. "Music for the Picture," *Moving Picture World*, Jan. 21, 1911.
- Siry, Joseph M. "Chicago's Auditorium Building: Opera or Anarchism," *Journal of the Society of Architectural Historians* 57:2 (1998), pp. 128–59.
- Skelton, Geoffrey. *Wieland Wagner: The Positive Sceptic* (St. Martin's, 1971).
- Slavkin, Mary. *Dynamics and Divisions at the Salons of the Rose-Croix: Statistics, Aesthetic Theories, Practices, and Subjects* (Ph.D. diss, City University of New York, 2014).
- Sloane, Patricia. "Richard Wagner's Arthurian Sources, Jessie L. Weston, and T. S. Eliot's *The Waste Land*," *Arthuriana* 11:1 (2001), pp. 30–53.
- Smart, Mary Ann. *Mimomania: Music and Gesture in Nineteenth-Century Opera* (University of California Press, 2004).
- Smith, Christine. *St. Bartholomew's Church in the City of New York* (Oxford UP, 1988).
- Smith, Matthew Wilson. "American Valkyries: Richard Wagner, D. W. Griffith, and the Birth of Classical Cinema," *Modernism/modernity* 15:2 (2008), pp. 221–42.
- _____. *The Total Work of Art: From Bayreuth to Cyberspace* (Routledge, 2007).
- Smith, Paul. "Was Seurat's Art Wagnerian? And What If It Was?," *Apollo* 134:353 (1991), pp. 21–28.
- Smith, Richard Cándida. *Mallarmé's Children: Symbolism and the Renewal of Experience* (University of California Press, 1999).
- Smith, Wendy Ligon. "Mariano Fortuny and His Wagnerian Designs," *Wagner Journal* 11:3 (2017), pp. 35–50.

- _____. *Reviving Fortuny's Phantasmagorias* (PhD. diss., University of Manchester, 2015).
- _____. "Wagner and Fortuny: Designs for the Bayreuth Theatre," in *Music Theater as Global Culture: Wagner's Legacy Today*, ed. Anno Mungen et al. (Königshausen & Neumann, 2017), pp. 371–92.
- Snelson, John. *The Ring: An Illustrated History of Wagner's "Ring" at the Royal Opera House* (Oberon Books, 2006).
- Soldo, John J. *The Tempering of T. S. Eliot* (UMI Research Press, 1983).
- Solie, Ruth. "Music," in *The Cambridge Companion to Victorian Culture*, ed. Francis O'Gorman (Cambridge UP, 2010), pp. 101–18.
- _____. *Music in Other Words: Victorian Conversations* (University of California Press, 2004).
- Somaini, Antonio. "Cinema as 'Dynamic Mummification': History as Montage: Eisenstein's Media Archaeology," in Sergei Eisenstein, *Notes for a General History of Cinema*, ed. Naum Kleiman and Antonio Somaini (Amsterdam UP, 2016), pp. 19–105.
- Somigli, Luca. *Legitimizing the Artist: Manifesto Writing and European Modernism, 1885–1915* (University of Toronto Press, 2003).
- Sommer, Andreas Urs. *Kommentar zu Nietzsches "Der Antichrist," "Ecce homo," "Dionysos-Dithyramben," und "Nietzsche contra Wagner"* (De Gruyter, 2013).
- Sontag, Susan. *Against Interpretation and Other Essays* (Picador, 2001).
- _____. *As Consciousness Is Harnessed to Flesh: Journals and Notebooks, 1964–1980*, ed. David Rieff (Farrar, Straus and Giroux, 2012).
- _____. "Fascinating Fascism," *New York Review of Books*, Feb. 6, 1975.
- _____. *Where the Stress Falls: Essays* (Farrar, Straus and Giroux, 2001).
- Sousa, John Philip. *Through the Year with Sousa* (Crowell, 1910).
- Spackman, Barbara. *Decadent Genealogies: The Rhetoric of Sickness from Baudelaire to D'Annunzio* (Cornell UP, 1989).
- Spadaro, Antonio. "A Big Heart Open to God: An Interview with Pope Francis," *America*, Sept. 30, 2013.
- Speer, Albert. *Erinnerungen* (Propyläen, 1969).
- _____. *Inside the Third Reich*, trans. Richard and Clara Winston (Simon & Schuster, 1970).
- _____. *Spandauer Tagebücher* (Propyläen, 1994).
- Spencer, Herbert. *Essays: Scientific, Political, and Speculative*, vol. 2 (Routledge, 1996).
- Spencer, Stewart. "'Er starb,—ein Mensch wie alle': Wagner and Carrie Pringle," *Das Festspielbuch 2004* (Bayreuther Festspiele, 2004), pp. 72–85.
- _____. *Wagner Remembered* (Faber, 2000).
- Spencer, Stewart, and Barry Millington. *Wagner's Ring of the Nibelung: A Companion* (Thames and Hudson, 1993).
- Spender, Stephen. *T. S. Eliot* (Penguin, 1976).
- Spielrein, Sabina. "Unedited Extracts from a Diary," trans. Pramila Bennett and Barbara Wharton, in *Sabina Spielrein: Forgotten Pioneer of Psychoanalysis*, ed. Coline Covington and Barbara Wharton (Brunner-Routledge, 2003), pp. 15–31.
- _____. "Die Destruktion als Ursache des Werdens," *Jahrbuch für Psychoanalytische und psychopathologische Forschungen* 4:1 (1912), pp. 465–503.
- Spitzer, Daniel. "Briefe Richard Wagner's an eine Putzmacherin," *Neue Freie Presse*, June 16, 1877.
- _____. *Wiener Spaziergänge: Neue Sammlung* (Rosner, 1873).

- _____. *Wiener Spaziergänge*, vol. 3 (Klinkhardt, 1881).
- _____. *Wiener Spaziergänge*, vol. 5 (Klinkhardt, 1882).
- _____. *Verliebte Wagnerianer* (Klinkhardt, 1880).
- Spotts, Frederic. *Bayreuth: A History of the Wagner Festival* (Yale UP, 1994).
- _____. *Cursed Legacy: The Tragic Life of Klaus Mann* (Yale UP, 2016).
- _____. *Hitler and the Power of Aesthetics* (Overlook Press, 2003).
- Stanford, Charles Villiers. *Pages from an Unwritten Diary* (Edward Arnold, 1914).
- Stang, Sondra J., and Carl Smith. "Music for a While": Ford's Compositions for Voice and Piano," *Contemporary Literature* 30:2 (1989), pp. 183–223.
- Starke, Aubrey H. "Sidney Lanier as a Musician," *Musical Quarterly* 20:4 (1934), pp. 384–400.
- Staszczyński, Bartosz. "Kazimierz Prószyński: Edison of the Tenth Muse," Dec. 20, 2018, culture.pl/en/article/kazimierz-prószyński-edison-of-the-tenth-muse, accessed Dec. 25, 2019.
- Stavrinaki, Maria. "Total Artwork vs. Revolution," trans. Nils Schott, in *The Aesthetics of the Total Artwork: On Borders and Fragments*, ed. Anke Finger and Danielle Follett (Johns Hopkins UP, 2011), pp. 267–74.
- Stein, Gertrude. *Writings, 1903–1932* (Library of America, 1998).
- Steinberg, Ada. *Word and Music in the Novels of Andrey Bely* (Cambridge UP, 1982).
- Steinberg, Michael P. *The Trouble with Wagner* (University of Chicago Press, 2018).
- Steiner, Rudolf. *Die Geschichte und die Bedingungen der anthroposophischen Bewegung im Verhältnis zur Anthroposophischen Gesellschaft* (Steiner Verlag, 1981).
- _____. "Das Gralsgeheimnis im Werk Richard Wagners," July 29, 1906, Rudolf Steiner Archive, fvn-rs.net.
- _____. *Die okkulten Wahrheiten alter Mythen und Sagen* (Steiner Verlag, 1999).
- _____. "Parsifal: The Secret of the Grail in the Works of Richard Wagner, Parsifal, Arthur," 1906 lecture, wn.rsarchive.org.
- Stern, Fritz. *Gold and Iron: Bismarck, Bleichröder, and the Building of the German Empire* (Vintage, 1979).
- _____. *The Politics of Cultural Despair: A Study in the Rise of the Germanic Ideology* (University of California Press, 1974).
- Sternfeld, Richard. *Richard Wagner und der heilige deutsche Krieg* (Stalling, 1915).
- Sternheim, Carl. *Briefe I: Briefwechsel mit Thea Sternheim, 1904–1906*, ed. Wolfgang Wendler (Luchterhand, 1988).
- _____. *Gesammelte Werke*, vol. 2, ed. Fritz Hofmann (Aufbau, 1963).
- Stevens, Hugh. "From Genesis to the Ring: Richard Wagner and D. H. Lawrence's *Rainbow*," *Textual Practice* 28:4 (2014), pp. 611–30.
- Stewart, Desmond. *Theodor Herzl: Artist and Politician: A Biography of the Father of Modern Israel* (Doubleday, 1974).
- Stewart, Jeffrey C. *The New Negro: The Life of Alain Locke* (Oxford UP, 2018).
- Stich, Klaus P. "Cather's 'Midi Romanesque': Missionaries, Myth, and the Grail in 'Death Comes for the Archbishop,'" *Studies in the Novel* 38:1 (2006), pp. 57–73.
- Stock, Richard Wilhelm, ed. *Richard Wagner und seine Meistersinger: Eine Erinnerungsgabe zu den Bayreuther Kriegsfestspielen 1943* (Karl Ulrich, 1943).
- Stoecker, Adolf. *Christlich-Sozial: Reden und Aufsätze* (Velhagen und Klasing, 1885).

- Stolzing, Joseph [Josef Stolzing-Cerny], “Der Weltkrieg im Ring des Nibelungen,” *Völkischer Beobachter*, Aug. 7–9, 1923.
- Storch, Wolfgang, ed. *Les Symbolistes et Richard Wagner/Die Symbolisten und Richard Wagner* (Hentrich, 1991).
- Storck, Karl. *Musik und Musiker in Karikatur und Satire* (Stalling, 1911).
- Stratigakos, Despina. *Hitler at Home* (Yale UP, 2015).
- Stravinsky, Igor. *An Autobiography [Chroniques de ma vie]* (Norton, 1962).
- Stravinsky, Igor, and Robert Craft. *Themes and Episodes* (Knopf, 1966).
- Strell-Anderle, Hilde. *Alois Ander: Aus dem Leben eines grossen Tenors* (Berger, 1996).
- Stremann, Gustav. *Vermächtnis*, vol. 3: *Von Thoiry bis zum Ausklang* (Ullstein, 1933).
- Strötgen, Stefan. “I Compose the Party Rally . . . : The Role of Music in Leni Riefenstahl’s *Triumph of the Will*,” *Music & Politics* 2:1 (2008), pp. 1–14.
- Stunz, Holger Reiner. “Richard Wagners Partituren als Spielball der Zeitgeschichte: Eine Spurensuche,” *wagnerspectrum* 4:2 (2008), pp. 175–207.
- Sturges, Preston. *Preston Sturges by Preston Sturges*, ed. Sandy Sturges (Simon and Schuster, 1990).
- Suarès, André. *La Nation contre la race*, vol. 1: *La fourmilière* (Émile-Paul, 1916).
- _____. *La Nation contre la race*, vol. 2: *République et barbares* (Émile-Paul, 1917).
- _____. “Sur Wagner,” in *Wagner et la France: Numéro spécial de la Revue musicale*, Oct. 1, 1923, pp. 10–18.
- Sullivan, Jack. *Hitchcock’s Music* (Yale UP, 2006).
- Sullivan, Louis. *The Autobiography of an Idea* (Press of the American Institute of Architects, 1924).
- _____. “The Tall Office Building Artistically Considered,” *Lippincott’s Magazine* 57 (1896), pp. 403–409.
- Surette, Leon. “*The Waste Land* and Jessie Weston: A Reassessment,” *Twentieth Century Literature* 34:2 (1988), pp. 223–44.
- Süskind, Patrick. *Der Kontrabass* (Diogenes, 1984).
- Sutton, Emma. *Aubrey Beardsley and British Wagnerism in the 1890s* (Oxford UP, 2002).
- _____. “Flying Dutchmen, Wandering Jews: Romantic Opera, Anti-Semitism, and Jewish Mourning in *Mrs. Dalloway*,” in *Virginia Woolf and Music*, ed. Adriana Varga (Indiana UP, 2014), pp. 161–80.
- _____. “Too Close for Comfort: Henry James, Richard Wagner, and *The Sacred Fount*,” *Nineteenth-Century Music Review* 6:2 (2009), pp. 3–17.
- _____. *Virginia Woolf and Classical Music: Politics, Aesthetics, Form* (Edinburgh UP, 2013).
- Swarts, Lynne. “Lilien’s Sensual Beauties: Discovering Jewish Orientalism in Ephraim Moses Lilien’s Biblical Women,” *Nashim* 33 (5779/2018), pp. 90–120.
- Swinburne, Algernon Charles. *A Century of Roundels* (Chatto & Windus, 1883).
- _____. *Major Poems and Selected Prose*, ed. Jerome McGann and Charles L. Sligh (Yale UP, 2004).
- _____. Swinburne, *Notes on Poems and Reviews* (Hotten, 1866).
- _____. *The Swinburne Letters*, vol. 1, ed. Cecil Y. Lang (Yale UP, 1959).
- _____. *The Swinburne Letters*, vol. 2, ed. Cecil Y. Lang (Yale UP, 1959).
- _____. *The Swinburne Letters*, vol. 4, ed. Cecil Y. Lang (Yale UP, 1960).

- _____. *Uncollected Letters of Algernon Charles Swinburne*, vol. 2, ed. Terry L. Meyers (Pickering & Chatto, 2005).
- Swofford, Anthony. *Jarhead: A Marine's Chronicle of the Gulf War and Other Battles* (Scribner, 2003).
- Syer, Katherine R. "Parsifal on Stage," in *A Companion to Wagner's "Parsifal"*, ed. William Kinderman and Katherine R. Syer (Camden House, 2005), pp. 277–338.
- Sykes, Christopher. *David Hockney: The Biography, 1975–2012: A Pilgrim's Progress* (Doubleday, 2014).
- Sypher, Francis Jacques, Jr., "Swinburne and Wagner," *Victorian Poetry* 9:1–2 (1971), pp. 165–83.
- Syrkina, Flora. "Tatlin's Theatre," in *Tatlin*, ed. Larissa Zhadova (Rizzoli, 1988), pp. 155–79.
- Szeemann, Harald, ed. *Der Hang zum Gesamtkunstwerk: Europäische Utopien seit 1800* (Sauerländer, 1983).

- Takenaka, Toru. "Wagner-Boom in Meiji-Japan," *Archiv für Musikwissenschaft* 62:1 (2005), pp. 13–31.
- Tàpies, Antoni. *Complete Writings, Volume 1: A Personal Memoir, Fragments for an Autobiography*, trans. Josep Miquel Sobrer (Indiana UP, 2009).
- Tappert, Wilhelm. *Richard Wagner im Spiegel der Kritik* (Siegel, 1903).
- Taruskin, Richard. *Stravinsky and the Russian Traditions: A Biography of the Works Through "Mavra,"* vol. 2 (University of California Press, 1996).
- Tassin, Algernon. "Old Spirits and New Seas," part 1, *The Bookman* 34:4 (1911), pp. 379–88.
- Tchaikovsky, Modest. *The Life and Letters of Peter Ilich Tchaikovsky*, trans. Rosa Newmarch (John Lane, 1906).
- Teller, Charlotte. *The Cage* (Appleton, 1907).
- Tennyson, Alfred. "The Last Tournament," *Contemporary Review* 19 (1871), pp. 1–22.
- Thaer, Albrecht von. *Generalstabsdienst an der Front und in der OHL: Aus Briefen und Tagebuchaufzeichnungen 1915–1919*, ed. Siegfried A. Kaehler (Vandenhoeck & Ruprecht, 1958).
- Thomä, Dieter. *Totalität und Mitleid: Richard Wagner, Sergej Eisenstein und unsere ethisch-ästhetische Moderne* (Suhrkamp, 2006).
- Thomas, Susie. *Willa Cather* (Macmillan, 1990).
- Thomas, Tony. *Music for the Movies* (Silman-James, 1997).
- Thompson, Gerald. "Musical and Literary Influences on Owen Wister's *The Virginian*," *South Atlantic Quarterly* 85:1 (1986), pp. 40–55.
- Thompson, Mark. *Leatherfolk: Radical Sex, People, Politics, and Practice* (Alyson, 1991).
- Thompson, Vance. *The Life of Ethelbert Nevin: From His Letters and His Wife's Memories* (Boston Music Company, 1913).
- Thurman, Kira. "Black Venus, White Bayreuth: Race, Sexuality, and the Depoliticization of Wagner in Postwar West Germany," *German Studies Review* 35:3 (2012), pp. 607–26.
- _____. *A History of Black Musicians in Germany and Austria, 1870–1961: Race, Performance, and Reception* (Ph.D. diss., University of Rochester, 2013).
- _____. "Wagnerian Dreams, Grandiose Visions: Lawrence Freeman's *Voodoo* at the Miller Theater at Columbia University," *Opera Quarterly* 32:2–3 (2016), pp. 226–32.

- Thursby, Stephen Carlton. *Gustav Mahler, Alfred Roller, and the Wagnerian Gesamtkunstwerk: "Tristan" and Affinities Between the Arts at the Vienna Court Opera* (Ph.D. diss., Florida SU, 2009).
- Tibbetts, John C. *Composers in the Movies: Studies in Musical Biography* (Yale UP, 2005).
- Timpe, Julia. *Nazi-Organized Recreation and Entertainment in the Third Reich* (Palgrave, 2017).
- Tinan, Jean de [Willy]. *Maîtresse d'esthètes* (Empis, 1897).
- Tingley, Katherine. *The Wine of Life* (International Theosophical League, 1925).
- Toepfer, Karl. *Empire of Ecstasy: Nudity and Movement in German Body Culture, 1910–1935* (University of California Press, 1997).
- Tolischus, Otto. "Wagner: Clue to Hitler," *New York Times Magazine*, Feb. 25, 1940.
- Tolkien, J. R. R. *The Legend of Sigurd and Gudrún*, ed. Christopher Tolkien (Houghton Mifflin, 2009).
- _____. *The Letters of J. R. R. Tolkien*, ed. Humphrey Carpenter and Christopher Tolkien (Houghton Mifflin, 1981).
- _____. *The Lord of the Rings* (Houghton Mifflin, 1955).
- Tolstoy, Leo. *Anna Karenina*, trans. Rosamund Bartlett (Oxford UP, 2014).
- _____. *What Is Art?*, trans. Aylmer Maude (Crowell, 1899).
- Traubel, Horace. *With Walt Whitman in Camden*, vol. 2 (Mitchell Kennerley, 1915).
- _____. *With Walt Whitman in Camden*, vol. 4, ed. Sculley Bradley (University of Pennsylvania Press, 1959).
- Tricot, Xavier. "James Ensor," in *Richard Wagner, visions d'artistes: D'Auguste Renoir à Anselm Kiefer*, ed. Paul Lang (Somogy, 2005), p. 132.
- Trepman, Paul. *Among Men and Beasts* (Barnes, 1978).
- Trommler, Frank. "The Social Politics of Musical Redemption," in *Re-Reading Wagner*, ed. Reinhold Grimm and Jost Hermand (University of Wisconsin Press, 1993), pp. 119–35.
- Trowbridge, John Townsend. "Reminiscences of Walt Whitman," *Atlantic Monthly* 89 (1902), pp. 163–75.
- Tucholsky, Kurt [Peter Panter], "Oh you my sweet evening-star," *Weltbühne*, Aug. 28, 1928.
- Turbow, Gerald. "Art and Politics: Wagnerism in France," in *Wagnerism in European Culture and Politics*, ed. David C. Large and William Weber (Cornell UP, 1984), pp. 134–66.
- Turner, Norman. "Cezanne, Wagner, Modulation," *Journal of Aesthetics and Art Criticism* 56:4 (1998), pp. 353–64.
- Twain, Mark. *Autobiography of Mark Twain*, vol. 1, ed. Harriet Elinor Smith et al. (University of California Press, 2010).
- _____. *Autobiography of Mark Twain*, vol. 2, ed. Benjamin Griffin and Harriet Elinor Smith (University of California Press, 2013).
- _____. "Mark Twain at Bayreuth," *Chicago Daily Tribune*, Dec. 6, 1891.
- _____. *A Tramp Abroad* (Chatto & Windus, 1889).
- Tzani, Fotini. *Zwischen Karrierismus und Widerspenstigkeit: SS-Aufseherinnen im KZ-Alltag* (Lorbeer, 2011).
- Tzara, Tristan. *Oeuvres complètes*, vol. 1, ed. Henri Béhar (Flammarion, 1975).
- Uhlig, Theodor. "Zeitgemäße Betrachtungen, VI: Außerordentliches," *Neue Zeitschrift für Musik*, July 23, 1850.

- Ullrich, Volker. *Hitler: Ascent, 1889–1939*, trans. Jefferson Chase (Knopf, 2016).
- Ulrichs, Karl Heinrich [Gladius furens]. *Das Naturräthsel der Urningsliebe und der Irrthum als Gesetzgeber: Eine Provocation an den deutschen Juristentag* (Württenberger, 1868).
- Upton, George P., ed. *Theodore Thomas: A Musical Autobiography*, vol. 1 (McClurg, 1905).
- Urban, Henry F. “Der Kaiser,” *Jugend* 16 (1911), p. 1384.
- Urwand, Ben. *The Collaboration: Hollywood’s Pact with Hitler* (Belknap, 2013).
- Vaget, Hans Rudolf. “Bayreuth and the German War Effort: Karl Ritter’s *Stukas*,” in *Music Theater as Global Culture: Wagner’s Legacy Today*, ed. Anno Mungen et al. (Königshausen & Neumann, 2017), pp. 41–50.
- _____. “The Making of *The Magic Mountain*” and “Politically Suspect”: Music on the Magic Mountain,” in *Thomas Mann’s “The Magic Mountain”: A Casebook*, ed. Vaget (Oxford UP, 2008), pp. 123–42.
- _____. “‘Du warst mein Feind von je’: The Beckmesser Controversy Revisited,” in *Wagner’s “Meistersinger”: Performance, History, Representation*, ed. Nicholas Vazsonyi (University of Rochester Press, 2002), pp. 190–208.
- _____. “Otto Strobel und die Richard-Wagner-Forschungsstätte,” *wagnerspectrum* 13:1 (2017), pp. 183–200.
- _____. *Seelenzauber: Thomas Mann und die Musik* (Fischer, 2012).
- _____. “Wagnerian Self-Fashioning: The Case of Adolf Hitler,” *New German Critique* 101 (2007), pp. 95–114.
- _____. *Wehvolles Erbe”: Richard Wagner in Deutschland: Hitler, Knappertsbusch, Mann* (Fischer, 2017).
- Valéry, Paul. *Cahiers I*, ed. Judith Robinson (Gallimard, 1973).
- _____. *Cahiers II*, ed. Judith Robinson (Gallimard, 1974).
- _____. *Oeuvres*, vol. 1, ed. Jean Hytier (Gallimard, 1957).
- _____. *Pièces sur l’art* (Gallimard, 1934).
- Van der Hoeven, Roland. “L’Idéalisme musical: Musique et musiciens autour du Sâr Péladan,” *Revue de la Société liégeoise de musicologie* 2 (1995), pp. 5–34.
- Van Hulle, Dirk. *James Joyce’s “Work in Progress”: Pre-Book Publications of “Finnegans Wake” Fragments* (Routledge, 2016).
- Van Mierlo, Wim. “The Subject Notebook: A Nexus in the Composition History of Ulysses—A Preliminary Analysis,” *Genetic Joyce Studies* 7 (2007), www.geneticjoycestudies.org.
- Vaughan, Gerard. “Maurice Denis and the Sense of Music,” *Oxford Art Journal* 7:1 (1984), pp. 38–48.
- Vazsonyi, Nicholas, ed. *The Cambridge Wagner Encyclopedia* (Cambridge UP, 2013).
- _____. “The Play’s the Thing,” in *The Total Work of Art: Foundations, Articulations, Inspirations*, ed. David Imhof et al. (Berghahn, 2016), pp. 21–38.
- _____. “Reading Right from Left: Hans Mayer and Postwar Wagner Reception,” *Opera Quarterly* 30:2–3 (2014), pp. 228–45.
- _____. *Richard Wagner: Self-Promotion and the Making of a Brand* (Cambridge UP, 2010).
- _____, ed. *Wagner’s “Meistersinger”: Performance, History, Representation* (University of Rochester Press, 2002).

- Veldhorst, Natascha. *Van Gogh and Music: A Symphony in Blue and Yellow*, trans. Diane Webb (Yale UP, 2018).
- Veltzke, Veit. *Der Mythos des Erlösers: Richard Wagners Traumwelten und die deutsche Gesellschaft, 1871–1918* (Arnoldsche Verlagsanstalt, 2002).
- _____. *Vom Patron zum Paladin: Wagnervereinigungen im Kaiserreich von der Reichsgründung bis zur Jahrhundertwende* (Brockmeyer, 1987).
- Venable, W. H. *Melodies of the Heart, Songs of Freedom, and Other Poems* (Robert Clarke, 1885).
- Vergo, Peter. *The Music of Painting: Music, Modernism and the Visual Arts from the Romantics to John Cage* (Phaidon, 2010).
- Verhaeren, Emile. *James Ensor* (Van Oest, 1908).
- Verlaine, Paul. *Oeuvres complètes de Paul Verlaine*, vol. 3 (Vanier, 1901).
- _____. *Oeuvres complètes*, vol. 5 (Vanier, 1904).
- _____. *Oeuvres poétiques complètes* (Gallimard, 1962).
- Verlant, Ernest. “Chronique artistique: Exposition Meunier,” *Jeune Belgique* 11 (1892), pp. 88–95.
- Vetter, Isolde. “Wagner in the History of Psychology,” in *Wagner Handbook*, ed. Ulrich Müller and Peter Wapnewski, trans. John Deathridge (Harvard UP, 1992), pp. 118–55.
- Victoria, Queen. *The Letters of Queen Victoria, Second Series*, vol. 2, ed. G. E. Buckle (Murray, 1926).
- _____. *The Letters of Queen Victoria, Third Series*, vol. 1, ed. G. E. Buckle (Murray, 1930).
- Vielé-Griffin, Francis. “Le Symbolisme et la musique,” *Le Phalange* 27 (1908), pp. 193–98.
- Viereck, Peter. “Hitler and Richard Wagner,” *Common Sense* 8:11 (1939), pp. 3–6, and 8:12, pp. 20–22.
- _____. *Metapolitics: The Roots of the Nazi Mind* (Capricorn, 1965).
- Vill, Susanne. “Wagners Visionen—Motive aus Werken Richard Wagners in Fantasyfilmen,” *wagnerspectrum* 4:2 (2008), pp. 9–95.
- Villemessant, Hippolyte de. *Mémoires d'un journaliste*, vol. 3 (Dentu, 1873).
- Villiers de l'Isle-Adam, Auguste de. *Axél* (Quantin, 1890).
- _____. “Azrael,” *Liberté*, June 26, 1869.
- _____. *Correspondance générale de Villiers de l'Isle-Adam et documents inédits*, vol. 1, ed. Joseph Bollery (Mercure de France, 1962).
- Vink, Renée. *Wagner and Tolkien: Mythmakers* (Walking Tree, 2012).
- Vischer, Friedrich Theodor. *Auch einer: Eine Reisebekanntschaft* (Hallberger, 1879).
- Vogel, Lucy, ed. and trans. *Blok: An Anthology of Essays and Memoirs* (Ardis, 1982).
- Volbach, Walther. *Adolphe Appia: Prophet of the Modern Theatre* (Wesleyan UP, 1968).
- Volker, Reimar. “Verfilmet mir den Meister nicht: Wagner im NS-Film,” in *Wagner Kino: Spuren und Wirkungen Richard Wagners in der Filmkunst*, ed. Jan Drehmel et al. (Junius, 2013), pp. 62–71.
- _____. “*Von oben sehr erwünscht*: Die Filmmusik Herbert Windts im NS-Propagandafilm” (WVT, 2003).
- Vollard, Ambroise. *Souvenirs d'un marchand de tableaux* (Albin Michel, 1937).
- Voss, Egon. *Alfred Pringsheim, der kritische Wagnerianer* (Königshausen & Neumann, 2013).
- Vuillermoz, Émile. “La musique des images,” *L'Art cinématographique*, vol. 3, ed. André Maurois et al. (Félix Alcan, 1927), pp. 39–66.
- Vuillet, Hélène. *Thomas Mann, ou, Les métamorphoses d'Hermès* (PUPS, 2007).

- Wachtmeister, Constance. *Reminiscences of H. P. Blavatsky and "The Secret Doctrine"* (Theosophical Publishing Society, 1893), pp. 72–78.
- Wagener, Otto. *Hitler: Memoirs of a Confidant*, ed. Henry Ashby Turner, Jr., trans. Ruth Hein (Yale UP, 1985).
- Wagner, Cosima, and Ludwig II. *Briefe: Eine erstaunliche Korrespondenz*, ed. Martha Schad (Lübbe, 1996).
- _____. *Cosima Wagner's Diaries*, 2 vols., trans. Geoffrey Skelton (Harcourt, 1978–80).
- _____. *Cosima Wagner und Houston Stewart Chamberlain im Briefwechsel, 1888–1908*, ed. Paul Pretzsch (Reclam, 1934).
- _____. *Cosima Wagner: Das zweite Leben: Briefe und Aufzeichnungen, 1883–1930*, ed. Dietrich Mack (Piper, 1980).
- _____. *Die Tagebücher*, 2 vols., ed. Martin Gregor-Dellin and Dietrich Mack (Piper, 1976–77).
- Wagner, Friedelind, and Page Cooper. *The Royal Family of Bayreuth* (Eyre and Spottiswoode, 1948).
- Wagner, Gottfried. *Twilight of the Wagners: The Unveiling of a Family's Legacy*, trans. Della Couling (Picador, 1999).
- Wagner, Richard. *Das braune Buch: Tagebuchaufzeichnungen 1865 bis 1882* (Atlantis, 1975).
- _____. *Briefe, 1830–1883*, ed. Werner Otto (Henschel, 1983).
- _____. *Briefe Richard Wagners an Emil Heckel*, ed. Karl Heckel (Fischer, 1899).
- _____. *Judaism in Music*, trans. Edwin Evans (Reeves, 1910).
- _____. "Kunst und Klima," *Deutsche Monatsschrift für Politik, Wissenschaft, Kunst und Leben*, April 1850, pp. 1–11.
- _____. "Le Freischutz," *Revue et gazette musicale de Paris*, May 23–30, 1841.
- _____. "Lettre sur la musique," *Quatre poèmes d'opéras traduits en prose française* (Librairie Nouvelle, 1861), pp. i–lxxiii.
- _____. *Mein Leben*, ed. Martin Gregor-Dellin (List, 1969).
- _____. *My Life*, trans. Andrew Gray, ed. Mary Whittall (Cambridge UP, 1983).
- _____. "Richard Wagner an Friedrich Feustel," ed. Hans von Wolzogen, *Bayreuther Blätter* 26 (1903), pp. 161–219.
- _____. *The Ring of the Nibelung*, ed. and trans. John Deathridge (Penguin, 2018).
- _____. *Sämtliche Briefe*, ed. Gertrud Strobel et al. (Deutscher Verlag für Musik/Breitkopf und Härtel, 1967–). [RWB]
- _____. *Sämtliche Schriften und Dichtungen*, 16 vols. (Breitkopf und Härtel, 1912–14). [RWSS]
- _____. *Sämtliche Werke*, vol. 27: *Dokumente und Texte zu "Tristan und Isolde,"* ed. Gabriele E. Meyer and Egon Voss (Schott, 2008).
- _____. *Sämtliche Werke*, vol. 28: *Dokumente und Texte zu "Die Meistersinger von Nürnberg,"* ed. Egon Voss (Schott, 2013).
- _____. *Selected Letters of Richard Wagner*, ed. and trans. Stewart Spencer and Barry Millington (Norton, 1988). [RWL]
- _____. "The Work and Mission of My Life," Part I, *North American Review* 129 (1879).
- Wagner, Siegfried. *Erinnerungen* (Engelhorn, 1923).
- Wagner, Wolfgang. *Acts: The Autobiography of Wolfgang Wagner*, trans. John Brownjohn (Wiedenfeld, 1994).

- Wahrmund, Adolf. "Rabbinismus und Zionismus," *Bayreuther Blätter* 21 (1898), pp. 293–310.
- Walsh, Stephen. *Stravinsky: A Creative Spring: Russia and France, 1882–1934* (Knopf, 1999).
- Walter, Michael. *Hitler in der Oper: Deutsches Musikleben 1919–1945* (Metzler, 1995).
- Walton, Chris. *Richard Wagner's Zurich: The Muse of Place* (Camden House, 2007).
- Warfield, Patrick. *Making the March King: John Philip Sousa's Washington Years, 1854–1893* (University of Illinois Press, 2013).
- Warthin, Aldred Scott. "Some Physiologic Effects of Music in Hypnotized Subjects," *Medical News* 65:4 (1894), pp. 89–92.
- Washington, Peter. *Madame Blavatsky's Baboon: A History of the Mystics, Mediums, and Misfits Who Brought Spiritualism to America* (Schocken, 1995).
- Webb, Beatrice. *The Diary of Beatrice Webb*, vol. 3, ed. Norman and Jeanne Mackenzie (Virago, 1984).
- Weber, Gerda, and Hermann Weber. *Lenin: Life and Works*, ed. and trans. Martin McCauley (Macmillan, 1980).
- Wedekind, Frank *The First Lulu*, ed. and trans. Eric Bentley (Applause, 1994).
- _____. *Prosa, Dramen, Verse* (Langen Müller, 1960).
- Wegele, Peter. *Der Filmkomponist Max Steiner (1888–1971)* (Böhlau, 2012).
- Weiner, Marc A. *Arthur Schnitzler and the Crisis of Musical Culture* (1986).
- _____. *Richard Wagner and the Anti-Semitic Imagination* (University of Nebraska Press, 1995).
- _____. *Marc Weiner*: See his *Undertones of Insurrection: Music, Politics, and the Social Sphere in the Modern German Narrative* (University of Nebraska Press, 1993).
- Weingarten, Lauren S. "The Colors of Nature: Louis Sullivan's Architectural Polychromy and Nineteenth-Century Color Theory," *Winterthur Portfolio* 20:4 (1985), pp. 243–60.
- Weininger, David. "Bringing Wagner to Tanglewood, and One Day to Israel," *Boston Globe*, July 20, 2012.
- Weininger, Otto. *Eros und Psyche: Studien und Briefe, 1899–1902*, ed. Hannelore Rodlauer (Verlag der Österreichischen Akademie der Wissenschaften, 1990).
- _____. *Geschlecht und Charakter: Eine prinzipielle Untersuchung* (Braumüller, 1919).
- _____. *Über die letzten Dinge* (Braumüller, 1904).
- Weisstein, Ulrich. "Satire und Parodie in Heinrich Manns Roman *Der Untertan*," in *Heinrich Mann 1871–1971: Bestandsaufnahme und Untersuchung, Ergebnisse der Heinrich-Mann-Tagung in Lübeck*, ed. Klaus Matthias (Fink, 1973), pp. 125–146.
- Weliver, Phyllis. *Mary Gladstone and the Victorian Salon: Music, Literature, Liberalism* (Cambridge UP, 2017).
- Wells, David N. "The Symbolic Structure of Belyi's 'Pervoe svидание': Echoes of Wagner and Steiner," *Slavonic and East European Review* 81:2 (2003), pp. 201–16.
- Wells, H. G. *The War in the Air* (Bell, 1908).
- Welsh, James M., et al., eds. *The Francis Ford Coppola Encyclopedia* (Scarecrow, 2010).
- Welsh, Robert. "Gauguin and the Inn of Marie Henry at Le Pouldu," in *Gauguin's Nirvana: Painters at Le Pouldu, 1889–90*, ed. Eric M. Zafran (Yale UP, 2001), pp., 61–80.
- Welsh-Ovcharov, Bogomila. "Paul Gauguin's Third Visit to Brittany, June 1889–November 1890," in *Gauguin's Nirvana: Painters at Le Pouldu, 1889–90*, ed. Eric M. Zafran (Yale UP, 2001), pp. 15–61.
- Werner, Eric. "Jews Around Richard and Cosima Wagner," *Musical Quarterly* 71:2 (1985), pp. 172–99.

- Werr, Sebastian. "Die Bayreuther Festspiele—eine 'jüdische Angelegenheit'? Winifred Wagner gegen wagnerfeindliche Tendenzen im Nationalsozialismus," *Musikforschung* 65:3 (2012), pp. 259–62.
- _____. *Heroische Weltsicht: Hitler und die Musik* (Böhlau, 2014).
- _____. "Romantische Traumwelten und Alldeutsche Politik: Linzer Wagner-Aufführungen in Adolf Hitlers Jugend (1901–1908)," *wagnerspectrum* 8:1 (2012), pp. 103–133.
- Weschler, Lawrence. "The Colors of Silence," *Los Angeles*, Feb. 1997.
- _____. "Valkyries Over Iraq," *Harper's*, Nov. 2005.
- Westernhagen, Curt von. "Wagner's Last Day," *Musical Times* 120:1635 (1979), pp. 395–97.
- Weston, Jessie L. *From Ritual to Romance* (Peter Smith, 1941)
- _____. *The Legends of the Wagner Drama: Studies in Mythology and Romance* (Nutt, 1896).
- Whipp, Leslie T. "Owen Wister: Wyoming's Influential Realist and Craftsman," *Great Plains Quarterly* 10 (1990), pp. 245–59.
- White, Anna MacBride, and A. Norman Jeffares, eds. *The Gonne-Yeats Letters, 1893–1938* (Syracuse UP, 1994).
- White, Gleeson. "Aubrey Beardsley: In Memoriam," *International Studio* 4 (1898), pp. 252–63.
- White, Harry. *Music and the Irish Literary Imagination* (Oxford UP, 2008).
- Whitebrook, Peter. *William Archer: A Biography* (Methuen, 1993).
- Whitman, James. *Hitler's American Model: The United States and the Making of Nazi Race Law* (Princeton UP, 2017).
- Whitman, Walt. *Complete Poetry and Collected Prose*, ed. Justin Kaplan (Library of America, 1982).
- _____. "The Poetry of the Future," *North American Review* 132 (1881), pp. 195–210.
- Wiedemann, Fritz. *Der Mann der Feldherr werden wollte* (Blick + Bild, 1964).
- Wilcken, Patrick. *Claude Lévi-Strauss: The Poet in the Laboratory* (Bloomsbury, 2010).
- Wilcox, Ella Wheeler. "The Prelude to 'Tristan und Isolde,'" *Munsey's* 12:3 (1894), p. 288.
- Wild, Friedrich, ed. *Bayreuth 1896: Praktisches Handbuch für Festspielbesucher* (Constantin Wilds, 1896).
- Wilde, Oscar. "The Critic as Artist," *The Complete Works of Oscar Wilde*, vol. 4: *Criticism*, ed. Josephine M. Guy (Oxford UP, 2007), pp. 123–206.
- _____. "The Grosvenor Gallery," *Dublin University Magazine*, July 1877, pp. 118–26.
- _____. *The Picture of Dorian Gray: An Annotated, Uncensored Edition*, ed. Nicholas Frankel (Harvard UP, 2011).
- Wiley, Paul. *Conrad's Measure of Man* (Gordian Press, 1966).
- Williams, Gordon. *British Theatre in the Great War: A Revaluation* (Continuum, 2003).
- Willson, Flora. "Future History: Wagner, Offenbach, and 'la musique de l'avenir' in Paris, 1860," *Opera Quarterly* 30:4 (2014), pp. 287–314.
- Wilson, Edmund. *Axel's Castle: A Study in the Imaginative Literature of 1870–1930* (Penguin, 1993).
- Wilson, Woodrow. *The Papers of Woodrow Wilson*, vol. 42, ed. Arthur S. Link (Princeton UP, 1983).
- Winant, Howard. *The New Politics of Race: Globalism, Difference, Justice* (University of Minnesota Press, 2004).
- Winklbauer, Andrea, ed. *Euphorie und Unbehagen: Das jüdische Wien und Richard Wagner* (Metroverlag, 2013).

- Winkler, Gerhard. "Christian von Ehrenfels als Wagnerianer," in *Christian von Ehrenfels: Leben und Werk*, ed. Reinhard Fabian (Rodopi, 1986), pp. 182–213.
- Wisenthal, J. L. "The Underside of Undershaft: A Wagnerian Motif in *Major Barbara*," *Shaw Review* 15:2 (1972), pp. 56–64.
- Wißkirchen, Hans, ed. *Die Beleuchtung, die auf mich fällt, hat . . . oft gewechselt: Neue Studien zum Werk Thomas Manns* (Königshausen & Neumann, 1991).
- Wister, Owen. "The Evolution of the Cow-Puncher," *Harper's* 91 (1895), pp. 602–617.
- _____. "The First Operetta," in *The Thirteenth Catalogue & A History of the Hasty Pudding Club*, ed. Hermann Hagedorn, Jr. (Riverside, 1907), pp. 27–34.
- _____. Introduction to *Done in the Open* (Collier, 1904), n.p.
- _____. *Owen Wister Out West: His Journals and Letters*, ed. Fanny Kemble Wister (University of Chicago Press, 1958).
- _____. *Roosevelt: The Story of a Friendship, 1880–1919* (Macmillan, 1930).
- _____. "Strictly Hereditary," *Musical Quarterly* 22:1 (1936), pp. 1–7.
- _____. *The Virginian: A Horseman of the Plains* (Macmillan, 1902).
- Wister, Sarah Butler [unsigned]. "Paris Classical Concerts," *Atlantic Monthly* 53 (1884), pp. 739–53.
- Wollschläger, Hans. "Der kleine Mann als ironische Hohlform," *Frankfurter Allgemeine Zeitung*, Oct. 6, 1998.
- Wolzogen, Hans von. "Patriotische Randglossen eines Idealisten zu der vorstehenden Abhandlung," *Bayreuther Blätter* 8:3–4 (1885), pp. 112–19.
- _____. *Thematischer Leitfaden durch die Musik zu Rich. Wagner's Festspiel "Der Ring des Nibelungen"* (Schloemp, 1876).
- _____. "Vorwort" to *Bayreuther Taschenbuch mit Kalendarium für das Jahr 1889*, reproduced in Hartmut Zelinsky, *Richard Wagner—ein deutsches Thema: Eine Dokumentation zur Wirkungsgeschichte Richard Wagners, 1876–1976* (Zweitausendeins, 1976), p. 71.
- Woodress, James. *Willa Cather: A Literary Life* (University of Nebraska Press, 1987).
- Woolf, Leonard. *An Autobiography*, vol. 1 (Oxford UP, 1980).
- _____. *Beginning Again: An Autobiography of the Years 1911 to 1918* (Harcourt, 1963).
- Woolf, Virginia. *The Diary of Virginia Woolf*, 5 vols., ed. Anne Olivier Bell and Andrew McNeillie (Hogarth, 1977–84). [VWD]
- _____. *The Essays of Virginia Woolf*, 6 vols., ed. Andrew McNeillie and Stuart N. Clarke (Hogarth, 1986–2011). [VWE]
- _____. *Jacob's Room* (Oxford UP, 1999).
- _____. *The Letters of Virginia Woolf*, 6 vols., ed. Nigel Nicolson and Joanne Trautmann (Hogarth, 1975–80). [VWL]
- _____. *Melymbrosia: An Early Version of "The Voyage Out"*, ed. Louise A. DeSalvo (New York Public Library, 1982).
- _____. "Modern Novels (Joyce)," ed. Suzette A. Henke, in *The Gender of Modernism: A Critical Anthology*, ed. Bonnie Kime Scott (Indiana UP, 1990), pp. 642–45.
- _____. *Mrs. Dalloway* (Harcourt, 1981).
- _____. *A Room of One's Own* (Hogarth, 1935).
- _____. *Virginia Woolf, "The Waves": The Two Holograph Drafts*, ed. J. W. Graham (University of Toronto Press, 1976).
- _____. *The Voyage Out* (Doran, 1920).

- _____. *The Waves* (Harcourt, 1931).
- _____. *The Years* (Harcourt, 1939).
- Woolfe, Zachary. "We Never Go Out of Style," *Even* 6 (2017).
- Woolley, Grange. *Richard Wagner et le symbolisme français* (Presses universitaires de France, 1931).
- Worthen, John. *D. H. Lawrence: The Early Years, 1885–1912* (Cambridge UP, 1992).
- Wrenn, Angus. "Wagner's Ring Cycle and Parade's End," in *Ford Madox Ford's "Parade's End": The First World War, Culture, and Modernity*, ed. Ashley Chantler and Rob Hawkes (Rodopi, 2014), pp. 67–80.
- Wright, Frank Lloyd. *An Autobiography* (Faber, 1945).
- Wroe, Nicholas. "A Life in Art: Anselm Kiefer," *Guardian*, March 21, 2011.
- Wulf, Joseph. *Musik im Dritten Reich: Eine Dokumentation* (Mohn, 1963).
- Wye, Deborah. *Antoni Tàpies in Print* (MoMA, 1991).
- Wyzewa, Téodor de. "M. Mallarmé: Notes," *Vogue*, July 12 and 19, 1886, pp. 414–24.
- _____. "Notes sur la littérature wagnérienne et les livres en 1885–1886," *Revue wagnérienne* 2:5, pp. 150–71.
- _____. "Notes sur la musique wagnérienne et les œuvres musicales françaises en 1885–1886," *Revue wagnérienne* 2:6, pp. 183–93.
- _____. "Notes sur la peinture wagnérienne et le Salon de 1886," *Revue wagnérienne* 2:4, pp. 100–113.
- _____. "Peinture wagnérienne: Le Salon de 1885," *Revue wagnérienne* 1:5, pp. 154–56.
- Yanal, Robert J. *Hitchcock as Philosopher* (McFarland, 2005).
- Yeats, W. B. *The Collected Letters of W. B. Yeats*, vol. 3, ed. John Kelly and Ronald Schuchard (Oxford UP, 1994).
- _____. *The Collected Letters of W. B. Yeats*, vol. 4, ed. John Kelly and Ronald Schuchard (Oxford UP, 2005).
- _____. *The Collected Works of W. B. Yeats*, ed. Richard J. Finneran et al. (Scribner, 1996–).
[WBY]
- _____. *The Shadowy Waters*, *North American Review* 170:522 (1900), pp. 711–29.
- _____. *Uncollected Prose by W. B. Yeats*, vol. 2, ed. John P. Frayne and Colton Johnson (Macmillan, 1975).
- Yeats, W. B., and George Moore. *Diarmuid and Grania: Manuscript Materials*, ed. J. C. C. Mays (Cornell UP, 2005).
- Young, Julian. *Friedrich Nietzsche: A Philosophical Biography* (Cambridge UP, 2010).
- Yu, Meihui. "Kundry, Blumenmädchen, Klingsors Zauber Garten: Das Arabische im Parsifal," *wagnerspectrum* 13:1 (2017), pp. 61–81.
- Zelinsky, Hartmut. "Die 'feuerkur' des Richard Wagner oder die 'neue religion' der Erlösung durch 'Vernichtung,'" *Musik-Konzepte* 5, pp. 79–112.
- _____. *Richard Wagner—ein deutsches Thema: Eine Dokumentation zur Wirkungsgeschichte Richard Wagners, 1876–1976* (Zweitausendeins, 1976).
- Zenk, Christina. "Ausdiskutiert?: Die Walküren in *Apocalypse Now*," Schott Campus (2016).

- Zetkin, Clara. *Über Literatur und Kunst*, ed. Emilia Zetkin-Milowidowa (Henschel, 1955).
- Ziegler, Hans Severus. *Adolf Hitler, aus dem Erleben dargestellt* (Schütz, 1964).
- Žižek, Slavoj. "Afterword: Wagner, Anti-Semitism, and 'German Ideology,'" in Alain Badiou, *Five Lessons on Wagner*, trans. Susan Spitzer (Verso, 2010), pp. 161–225.
- _____. "Brünnhilde's Act," *Opera Quarterly* 23:2–3 (2007), pp. 199–216.
- _____. "Why Is Wagner Worth Saving?," *Journal of Philosophy and Scripture* 2:1 (2004), pp. 18–30.
- _____. "'The Wound Is Healed Only by the Spear That Smote You': The Operatic Subject and Its Vicissitudes," in *Opera Through Other Eyes*, ed. David J. Levin (Stanford UP, 1994), pp. 177–214.
- Žižek, Slavoj, and Mladen Dolar. *Opera's Second Death* (Routledge, 2002).
- Zola, Émile. *Correspondance*, vol. 2, ed. B. H. Bakker and Colette Becker (Presses de l'Université de Montréal, 1980).
- _____. *L'Oeuvre* (Charpentier, 1886).
- Zuckermann, Moshe. "The Wagner Syndrome: Aspects of a German-Israeli Symbiosis," in *Euphorie und Unbehagen: Das jüdische Wien und Richard Wagner*, ed. Andrea Winklbauer (Metroverlag, 2013), pp. 186–201.