

CONTENTS

Preface	ix
Abbreviations	xv
1. Echoes	I
<i>Music and Eros—Søren Kierkegaard—Suggestive Music— Peculiarities of Musical Erotics—Charles Baudelaire—Friedrich Nietzsche and Malwida von Meysenbug—Édouard Schuré and Hans von Bülow—Ludwig Schnorr von Carolsfeld—Gabriele D'Annunzio and Thomas Mann—Wagner's critics— Clara Schumann</i>	
2. Intentions	40
<i>Julius Kapp and Ernest Newman—Das Liebesverbot— Salvation from Arousal—Wilhelmine Schröder-Devrient— Arthur Schopenhauer—Opera, Not Philosophy</i>	
3. Harmonies	73
<i>Der Fliegende Holländer—Tannhäuser—Erotics in the Literary Sources—A Tour of the Venusberg—Love in the Ring Poem—Die Walküre—Tristan und Isolde—The Tristan Chord—Musical Paradigms in the Tristan Prelude—Tristan, Act II—Renunciations of Love—Die Meistersinger and Götterdämmerung—Parsifal</i>	
4. Pathologies	117
<i>Theodor Puschmann—Nietzsche the Pathologist—Worries about Masturbation—Pink Satin and Rose Perfumes—Wagner</i>	

<i>and His Milliners—Judith Gautier—Julius Cyriax—Fetishism and Cross-dressing—Fabric and Perfumes in the Operas— Flower-Maidens—Kundry—James Gibbons Huneker—Paul Lindau, Max Kalbeck, and Paul Heyse—Berthold Auerbach and Daniel Spitzer—Max Nordau and Theodor Herzl—Otto Weininger— Effeminacy and Jewishness</i>	
5. Homoerotics	175
<i>Paul von Joukowsky and Pepino—Henry James—Richard von Krafft-Ebing and Oscar Panizza—Hanns Fuchs and the “Homosexual in Spirit”—Homosexual Sensibilities in German Literature—Ludwig II of Bavaria—Rejection of Pederasty— Signs of Romantic Friendship—Brangäne—Kurwenal— King Marke—Parsifal—Wagner and His Romantic Friends</i>	
Epilogue	218
Appendix: Musical Examples	225
Notes	243
Index	261