

**FURIOSO; OR, PASSAGES  
FROM THE LIFE OF  
LUDWIG VAN BEETHOVEN;  
FROM THE GERMAN**

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Furioso; Or, Passages from the Life of Ludwig van Beethoven; From the German by Franz  
Gerhard Wegeler

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**FRANZ GERHARD WEGELER**

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PASSAGES FROM THE LIFE  
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LUDWIG VAN BEETHOVEN.

*FROM THE GERMAN.*

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1865.

*210. f. 36.*

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## INTRODUCTION.

THE work which now appears for the first time in an English form, is the translation of a German narrative which appeared some years ago in Westerman's illustrative deutsche Monatschrift. It is known to few even among German students. The diary, which with some verbal communications forms the substance of the following pages, was given to the author, Dr. Wolfgang Müller, by Professor Wegeler in his last illness. A natural reluctance had restrained him hitherto from publishing the details of his own boyhood's intimacy with Beethoven. This intimacy, which is so apparent in the following narrative, guarantees the faithfulness of the portrait of the great master here displayed. The particulars of his early struggles, and the dawning of his genius, will be mostly new to the public. In Schindler's *Life of*



*Beethoven* (edited in English by Moscheles) the youth of the composer is very superficially treated, while the latter part of his life, from the time when he settled in Vienna, is treated at considerable length. This biography therefore and the present are supplementary to each other, for 'Furioso' is rich in reminiscences of Beethoven's boyhood, but touches slightly on the latter part of his life. In Schindler's *Memoir*, a sketch of Beethoven's life by Wegeler is referred to; this however is only an outline, not marked by the unreserve remarkable in the present volume. This unreserve, the friendly confidence to which the reader is admitted, and introduced to the most private family scenes, is one of the principal charms of the work before us. If told of an ordinary man, some of these stories might seem trifling; but to those who know Beethoven in his works, they will assuredly not be uninteresting. Any connection between the works of an artist and his inner life must be interesting to trace out. We cannot but take more pleasure in his productions when we know the circumstances which inspired them.

Not the least attractive pages of the work are those in which we have brought before us the scenes of the last century, "so near and yet so far." We visit the Abbey of Heisterbach in its living grandeur, which now only speaks to us of departed beauty and of French Revolutionary Vandalism. We see the Rhine, not, as now, a highway for rapid steamers, but slowly ascended by horse-drawn barges. We are admitted into the Electoral court in all its splendour, and become almost reconciled to its luxury and extravagance for the sake of its fostering and discriminating patronage of art.

Lastly, the scenes which bring the composer in contact with the great and famous of his day are graphic and interesting. The meeting with the Emperor Joseph II. and that with Haydn may be particularly specified. In the former scene we have a lively picture of the Emperor in his plainness and honesty, and at the same time, his cultivated appreciation of art. In the latter we witness the generous and enthusiastic greeting of the composer of the rising generation by the representative of the departing age.

The Editor has only to mention, in conclusion, that this translation is offered to the public with the full approval of Dr. Wolfgang Müller. He would also mention—to avoid appearance of claiming what is not his—that he is only sponsor for, not the author of, this translation.

OCT. GLOVER, B.D.

EMMAN. COLL. CAMBRIDGE,  
*December, 1864.*