

**GOETHE AND MENDELSSOHN.
(1821-1831.) TRANSLATED, WITH
ADDITIONS, FROM THE GERMAN
OF DR. KARL MENDELSSOHN-
BARTHOLDY**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649594771

Goethe and Mendelssohn. (1821-1831.) Translated, With Additions, From the German of Dr. Karl Mendelssohn-Bartholdy by Dr. Karl Mendelssohn-Bartholdy & M. E. von Glehn

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

DR. KARL MENDELSSOHN-BARTHOLDY & M. E. VON GLEHN

**GOETHE AND MENDELSSOHN.
(1821-1831.) TRANSLATED, WITH
ADDITIONS, FROM THE GERMAN
OF DR. KARL MENDELSSOHN-
BARTHOLDY**

GOETHE
AND
MENDELSSOHN.
(1821—1831.)

TRANSLATED, WITH ADDITIONS, FROM THE GERMAN
OF
DR. KARL MENDELSSOHN-BARTHOLDY

BY
M. E. VON GLEHN.

WITH PORTRAITS AND FACSIMILE,
AND LETTERS BY MENDELSSOHN OF LATER DATE.

SECOND EDITION,
WITH ADDITIONAL LETTERS.

London:
MACMILLAN AND CO.
1874.

[*The Right of Reproduction is reserved.*]

TO
MRS. VICTOR BENECKE,
ELDEST DAUGHTER OF
FELIX MENDELSSOHN BARTHOLDY,
AND HIS NEAREST RELATIVE IN THIS COUNTRY,

I Dedicate

THIS LITTLE VOLUME,
IN MEMORY OF HER FATHER,
AND
IN GRATITUDE FOR ALL THE HAPPINESS
I ENJOY THROUGH HIM.



11-11-11

11

11



11

11

11

11

11-11-11

11-11-11

AUTHOR'S PREFACE
TO THE
ENGLISH EDITION.

THE scene which this volume attempts to present to its readers is an episode of Weimar's golden days. It shows us old age and fame hand in hand with youth in its first aspirations; the aged Poet fondling the curls of the little musician and calling to him in playful and endearing accents "to make a little noise for him, and awaken the winged spirits that have so long lain slumbering" in his piano.

The boy matures into the young man, and can now produce, as well as receive.

He has to tell Goethe about Hengstenberg, and Spontini, and Hegel's *Æsthetics*: he teaches the Poet to understand Beethoven; brings before him on the piano, all the great composers, in chronological order, and shows how they have advanced the art. The conversation next touches on the poetic, scientific, and moral world: on the profound and ancient problem of human life, which the author of "Faust," in speaking to Eckermann* of a passage in the fifth Act of his poem—

"Wer immer strebend sich bemüht,
Den können wir erlösen"—

thus explains :—"The key to Faust's deliverance is contained in these lines; in Faust himself there is a spirit of energy, which grows ever nobler and purer to the end;

* Conversation of June 6th, 1831.

whilst everlasting love sustains him from on high. This is in perfect harmony with our religious conceptions, for it is not by our own efforts unaided that we are saved, but by the help of divine grace."

Too soon did it pass away, that artist-life which in its early dawn had so delighted Goethe. What the Poet said of the restless and self-consuming energy of his friend Schiller, became prophetic of Mendelssohn. Of the composer of the "Midsummer Night's Dream" and "Elijah," one might also say: "There was something terrific in his progress; he went forward unceasingly till his thirty-eighth year,—and then came the end!"

But Mendelssohn's life, short as it was, may be considered rich and happy, if true happiness lies in making others happy, and in obtaining the recognition due to

untiring zeal and activity. Where else could his energy have met with such enthusiastic acknowledgment, or his music with so sympathetic a reception, as in the country which, since Handel's time, has always shown how true artists should be honoured? How happy he felt in England, and how completely at his ease, how deeply sensible of the homage he received, as a man and as an artist, Mendelssohn never failed to acknowledge.

The accompanying letters from my father to Mr. Macfarren and Sir W. Sterndale Bennett—English artists of congenial mind with his own—as well as the account of his visit to Buckingham Palace, will recall to the memory of many the master whom Prince Albert, after the first performance of the "Elijah," addressed as "the noble artist who, though encompassed by the