

HEINE IN ART AND LETTERS

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649124336

Heine in art and letters by Elizabeth A. Sharp

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

ELIZABETH A. SHARP

**HEINE IN ART
AND LETTERS**

Heine
HEINE IN ART AND LETTERS.

TRANSLATED, WITH A PREFATORY
NOTE, BY ELIZABETH A. SHARP.

LONDON: WALTER SCOTT, LTD.
PATERNOSTER SQUARE.

PT
2316
A558

CONTENTS.

	PAGE
ROSSINI AND MEYERBEER, 1837	I
BERLIOZ, LISZT, CHOPIN, 1837	17
THE SALON, 1831	30
THE SALON, 1833	82
LETTERS FROM BERLIN, 1822	98
THE OLD RÉGIME, 1831 (BEING "THE INTRODU- TION TO KAHLDORF ON THE NOBLES")	171
JUNE DAYS, 1832	187
LETTERS FROM NORMANDY, 1832	217
LETTERS FROM THE PYRÉNÉES, 1846	236

861687



PREFATORY NOTE.

OF the several papers collected in this volume, the earliest dates back to 1822, and is the first important prose essay published by Heinrich Heine: the most recent bears the date 1846, and so was written by him ten years before his death. Between these dates is comprised the whole of Heine's active career; for although, even before 1846, he had endured severe bodily suffering, it was not till subsequently that he became the confirmed invalid "nailed to his mattress grave."

The Selections are drawn from his prose writings exclusively. They represent Heine in very distinctive mental phases, and thus afford diverse as well as always interesting glimpses of his complex personality.

I have divided the book into two sections, each arranged chronologically. These comprise selections from Heine's brilliant Letters on Art and Music, and from that part of his correspondence which is occupied with political topics and events in the France of his day. Only two of the papers are concerned with

Germany: "The Old Régime" ("Kahldorf"), which gives an idea of the curious social conditions in Germany prior to the Revolution of 1848, and "Berlin Sketches." It is of interest to note the difference of style in the early and the later writings. The "Berlin Sketches" were written when the author was twenty-two years of age. They were addressed to Dr. Schulz, the editor of the *Rhein and Westphalian Journal*, who printed them in the literary portion of his newspaper. They give a vivid picture of Berlin in the early part of the nineteenth century. Though but "a city of Prussia," it was even then the centre of intellectual life in Germany. True, Goethe held his court elsewhere, for he detested Berlin. With many eminent men of letters, scientists, and philosophers, Heine associated. In the *salon* of Varnhagen von Ense he met and talked with Hegel, Franz Bopp, Chamisso, Fouqué; occasionally, too, he encountered noted foreigners, among others a son of Sir Walter Scott, whom he first saw in Highland costume at a masked ball. Heine's descriptions give a keen impression of the social life of a capital, with its interests, its squabbles, its prejudices. He is brilliant, though his wit is not always spontaneous; he is sarcastic, but his irony is not tipped with flame, as in his later writings.

In 1831 Heine crossed the Rhine and entered the country of his adoption. He reached Paris in May. There he found the *Salon* opened in the Louvre; and straightway he began the series of letters on the Art, Music, and Drama of the day, which were published in divers German newspapers in Stuttgart,

Augsburg, and elsewhere. "Works of genius are immutable, and immortal. Criticism expresses the current views of the time being, and appeals only to that time; and unless it is itself in some measure a work of art, it dies with its age." This remark of Heine's cannot be applied without qualification to his own critical writings on æsthetics. His appreciations of contemporary art and music are written by a man of genius, but, so to speak, too often as a man of genius in undress uniform. In a word, the journalist too often obscures the man of letters. Again, particularly as a critic of art and of music, Heine habitually wrote from the literary standpoint, rather than from that of the musician or painter. On the other hand, these letters have the value of individual and unconventional conviction. Their critical acumen is often acute; and ever and again he is, as an interpreter, singularly illuminative, while, as might be expected, he is continually suggestive.

The daily notes sent to Augsburg from Paris during the June days of 1832 were jotted down in the midst of the short-lived Revolution, as were the "Letters from Normandy," which describe in like manner events in the early part of the reign of Louis Philippe.

Early in January 1846 Heine wrote of himself: "If the paralysis, which like an iron band constricts my chest, should decrease, my old energy will again bestir itself. . . . Yes, I am sick to death; but my soul has not suffered mortal hurt. It is a drooping and an athirst, but not yet withered flower,