

Cosima Wagner The Lady Of Bayreuth

A new and groundbreaking approach to the history of grand opera, Grand Illusion: Phantasmagoria in Nineteenth-Century Opera explores the illusion and illumination behind the form’s rise to cultural eminence. Renowned opera scholar Gabriela Cruz argues that grand opera worked to awaken memory and feeling in a way never before experienced in the opera house, asserting that the concept of “spectacle” was the defining cultural apparatus of the art form after the 1820s. Parisian power of grand opera upon the introduction of gaslight illumination, a technological innovation that quickly influenced productions across the Western operatic world. With this innovation, grand opera transformed into an audio-visual spectacle, delivering dream-like images and evoking the ghosts of its audiences’ past. Through case studies of operas by Giacomo Meyerbeer, Richard Wagner, and Giuseppe Verdi, Cruz demonstrates how these works became an increasingly sophisticated away from the breakdown of modern life. A historically informed narrative that traverses far and wide, from dingy popular theatres in post-revolutionary Paris, to nautical shows in London, and finally to Egyptian mummies, Grand Illusion provides a fresh departure from previous scholarship, highlighting the often-neglected visual side of grand opera.

In Singing Like Germans, Kira Thurman tells the sweeping story of Black musicians in German-speaking Europe over more than a century. Thurman brings to life the incredible musical interactions and transnational collaborations among people of African descent and white Germans and Austrians. Through this compelling history, she explores how people reinforced or challenged racial identities in the concert hall. Throughout the nineteenth and twentieth centuries, audiences assumed that an attending a performance of German music by a Black musician, many listeners were surprised to discover that German identity is not a biological marker but something that could be learned, performed, and mastered. While Germans and Austrians located their national identity in music, championing composers such as Bach, Beethoven, and Brahms as national heroes, the performance of their works by Black musicians complicated the public’s understanding of who had the right heirs of Austro-German musical culture and dangerous outsiders to it. Thurman explores the tension between the supposedly transcendental powers of classical music and the global conversations that developed about who could perform it. An interdisciplinary and transatlantic history, Singing Like Germans suggests that listening to music is not a passive experience, but an active process where racial and gendered categories are constantly made and unmade.

In this 1914 work, Newman attempts ‘a complete and impartial psychological estimate’ of a complex and frequently misinterpreted genius.

For decades, crime novelists have set their stories in New York City, a place long famed for decay, danger, and intrigue. What happens when the mean streets of the city are no longer quite so mean? In the wake of an unprecedented drop in crime in the 1990s and the real-estate development boom in the early 2000s, a new suspect is on the scene: gentrification. Thomas Heise identifies and investigates the emerging “gentrification plot” in contemporary crime fiction. He considers neighborhoods—the Lower East Side, Chinatown, Red Hook, Harlem, and Bedford-Stuyvesant—that have been central to African American, Latinx, immigrant, and blue-collar life in the city. Heise reads works by Richard Price, Henry Chang, Gabriel Cohen, Reggie Nadelson, Ily Pochoda, Grace Edwards, Ernesto Quiñonez, Wil Medearis, and Brian Platzer, tracking their representations of “broken-windows” policing, cultural erasure, racial conflict, class grievance, and displacement. Placing the policing theory, he explores crime fiction’s contradictory and ambivalent portrayals of the postindustrial city’s dizzying metamorphoses while underscoring the material conditions of the genre. A timely and powerful book, The Gentrification Plot reveals how today’s crime writers narrate the death—or murder—of a place and a way of life.

A Biography

No Place to Lay One's Head

Black Musicians in the Land of Bach, Beethoven, and Brahms

Singing Like Germans

Genesis of the Philosophy of the Free Spirit

Malevolent Muse

NEW YORK TIMES Editors ’ Choice • THE TIMES BIOGRAPHY OF THE YEAR • WINNER OF THE HAWTHORNDEN PRIZE A groundbreaking new biography of philosophy ’ s greatest iconoclast Friedrich Nietzsche is one of the most enigmatic figures in philosophy, and his concepts—the Übermensch, the will to power, slave morality—have fundamentally reshaped our understanding of the human condition. But what do most people really know of Nietzsche—beyond the mustache, the scowl, and the lingering association with nihilism and fascism? Where do we place a thinker who was equally beloved by Albert Camus, Ayn Rand, Martin Buber, and Adolf Hitler? Nietzsche wrote that all philosophy is autobiographical, and in this vividly compelling, myth-shattering biography, Sue Prideaux brings readers into the world of this brilliant, eccentric, and deeply troubled man, illuminating the events and people that shaped his life and work. From his placid, devoutly Christian upbringing—overshadowed by the mysterious death of his father—through his teaching career, lonely philosophizing on high mountains, and heart-breaking descent into madness, Prideaux documents Nietzsche ’ s intellectual and emotional life with a novelist ’ s insight and sensitivity. She also produces unforgettable portraits of the people who were most important to him, including Richard and Cosima Wagner, Lou Salomé, the femme fatale who broke his heart; and his sister Elizabeth, a rabid German nationalist and anti-Semite who manipulated his texts and turned the Nietzsche archive into a destination for Nazi ideologues. I Am Dynamite! is the essential biography for anyone seeking to understand history’s most misunderstood philosopher.

The first-ever biography of Richard Wagner’s artistically gifted granddaughter who fought against Hitler’s Germany but achieved no personal success for her troubles.

Of all the colorful figures on the twentieth-century European cultural scene, hardly anyone has provoked more polarity than Alma Schindler Mahler Gropius Werfel (1879-1964), mistress to a long succession of brilliant men and wife of three of the best known: composer Gustav Mahler, architect Walter Gropius and writer Franz Werfel. To her admirers Alma was a self-sacrificing socialite who inspired many great artists. Her detractors found her a self-aggrandizing social climber and an alcoholic, bigoted, vengeful harlot - as one contemporary put it, “a cross between a grande dame and a cesspool.” So who was she really? When historian Oliver Hilmes discovered a treasure-trove of unpublished material, much of it in Alma’s own words, he used it as the basis for his first biography, setting the record straight while evoking the atmosphere of intellectual life in Europe and then in migr communities on both coasts of the United States after the Nazi takeover of their home territories. First published in German in 2004, the book was hailed as a rare combination of meticulously researched scholarship and entertaining writing, making it a runaway bestseller and advancing Oliver Hilmes to his position as a household name in contemporary literature. Alma Mahler was one of the twentieth century’s rare originals, worthy of her immortalization in song. Oliver Hilmes has provided us with an even-handed yet tantalizingly detailed account of her life, bringing Alma’s singular story to a whole new audience.

This is the first book-length study of the rich operatic repertory written and performed in France during the last two decades of the nineteenth century. Steven Huebner gives an accessible and colorful account of such operatic favorites as Manon and Werther by Massenet, Louise by Charpentier, and lesser-known gems such as Chabrier’s Le Roi malgr é lui and Chausson’s Le Roi Arthur.

LUDWIG THE SECOND KING OF BAVARIA

I Am Dynamite!

The Life of Alma Mahler

Blood and Iron

Richard Wagner’s Women

Franz Liszt

Carlos Mota is the mastermind behind the amazing photographs seen in all the top design magazines, including Architectural Digest, Elle Decor, House & Garden, Vanity Fair, Departures, and Interior Design. His gifted and educated eye for selecting furniture, textiles, accessories, and art has produced some memorable imagery. Mota is known for adding color and sophistication to the set, often by way of his elegant flower arrangements. Mota ’ s styling influences the way we see the world ’ s most extraordinary interiors, bringing vivacity to the pictures of some of the finest homes. Beautifully illustrated, A Touch of Style presents a curated journey through some of these incredible spaces.

In this meticulously researched book, Oliver Hilmes paints a fascinating and revealing picture of the extraordinary Cosima Wagner—illegitimate daughter of Franz Liszt, wife of the conductor Hans von Bülow, then mistress and subsequently wife of Richard Wagner. After Wagner ’ s death in 1883 Cosima played a crucial role in the promulgation and politicization of his works, assuming control of the Bayreuth Festival and transforming it into a shrine to German nationalism. The High Priestess of the Wagnerian cult, Cosima lived on for almost fifty years, crafting the image of Richard Wagner through her organizational ability and ideological tenacity. The first book to make use of the available documentation at Bayreuth, this biography explores the achievements of this remarkable and obsessive woman while illuminating a still-hidden chapter of European cultural history.

In this vivid fifty-year history of Germany from 1871-1918—which inspired events that forever changed the European continent—here is the story of the Second Reich from its violent beginnings and rise to power to its calamitous defeat in the First World War. Before 1871, Germany was not yet nation but simply an idea. Its founder, Otto von Bismarck, had a formidable task at hand. How would he bring thirty-nine individual states under the yoke of a single Kaiser? How would he convince proud Prussians, Bavarians, and Rhinelanders to become Germans? Once united, could the young European nation wield enough power to rival the empires of Britain and France—all without destroying itself in the process? In this unique study of five decades that changed the course of modern history, Katja Hoyer tells the story of the German Empire from its violent beginnings to its calamitous defeat in the First World War. This often startling narrative is a dramatic tale of national self-discovery, social upheaval, and realpolitik that ended, as it started, in blood and iron.

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Wagner in Performance

A Touch of Style

A Life at the Heart of Hitler's Bayreuth

The Loves of Great Composers

Sixteen Days in August

Wagner at Home

Cosima Wagner The Lady of BayreuthYale University Press

Winnie and Wolf is the story of the remarkable relationship between Winifred Wagner and Adolf Hitler that took place during the years between the two world wars, as seen through the eyes of the secretary at the Wagner House in Bayreuth. Winifred, an English girl, was brought up in an orphanage and married at the age of eighteen to the son of Germany’s most controversial genius. She is a passionate Germanophile, a Wagnerian dreamer, and a Teutonic patriot. In the debacle of the post-Versailles world, the Wagner family hopes for the coming of a Parsifal, a mystic idealist and redeemer. In 1923, they meet their Parsifal-a wild-eyed Viennese opera fanatic named Adolf Hitler. He has already made a name for himself in some sections of German society through rabble-rousing and street-corner speeches. It is Winifred, though, who truly believes in him. Both have known the humiliation of poverty and a deep anger at the society that excluded them. They find in each other an unusual kinship that begins with a passion for opera. In A. N. Wilson’s boldest and most ambitious novel yet, the world of the Weimar Republic and Nazi Germany is brilliantly recreated, and forms the backdrop to this incredible bond, which ultimately reveals the remarkable capacity of human beings to deceive themselves.

No description available.

How an eighteen-year-old British orphan married into the Wagner family and became one of Hitler’s closest confidants

French Opera at the Fin de Siècle

Wagner and the Volsungs

Nietzsche’s Journey to Sorrento

The Wagner Clan

The Drama of Celebrity

The Rise and Fall of the German Empire

The revolution of 1848 has been described as the revolution of the intellectuals. In France, the revolution galvanised the energies of major romantic writers and intellectuals. This book follows nine writers through the revolution of 1848 and its aftermath: Alphonse de Lamartine, George Sand, Marie d’Agoult, Victor Hugo, Alexis de Tocqueville, Pierre-Joseph Proudhon, Alexander Herzen, Karl Marx, and Gustave Flaubert. Conveying a sense of the experience of 1848 as these writers lived it, this fresh and engaging study captures the sense of possibility at a time when it was not yet clear that the Second French Republic had no future. By looking closely at key texts in which each writer attempted to understand, judge, criticise, or intervene in the revolution, Jonathan Beecher shows how each endeavoured to answer the question posed explicitly by Tocqueville: Why, within the space of two generations, did democratic revolutions twice culminate in the dictatorship of a Napoleon?

The unforgettable story of one woman’s struggle to survive persecution in wartime France ‘I loved my bookstore the way a woman loves, that is to say, truly’ In 1921, Françoise Frenkel - a Jewish woman from Poland - opens Berlin’s very first French bookshop. It is a dream come true. The bookshop attracts artists and diplomats, celebrities and poets - even the French ambassador himself. It brings Françoise peace, friendship and prosperity. Then one summer’s day in 1939, the dream ends. It ends after Kristallnacht, when Jewish shops and businesses are smashed to pieces. It ends when no one protests. So, just weeks before the war breaks out, Françoise flees to France. In Paris, on the wireless and in the newspapers, horror has made itself at home. When the city is bombed, Françoise seeks refuge in Nice, which is awash with refugees and terrible suffering. Children are torn from their parents; mothers throw themselves under buses. Horrified by what she sees, Françoise goes into hiding. She survives only because strangers risk their lives to protect her. Unfolding in Berlin, Paris and against the romantic landscapes of southern France, No Place to Lay One’s Head is a heartbreaking tale of human cruelty and unending kindness; of a woman whose lust for life refuses to leave her, even in her darkest hours. Very little is known about the life of Françoise Frenkel. She was born in Poland in 1889 and later studied and lived in Paris; in 1921 she set up the first French-language bookshop in Berlin with her husband. In 1939, she returned to Paris, and after the German invasion the following year fled south to Nice. After several years in hiding, she made a desperate attempt to cross the border to Switzerland. Frenkel died in Nice in 1975. Her memoir, originally published in Geneva in 1945, was rediscovered in a flea market in 2010, republished in the original French and is now being translated and published in numerous languages for the first time.

Hungarian composer Franz Liszt (1811-1886) was an anomaly. A virtuoso pianist and electrifying showman, he toured extensively through the European continent, bringing sold-out audiences to states of ecstasy while courting scandal with his frequent womanizing. Drawing on new, highly revealing documentary sources, including a veritable treasure trove of previously unexamined material on Liszt’s Weimar years, best-selling author Oliver Hilmes shines a spotlight on the extraordinary life and career of this singularly dazzling musical phenomenon. Whereas previous biographies have focused primarily on the composer’s musical contributions, Hilmes showcases Liszt the man in all his many shades and personal reinventions: child prodigy, Romantic eccentric, fervent Catholic, actor, lothario, celebrity, businessman, genius, and extravagant show-off. The author immerses the reader in the intrigues of the nineteenth-century European glitterati (including Liszt’s powerful patrons, the monstrous Wagner clan) while exploring the true, complex face of the artist and the soul of his music. No other Liszt biography in English is as colorful, witty, and compulsively readable, or reveals as much about the true nature of this extraordinary, outrageous talent.

The Lady of Bayreuth

Berlin 1936

Cosima Wagner

Musician, Celebrity, Superstar

By Penelope Turing

Richard Wagner’s Rebellious Granddaughter

Named a Best Book of the Year by The Guardian, The Telegraph, Daily Mail, and Financial Times A lively account of the 1936 Olympics told through the voices and stories of those who witnessed it, from an award-winning historian and biographer Berlin 1936 takes the reader through the sixteen days of the Olympiad, describing the events in the German capital through the eyes of a select cast of characters—Nazi leaders and foreign diplomats, sportsmen and journalists, writers and socialites, nightclub owners and jazz musicians. While the events in the Olympic stadium, such as when an American tourist breaks through the security and manages to kiss Hitler, provide the focus and much of the drama, it also considers the lives of ordinary Berliners—the woman with a dark secret who steps in front of a train, the transsexual waiting for the Gestapo’s knock on the door, and the Jewish boy fearing for his future and hoping that Germany will return on the playing field. During the games the Nazi dictatorship was in many ways put on hold, and Berlin 1936 offers a last glimpse of the vibrant and diverse life in the German capital in the 1920s and 30s that the Nazis wanted to destroy.

A bold new account of the celebrity world. Why do we care so much about celebrities? Who decides who gets to be a star? Do celebrities deserve the outsized attention they receive? Sharon Marcus challenges everything you thought you knew about our obsession with fame. Drawing on scrapbooks, diaries, and vintage fan mail, she traces celebrity culture back to its nineteenth-century roots, when people the world over found themselves captivated by celebrity chefs, bad-boy poets, and actors such as the “divine” Sarah Bernhardt, as famous in her day as the Beatles in theirs. The Drama of Celebrity reveals how journalists, the public, and celebrities themselves all compete to shape the stories we tell about celebrities and fans, resulting in a high-stakes drama as endless as it is unpredictable.

"Despite strains in her personal life (she never gained legal custody of her children and was disinherited by her own family), she made her Paris salon a multilingual center of European artists, writers, and revolutionaries. Through them she partook in and wrote about the great events of her lifetime, including her authoritative account of France's 1848 revolution. History has not treated her well despite her stature in her own times because much of what we know of her has been written by partisans for Liszt or Sand. In this new biography, historian Phyllis Stock-Morton takes Marie d'Agoult out of the shadows of Liszt and Sand and allows her to be recognized in her own right."--BOOK JACKET.

In this meticulously researched book, Oliver Hilmes paints a fascinating and revealing picture of the extraordinary Cosima Wagner—illegitimate daughter of Franz Liszt, wife of the conductor Hans von Bülow, then mistress and subsequently wife of Richard Wagner. After Wagner’s death in 1883 Cosima played a crucial role in the promulgation and politicization of his works, assuming control of the Bayreuth Festival and transforming it into a shrine to German nationalism. The High Priestess of the Wagnerian cult, Cosima lived on for almost fifty years, crafting the image of Richard Wagner through her organizational ability and ideological tenacity. The first book to make use of the available documentation at Bayreuth, this biography explores the achievements of this remarkable and obsessive woman while illuminating a still-hidden chapter of European cultural history.

A Novel

Writers and Revolution

Historical and Critical Perspectives

A Life of Nietzsche

Winnie and Wolf

Siegfried and the Twilight of the Gods

This chronicle of renowned composer Richard Wagner and his descendants features “a cast of characters who are positively operatic in their histrionics” (The Guardian). Richard Wagner was many things—composer, philosopher, philanderer, failed revolutionary, and virulent anti-Semite—and his descendants have carried on his complex legacy. In his “lively and wry” history of the legendary composer and his family, biographer Jonathan Carr also offers fascinating glimpses of Franz Liszt, Friedrich Nietzsche, Arthur Schopenhauer, Arturo Toscanini, Joseph Goebbels, Hermann Göring, and Adolf Hitler—a passionate fan of the Master’s music and an adopted uncle to Wagner’s grandchildren (The New York Times). Stretching from the revolutions of 1848 to the darkest days of World War II and through to the present incarnation of Wagner’s Bayreuth Festival, the Wagner Clan is “a smart, insightful look into German history” and a family whose saga is as gripping as any opera (New York Post). “Jonathan Carr’s history is formidable . . . [A] compendious and enthralling story.” —The Economist “The grandiose life of Richard Wagner—the pronouncements on art and the German soul, the petty groveling for money and favors, the intermittently atrocious politics and intermittently glorious music—was a tough act to follow. Carr . . . follows Wagner’s descendants through three generations as they fight each other for control of the Bayreuth Festival and, at opportune times, embrace, reject or sweep under the rug their forebear’s status as Nazism’s spiritual godfather. . . . Carr’s sprightly, fluent narrative places the family in its historical and intellectual context without reducing it to the symbolic effigy it has often become.” —Publishers Weekly, starred review

FRÉPACTE. The Author of this very practical treatise on Scotch Loch - Fishing desires clearly that it may be of use to all who had it. He does not pretend to have written anything new, but to have attempted to put what he has to say in as readable a form as possible. Everything in the way of the history and habits of fish has been studiously avoided, and technicalities have been used as sparingly as possible. The writing of this book has afforded him much pleasure in his leisure moments, and that pleasure would be much increased if he knew that the perusal of it would create any bond of sympathy between himself and the angling community in general. This section is interleaved with blank sheets for the readers notes. The author need hardly say that any suggestions addressed to the care of the publishers, will meet with consideration in a future edition. We do not pretend to write or enlarge upon a new subject. Much has been said and written-and well said and written too on the art of fishing but loch-fishing has been rather looked upon as a second-rate performance, and to dispel this idea is one of the objects for which this present treatise has been written. Far be it from us to say anything against fishing, lawfully practised in any form but many pent up in our large towns will bear us out when we say that, on the whole, a days loch-fishing is the most convenient. One great matter is, that the loch-fisher is depend- ent on nothing but enough wind to curl the water, -and on a large loch it is very seldom that a dead calm prevails all day, -and can make his arrangements for a day, weeks beforehand whereas the stream- fisher is dependent for a good take on the state of the water and however pleasant and easy it may be for one living near the banks of a good trout stream or river, it is quite another matter to arrange for a days river-fishing, if one is looking forward to a holiday at a date some weeks ahead. Providence may favour the expectant angler with a good day, and the water in order but experience has taught most of us that the good days are in the minority, and that, as is the case with our rapid running streams, -such as many of our northern streams are, -the water is either too large or too small, unless, as previously remarked, you live near at hand, and can catch it at its best. A common belief in regard to loch-fishing is, that the tyro and the experienced angler have nearly the same chance in fishing, -the one from the stern and the other from the bow of the same boat. Of all the absurd beliefs as to loch-fishing, this is one of the most absurd. Try it. Give the tyro either end of the boat he likes give him a cast of ally flies he may fancy, or even a cast similar to those which a crack may be using and if he catches one far every three the other has, he may consider himself very lucky. Of course there are lochs where the fish are not abundant, and a beginner may come across as many as an older fisher but we speak of lochs where there are fish to be caught, and where each has a fair chance. Again, it is said that the boatman has as much to do with catching trout in a loch as the angler. Well, we dont deny that. In an untried loch it is necessary to have the guidance of a good boatman but the same argument holds good as to stream-fishing...

Reproduction of the original: The Loves of Great Composers by Gustav Köbbé

In this meticulously researched book, Oliver Hilmes paints a fascinating and revealing picture of the extraordinary Cosima Wagner—illegitimate daughter of Franz Liszt, wife of the conductor Hans von Blow, then mistress and subsequently wife of Richard Wagner. After Wagner’s death in 1883 Cosima played a crucial role in the promulgation and politicization of his works, assuming control of the Bayreuth Festival and transforming it into a shrine to German nationalism. The High Priestess of the Wagnerian cult, Cosima lived on for almost fifty years, crafting the image of Richard Wagner through her organizational ability and ideological tenacity. The first book to make use of the available documentation at Bayreuth, this biography explores the achievements of this remarkable and obsessive woman while illuminating a still-hidden chapter of European cultural history.

Cosima Wagner -

Phantasmagoria in Nineteenth-Century Opera

The Last of the Titans

Richard Wagner

Winifred Wagner

Musicology and Dance

This book, addressed to both specialists and the opera-going public, brings together a team of acknowledged authorities from round the world to examine the performance history and reception of Wagner’s works in Europe and America. A connected sequence of essays on conducting, singing, production and stage design explores the nature of Wagner’s demands on his interpreters. The book raises questions about the realization of opera on the stage: about the authority of the composer vis-a-vis the director and the audience; about the sanctity of the text, score and stage directions; and about the role of art itself in society.

LONGLISTED FOR THE WILLIAM HILL SPORTS BOOK OF THE YEAR AWARD 2018 ‘Compelling, suspenseful and beautifully done’ Anna Funder, author of STASILAND A captivating account of the Nazi Olympics - told through the voices and stories of those who were there. For sixteen days in the summer of 1936, the world’s attention turned to the German capital as it hosted the Olympic Games. Seen through the eyes of a cast of characters - Nazi leaders and foreign diplomats, athletes and journalists, nightclub owners and jazz musicians - Berlin 1936 plunges us into the high tension of this unfolding scene. Alongside the drama in the Olympic Stadium - from the triumph of Jesse Owens to the scandal when an American tourist breaks through the security and manages to kiss Hitler - Oliver Hilmes takes us behind the scenes and into the lives of ordinary Berliners: the woman with a dark secret who steps in front of a train, the transsexual waiting for the Gestapo’s knock on the door, and the Jewish boy hoping that Germany may lose in the sporting arena. During the sporting events the dictatorship was partially put on hold; here then, is a last glimpse of the vibrant and diverse life in Berlin in the 1920s and 30s that the Nazis aimed to destroy.

Long treated as peripheral to music history, dance has become prominent within musicological research, as a prime and popular subject for an increasing number of books, articles, conference papers and special symposiums. Despite this growing interest, there is a need for thorough-going critical examination of the ways in which musicologists might engage with dance, thinking not only about specific repertoires or genres, but about fundamental commonalities between the two, including embodiment, agency, subjectivity and consciousness. This volume begins to fill this gap. Ten chapters illustrate a range of conceptual, historical and interpretive approaches that advance the interdisciplinary study of music and dance. This methodological eclecticism is a defining feature, integrating insights from critical theory, cultural studies, the visual arts, phenomenology, cultural anthropology and literary criticism into the study of music and dance.

This major new biography of Richard Wagner is iconoclastic, astringent and bold. It explores the philosophical roots of Wagner’s work, which the composer himself deliberately obfuscated. It re-evaluates Wagner’s relationships with his mother, step-father and - most revealingly - his wife, Cosima, standing received opinion on its head. And he meets head on, and confirms, the controversy over Wagner’s anti-semitism. At the same time, and notwithstanding, Kohler profoundly acknowledges Wagner’s genius.

Islandic Sources of Der Ring Des Nibelungen

Friedelind Wagner

New Bayreuth

Wagner as Man and Artist

Grand Illusion

The Gentrification Plot

‘When for the first time I saw the evening rise with its red and gray softened in the Naples sky,’ Nietzsche wrote, ‘it was like a shiver, as though pitying myself for starting my life by being old, and the tears came to me and the feeling of having been saved at the very last second.’ Few would guess it from the author of such cheery works as The Birth of Tragedy, but as Paolo D’Iorio vividly recounts in this book, Nietzsche was enraptured by the warmth and sun of southern Europe. It was in Sorrento that Nietzsche finally matured as a thinker. Nietzsche first voyaged to the south in the autumn of 1876, upon the invitation of his friend, Malvida von Meysenbug. His trip was an immediate success, reviving Nietzsche’s joyful and trusting sociability and fertilizing his creative spirit. Walking up and down the winding pathways of Sorrento and drawing on Nietzsche’s personal notebooks, D’Iorio tells the compelling story of Nietzsche’s metamorphosis beneath the Italian skies. It was here, D’Iorio shows, that Nietzsche broke intellectually with Wagner, where he decided to leave his post at Bale, and where he drafted his first work of aphorisms, Human, All Too Human, which ushered in his mature era. A sun-soaked account of a philosopher with a notoriously overcast disposition, this book is a surprising travelogue through southern Italy and the history of philosophy alike.

The Saga of Germany’s Most Illustrious and Infamous Family

My Life

New York and the Postindustrial Crime Novel

The Life of Marie D’Agoult, Alias Daniel Stern

Fascism, Fear, and Triumph Set Against Hitler’s Olympic Games