

“IT IS TRULY DAZING – BUT I AM PURPLE”

SYNESTHESIA IN THE ARTS, FROM RICHARD WAGNER TO BRUNO SCHULZ AND BEYOND

¹ *Quoted in Eckart Kröplin*: Richard Wagner. Musik aus Licht. Synästhesien von der Romantik bis zur Moderne (= Wagner in der Diskussion, v.6). *Würzburg 2011, p.778 (part II).*

² *Ibid.*

³ *Quoted in Lohengrin. Preludes to Acts 1 and 3, Ed. John Deathridge/Klaus Döge, Eulenberg. Mainz 2011, p.IV*

⁴ *Schöne, Albrecht*: Goethes Farbentheologie. *Munich 1987, p.98*

⁵ *Its website*, https://www.synaesthesie.org/de, *is a treasure trove of information for German speakers.*

⁶ *Huysmans, Joris-Karl*: Against the Grain, *transl. John Howard, Lieber & Lewis, 1922.*

⁷ *Schulz, Bruno*: The Street of Crocodiles and Other Stories, *tansl. Celina Wieniewska, Penguin, 2008.*

⁸ *Vogel, Debora*: “*City Grotesque Berlin*”, *transl. Anastasiya Lyubas in* Blooming Spaces: The Collected Poetry, Prose, Critical Writing and Letters by Debora Vogel, *Academic Studies Press, Boston, 2020.*

⁹ *Quoted in D. T. Max*, “*Her Way. A Pianist of Strong Opinions*”, *The New Yorker, October 2011.*

¹⁰ *Harrison, John*: Synaesthesia: The Strangest Thing, *Oxford University Press, 2001*

¹¹ *Schöne, Albrecht*: *op. cit., p.11.*

¹² *Ibid., p.190.*

Séance

Hier ist’s, wo unter eignem Namen

Die Buchstaben sonst zusammenkamen.

Mit Scharlachkleidern angetan

Saßen die Selbstlauter obenan:

A, E, I, O und U dabei,

Machten gar ein seltsam Geschrei.

Die Mitlauter kamen mit steifen Schritten,

Mußten erst um Erlaubnis bitten:

Präsident A war ihnen geneigt;

Da wurd’ ihnen denn der Platz gezeigt;

Andre aber die mußten stehn,

Als Pe-Ha und Te-Ha und solches Getön.

Dann gab’s ein Gerede, man weiß nicht wie:

Das nennt man eine Akademie.

¹³ *Goethe, Johann Wolfgang von*: Theory of Colors. #790

¹⁴ *Kröplin, op. cit., p.753.*

¹⁵ *Ibid, pp.730 .*

¹⁶ *The Young-Helmholtz trichromatic theory states, that our eyes can distinguish between three colors: red (“long-preferring”), green (“middle-preferring”), and violet (“short-preferring”). From the wavelengths of these colors and their relative strengths of the signals as detected by the three types of cones, all other colors can be assembled and thus perceived.*

¹⁷ *Ibid., p.738.*

¹⁸ *Ibid., p.747.*

¹⁹ *Ibid., p.742.*

²⁰ *Interview with Jens F. Laurson*, Das Opernglas, *July/August 2021.*

YES, BUT ...

COSIMA WAGNER: A LIFE OF CONTRADICTIONS BY SABINE ZURMÜHL

¹ *Walther Siegfried*, Frau Cosima Wagner, *Stuttgart 1930, p.94.*

² *Ibid, p.110.*

³ *Anna Babr-Mildenburg*, Erinnerungen, *Wien 1921, pp.60f.*

“FOUNDATION-STONES FOR THE CONSTRUCTION OF A TRUE LIFE”

WAGNÉRISME IN FRENCH LITERATURE BY CHRISTOPH VRATZ

¹ *Friedrich Nietzsche*: Nietzsche Contra Wagner, *transl. Anthony M. Ludovici, 3rd Ed., T. N. Foulis, Edinburgh and London, 1911, p.69*

² *Richard Wagner*: My Life. 1813-1868. *Vol.2, p.730 (Facsimile Reprint Edition)*

³ *Stéphane Mallarmé: Complete Works in Two Volumes. Bilingual French-German Edition, translated and commented by Gerhard Goebel and Bettina Rommel. Gerlingen: Lambert Schneider 1993-98, Vol. 2, pp.145*

⁴ *Ibid., appendix, Bettina Rommel, p.349*

⁵ *Élémir Bourges*: Götterdämmerung. *Transl. (into German) by Alexandra Beilbarz. Zurich: Manesse 2013, pp.23*

⁶ *Ibid, pg.456*

⁷ *Stephan Speicher*, In meiner Badewanne bin ich doch mondän (*Review of the German translation of Le Crépuscule des dieux*), *Süddeutsche Zeitung, 7.27.2013*

⁸ *Marcel Proust*, Selected Letters, 1880-1903, *Translation of selections from Marcel Proust’s Correspondence, Ed. & transl. Joanna Kilmarti, William Collins Sons and Co. Ltd, 1983, p.91*

⁹ *Marcel Proust*, Selected Letters, 1910-1917, *Translation of selections from Marcel Proust’s Correspondence, Ed. Philip Kolb, Doubleday, 1992, p.114*

¹⁰ *Marcel Proust*: In Search of Lost Time. *Transl. C. K. Scott Moncrieff, p.2078.*

¹¹ *Arne Stollberg*: Die Sinnlichkeit des Gedenkens. Aspekte der Leitmotivik bei Wagner und Proust. *In: Albert Gier (Ed.): Proust und die Musik. Berlin: Insel 2012, p.96.*

¹² *Marcel Proust*: In Search of Lost Time. *Transl. C. K. Scott Moncrieff. (adapted), p.2155.*

WAGNER IN VIENNA, 1863 – 1876

AN ODE TO A PATIENT SEAMSTRESS BY JENS F. LAURSON

¹ *Letter to Eliza Wille*, Penzing near Vienna, *June 5th, 1863*

² *Letter to Otto Wesendonck*, Penzing near Vienna, *June 6th, 1863*

³ *Replaced several times since and now the Kennedy Bridge.*

⁴ *That’s Wagner’s spelling of the baron’s name, anyway, but he also spelled him “Rachovin”, “Rochow”, “Prochaska”, and “Rebel” in other places, but those, according to Max Morold (Wagners Kampf und Sieg), are definitely wrong... as “Rackowitz” is probably, too, whereas “Baron Anton Rachovin*

von Rosenstern” (1735? – 1795?) seems actually plausible, as such a character is listed in the “Heraldic-Genealogical Society ADLER”.

⁵ *Letter to Mathilde Wesendonck*, Penzing near Vienna, *June 28th, 1863*

⁶ *Quoted in Max Morold*, Wagners Kampf und Sieg, *vol.1, p.255*

⁷ *This was a Cash on Sending scheme that the Prussian postal service offered at the time.*

⁸ *Ibid., pp.369*

⁹ *Letter to Otto W.*, Penzing near Vienna, *June 6th, 1863*

¹⁰ *Letter to Mathilde W.*, Penzing near Vienna, *August 3rd, 1863*

¹¹ Cornelius, quoted in Morold, pp.383

¹² Briefe Richard Wagners an eine Putzmacherin, *Ed. Daniel Spitzer. A little glossary: Atlas refers to a fabric, then usually silk, that is woven in a satin weave, which produces a particularly glossy, smooth, or lustrous material. “Szontag” refers to Ernst Szontágh’s haberdashery “Zur Jungfrau von Orleans” which was located in Vienna’s first district “am Graben 1122”, today’s “Generalihof, am Graben 13, corner Bräunerstraße”.*

¹³ *Morold, p.264*

¹⁴ *Writings such as Judaism in Music, first published in 1850 but republished to greater circulation in 1869 (eight years before the first publication of the letters to his milliner) didn’t help much either, especially with Jewish critics such as Daniel Spitzer.*

¹⁵ *Today these letters, intermittently in the possession of the Gesellschaft der Musikfreunde in Vienna (a.k.a. Musikverein) as part of Brahms’ bequest. Today they are part of the collections of the Reuter-Wagner Museum in Eisenach (26 letters, the envelopes, and bills) and the Library of Congress in Washington DC (14 letters). Two were lost. The 16 letters Spitzer published in his column were re-published with his commentary, in book form, in 1906; in 2004 all by-then extant letters were published for the first time in Liebes Fräulein Bertha! Briefe von Richard Wagner an die Wiener Putzmacherin Bertha Goldwag – but Spitzer’s commentary.*

¹⁶ *Max Kahlbeck*, Johannes Brahms, *Deutsche-Brahms-Gesellschaft.*