

LOUIS SPOHR IN THE CARICATURES OF LUDWIG EMIL GRIMM

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WHILE finally some of Spohr's music is making its way back into the repertoire, little is commonly known about the person and the social circumstances of the life of this great musician. Quite unlike today, in the 19th century Spohr was an extraordinarily popular composer, conductor, virtuoso and teacher. Also, the brothers Grimm, who lived in Kassel at the same time as Spohr, knew and to some extent admired him as several visiting cards¹ and letters² show.

Therefore I would like to shed some light on the way in which the person of Spohr was being seen by another often underestimated Kassel artist, the "third" Grimm brother, Ludwig Emil Grimm. I would like to do so with the help of Ludwig Emil's caricatures of Spohr that are today in the possession of the Museum of the Brothers Grimm in Kassel.

Born in Hanau in 1790, Ludwig Emil lived from 1791 until 1803 in Steinau and afterwards moved to Kassel where he went to school. He stayed in this city until his death in 1863, except for his studies at the Munich Academy, 1809-1817. The creator of fine drawings and etchings who is often referred to as "Grimm tertius" stayed almost unknown to his contemporaries, mainly because he produced very few paintings.

Only with his some 250 etchings did he gain some public interest but it was the (re)-discovery of his drawings that proved to posterity that he can be "appreciated as an independent, individual and in some aspects even a progressive artist."³ He was especially talented in sketching people and situations and often alluded in his caricatures to social and political events. Therefore it is not astonishing to see Louis Spohr appear in his drawings rather frequently as the famous musician was a kind of public personality in Kassel from the 1820s to the 1850s. Not only as a musician but also in social and political life he was always present.

At first sight it seems that Ludwig Emil Grimm did not belong to Spohr's admirers and Ingrid Koszinowski and Vera Leuschner even cite a somewhat disapproving remark, saying that Ludwig Emil was "sick with the chatter about music and the divine Spohr."⁴ Nevertheless, if seen in its original context, the quotation comes into a different focus:

"As I actually haven't been at the Malsburgs for months, she however has been about 100 times with us, so I cannot decide to go to her because I already heard about her musical journey to Cologne and Dusseldorf 195 times and there I would have to hear it for the 196th or probably 197th, 198th, 199th and 200th time, and I am sick with the chatter about music and the divine Spohr. As she has already noticed and knows that I do not care about the everlasting music spectacle, she takes care for as long as possible but she can't bring herself to stop it and before you can turn your hand she is again in the midst of Spohr's divine compositions and I hate this same old routine like a persistent rain of six months."⁵

Obviously the annoyance of Ludwig Emil refers less to Spohr himself but rather to the general worship Spohr had to face, especially the endlessly repeated enthusiasm of Karoline von der Malsburg who had been to the music festival in Dusseldorf in May 1826 together with Spohr, his family, his pupil Karl Friedrich Curshmann and Karl Pfeiffer, where Spohr conducted his oratorio *Die letzten Dinge*. This goes along with the few mentions of Spohr in the memoirs and letters of Ludwig Emil. He writes in his memoirs:

“A great pleasure it was to me to hear Fränzl⁶, Rovelli⁷, Spohr, Paganini and Ole Bull⁸; the most characteristic and fantastic was Paganini.”⁹

Of course, it is obvious that Grimm – quite like his brothers Jacob and Wilhelm – rated Paganini as a violinist higher than Spohr. He had heard the Italian virtuoso either in one of his concerts in Kassel (May 15th and 30th 1830) or Göttingen (May 28th 1830) and was very impressed by his art:

“This genius made a great impression on me and I never forgot his playing. A hundred times I have wished to be able to play like him melodies I know but it is over, my fingers are too old. Spohr may play more properly, the French might have even more skill but no one moves the soul like Paganini does.”¹⁰

When Paganini’s journey took him again to Kassel for a short stop on July 10th 1830, Ludwig Emil drew a portrait of the virtuoso that Paganini liked very much. In his youth the painter had learned a little violin playing himself. In Steinau he took violin and piano lessons with Johann Georg Zinckhan (1739-1814) who, however, thoroughly spoilt all his enjoyment in making music:

“I well would have had an inclination for music and I started violin and piano lessons with Zinckhan but all inclination was suffocated by the everlasting monotony and the unmelodious things he made me play incessantly. I was happy when I got rid of music again, but I regretted it later because I could have become something.”¹¹

Piano concertos remained horrible to Grimm for the rest of his life but he was at least able to preserve his delight in violin concertos. What he says about Zinckhan also sheds some light on his musical aesthetic. Melody, simplicity and a folkloristic approach or, as Grimm himself puts it in a letter of 1828 “natural feeling”¹², are the central ideas. This is illustrated by his remarks on a waltz that he believed to be composed by Beethoven:

“[...] it is extraordinarily beautiful, so many touching melodies and nonetheless so simple, that is probably always the right thing, to say much with few means; maybe he did not always succeed like this, these means in this way [...]” – to which, one would like to add, is no surprise, as the waltz was not by Beethoven at all.

This is not to say that Ludwig Emil was unmusical. On the contrary, he obviously showed a marked natural musicality that was also noticed by Peter von Winter.¹³ However, with simple melodies being a vital part of his ideal his music aesthetic was somewhat opposed to that of Spohr whose main objective was the autonomy of music and musicians – even in respect of the expectations of the audience. Furthermore Grimm did not feel at all at home in one of Spohr’s domains, the string quartet: “quartets on violins were mostly unbearable to me”, and also in “the so-called great concertos I had seldom pleasure, mostly boredom.”¹⁴

Thus the caricatures of Ludwig Emil Grimm mostly refer to Spohr’s personal and social role that were, however, strongly connected with his music. Therefore a closer look at the caricatures may also shed some light on the personality and social circumstances of Spohr in Kassel. All caricatures that are being discussed here are in the possession of the Museum of the Brothers Grimm in Kassel.

I would like to begin with a portrait of Spohr (illustration 1) that Grimm sketched on a sheet

on the back of which is another drawing dated 1835. When the portrait was made, Spohr was already able to look back on a successful artistic career that had earned him international fame. On extended concert tours, after 1806 also together with his wife, the harpist Dorette Scheidler, he had become a virtuoso of renown, he had created outstanding compositions in all forms and had worked as a musician in Brunswick, Gotha, Vienna and Frankfurt. In Kassel he had worked for more than ten years as Hofkapellmeister and led the theatre and especially the orchestra to an outstanding artistic height. In recognition of his merits the Elector in 1833 conferred the Order of the Golden Lion on Spohr which he is wearing in this drawing.

Also, the bourgeois musical life in Kassel had received important stimulation from Spohr who, for example, founded a new choir immediately after his arrival in the city (the Caecilian Society in 1822) and initiated and conducted the first Kassel performance of Bach's St. Matthew Passion. He had attracted numerous pupils to the city from all over the world and educated them to become outstanding musicians. Enlightened and humanitarian ideals were the basis for his political and artistic perseverance that made him the idol of the liberal bourgeoisie in the revolution of 1830/31.

Now I take a closer look at the general worship already mentioned above and the private life of the composer. Both aspects are captured in another caricature by Grimm (illustration 2). It is dated January 1852 and depicts a scene in Spohr's house. Immediately striking is the enormous height of the composer that reappears also in other caricatures. Being 1.92 metres tall (6 foot 3 inch), Spohr was one of the biggest men in Kassel. He is seen on the left hand side of the drawing. Also seen is the worship dedicated to him, especially by his second wife, Marianne Pfeiffer. She is the gaunt figure on the right. Over the large door in the background is written "dem Herrn Director Stube" (Mr. Director's room) whereas the room of Mrs. Directress ("der Frau G. Directorin Stube") is behind the little door on the right. Her already tiny room is almost completely occupied by an outsize bust of Spohr. As Marianne was acquainted with Ludwig Emil's second wife, Friederike Ernst, Ingrid Koszinowski and Vera Leuschner assume that the two women in the foreground could be Friederike Grimm and the artist's daughter from his first marriage, Friederike, called Ideke.

One should defend Spohr's second wife against Grimm's strongly pointed mockery and often repeated reproaches. To be sure, she admired her husband in a somewhat exaggerated way and she might not have been the artistic counterpart that his first wife, Dorette, had been for him and with whom he made extended concert tours.

But Marianne was not musically uneducated at all. She was quite a good pianist and inspired her husband to compositions for the piano that he had hitherto somewhat neglected. Thus we probably owe the Piano Sonata in A flat major, Op.125 to her influence as well as the five piano trios that were written between 1841 and 1849. Also Marianne helped Spohr to write the libretto to his last opera, *The Crusaders*.

In addition Marianne was by no means the only one to admire Spohr. This could be seen very clearly in 1847 when the 25th anniversary of his taking up his post in Kassel was celebrated. In the morning many delegations and good wishes from the people of Kassel, the municipality, music societies, musicians and even the King of Prussia, and in the evening the festive performance at the theatre was packed. The background of this admiration will be discussed later.

The death of his first wife, Dorette, in 1834 was part of a sequence of terrible blows that affected Spohr in the 1830s which began with the death of his brother in 1831. Then in 1838 Therese, his youngest daughter, also died when only 19 years old. In addition to the grief, Spohr had to bear extra financial burdens as he helped the family of his brother and also his eldest daughter, Emilie, after her marriage had failed. Thus he was also forced to find willing publishers

for his compositions in order to be able to cope with all the costs that came along with his marked sense of family loyalty.

If you bear in mind that he also trained more than 200 pupils, did his work in the theatre and composed music in almost all forms, it seems hardly believable that this load of industry could be shouldered by one person. His friend, pupil and first biographer, Alexander Malibran, describes this as follows:

“In a moral and physical respect one has to call him colossal; he never rests and still he’s never tired. How much time does it cost him, his daily rehearsals of the orchestra, the performances in the theatre that are executed with military accuracy, the worries about his Caecilian Society, his quartet society, his pupils, his donation fund? – With all this he still finds time to make a promenade of one or two hours each day, to play like a child with his tenderly loved daughters, to now and then renew with them the scene of Heinrich IV and the Spanish envoy, even to compose a new work each month, study his instrument, let himself be heard with this in public; it is unbelievable and yet true! He is now here, then there, hurries over the street; he is the eternal Jew of art!”¹⁵

That Spohr did not break down under all this can to my mind be explained only by his perseverance in his striving for what Marianne called his “unreachable ideals”. These aimed on the one hand at the social security, dignity and autonomy of musicians in particular and on the other hand at a dignified and equal togetherness of all men in general.

Thus he moved with imperturbable calm and goal-direction through the conflicts of his time and his life as, for instance, the tension between his role as Hofkapellmeister and thus representative of the court on the one hand and as the idol of the liberal bourgeoisie and promoter of bourgeois music culture on the other. This perseverance can be seen very vividly in a further caricature by Ludwig Emil Grimm that is labelled “a small storm in the beautiful month of delight, May 1851” (illustration 3). The woman clinging to Spohr’s cloak is Marianne again. This picture also reminds me of the one that Malibran makes of Spohr’s role in the stormy events of 1848:

“Soon afterwards the population of Kassel rose too, chased away the bodyguard one night, the civil guard was armed and the city filled with barricades. The first thing I did the next morning was to check that nothing had happened to the master. How astonished I was when I recognised him from afar by his little conic cap, standing on a barricade and having pressed both hands against his hips as was his habit. ‘Good morning’ he called when he noticed me and when I came up to him he added, carefully examining the strength of the barricade with his foot: ‘they are making the barricades here as strong as in Paris aren’t they!’”¹⁶

Already, in the unrest of 1830 that resulted in a constitution for Electoral Hesse that even Karl Marx called “the most liberal constitution that was ever announced in Europe” Spohr had made no secret of his position. For the celebrations of the constitution there was a theatre performance of his opera *Jessonda* and Spohr composed especially the hymn *Festive Song of Hesse on the Introduction of its Constitution*.¹⁷ Neither in the revolutionary events nor among the audience listening to debates in the new assembly was the composer absent. Also in the festive service that celebrated its first meeting Spohr was musically involved as Friedrich Müller describes:

“The service began with the singing of *Lord, You we praise!* by the choral societies of Kassel and with the participation of the opera personnel and the orchestra led by Spohr. The execution was so brilliant that people afterwards talked only about the music and not about the sermon.”¹⁸

Probably not without purpose, Spohr chose also to perform his cantata *Das befreite*

Deutschland ("Liberated Germany") that he had composed in 1814. He also took an active part in the so-called Lesemuseum (reading museum), the goal of which was to spread liberal thinking among the Kassel populace, as Spohr tells us in his memoirs.¹⁹

Thus he gained the respect and devotion also of those citizens who were not so much interested in music, as Friedrich Müller points out, discussing a celebration by Spohr's Caecilian Society in 1831:

"Spohr was conducting it. By his vivid participation in the duty of the civil guard and the proclamation of a very liberal mind, he had meanwhile achieved sympathy not only in musical circles. He was counted among the most important patriotic persons. At the celebration were given among others the "Lord's Prayer" by Fesca²⁰, the "Ode to St. Caecilia" and "Te Deum" by Handel and a string quintet where Spohr played first violin which caused such thunderous applause that the whole celebration seemed to have turned into an ovation for him. The collected contributions amounted to a large sum and were given to the strongly increasing poor."²¹

Thus Spohr by no means shut himself out from poverty among the people of Kassel nor of the musicians. In the Spohr collections of the Murhard Library in Kassel there are also two collection appeals for the benefit of young composers that were signed by Spohr.

It is also noteworthy that Spohr – quite unlike many of his contemporaries – had no problems at all with his Jewish fellow citizens. Among his pupils were many Jews and Spohr even organised kosher meals for those who could not afford to do so themselves. He did generally fight for an understanding of different religions as is shown also in his final opera, *The Crusaders*.

Above all, of course, he supported the musicians of his orchestra, often against the opposition of the Elector. For example, it was only through Spohr's efforts that only one orchestral member lost his job when the theatre was temporarily closed in 1832/33. Spohr nevertheless tried to support him financially. He also took care of relatives of deceased members of the orchestra who had previously been exposed to bitter poverty. In 1826 he founded a fund for the widows and orphans which was financed by income from the subscription concerts. As the regular pensions were low he also tried to prevent his musicians from being pensioned off by using the older ones for the theatre music in the spoken drama where they often just had to pretend to play.

That he had to do all this against the opposition of the Elector or without his knowledge contributed to his bitterness after the failed revolution of 1848 that can be detected in his letter to his London friend, Edward Taylor, which was written on March 10th 1851:

"What do you say about the state of affairs in Germany, especially in Hesse? Isn't it enough to drive you to despair? If I were not too old I would immediately emigrate with my family but I unfortunately have to stay. But still I hope that I'll live to see the German people once again throw off their chains and chase their demoralised princes out of the country! In order not to let this annoyance get us down we make music more diligently than ever. I have also composed several new things which I would like to let you hear one day."²²

If you bear in mind that at the same time Ludwig Emil Grimm in his letters "with respect to the censorship of letters suppresses information, encodes them or expresses them misleadingly on purpose"²³ the undaunted attitude of the composer is clearly evident.

But now for his role as a musician. We find it outlined in another caricature by Ludwig Emil depicting his own birthday in 1854, although in a very mocking way (illustration 4). Among the minuscule congratulatory guests we can also see Louis Spohr on the left hand side under the table together with an orchestra of dwarfs. The representation of the musicians like this probably

indicates the enormous height of Spohr who also seems rather large in comparison to the other guests. At least this drawing supplies some evidence for a personal relationship between the Grimm and Spohr households.

At his actual work, conducting the opera orchestra, Spohr is shown in another Grimm caricature (illustration 5). The opera being performed is probably Meyerbeer's *The Prophet*, although this cannot be proved beyond doubt as Grimm does not give the exact date, only "September 1850". The pencil-written information on the cast is by an unknown hand and therefore of unknown reliability. At least the entry "Heldentenor Schloss" (heroic tenor Schloss) fits. Max Schloss was engaged in Kassel from 1848 to 1858 and sang the part of John in the production in question. So we probably see a drawing of number nine from the second act where Count Oberthal who holds John's mother prisoner, gives him a choice between his mother's life and the extradition of his beloved bride, Bertha. John and Bertha (kneeling) lament their destiny.

The local press critic²⁴ stated that Louise Meyer sang Bertha but it is possible that Louise Liebhardt took over the role in the performance Grimm saw. Of course, it is also possible that the annotations on Grimm's drawing are erroneous. It is certain, however, that *The Prophet* in this production which was first performed on August 20th 1850 was **THE** event in August and September and was given in the latter month several times. Friedrich Müller remarks:

"In August Meyerbeer's great composition *The Prophet* got its first performance here with participation of rare singers. The whole of Kassel was seized by an opera paroxysm which made a shrill contrast to the dance of death that was performed at the same time by cholera which had broken out with frightening power."²⁵

Thus one can understand the sentence that Grimm added – "May I be safe with my life at this place?" – literally with respect to cholera. Of course, it might just as well be an ironic comment by Grimm on his situation as a spectator at the theatre.

The drawing shows vividly what a production of an opera in Spohr's time looked like. There was no director in the modern sense. Karl Birnbaum, who was opera director at the time, had just to arrange the entrances and exits, supervise technical matters and define the general character of the piece at the first rehearsal²⁶. In the actual performance the singers would be standing more or less right at the front of the stage. This began to change around the middle of the 19th century but Birnbaum still belonged to the old school.

Thus the critic in the local newspaper was mainly writing about the sets and costumes. Not mentioned is something that seemed to have become quite natural to the audience in Kassel – the high quality of the orchestra. That was due to the indefatigable work of Spohr who belonged among the first conductors to use a baton as we can see on the drawing. The brothers Grimm were also aware of the high quality of the orchestra in Kassel. As Wilhelm Grimm reported to his wife from a performance of Rossini's *Tancredi* in Wiesbaden:

"The opera was well given, actually better than in Kassel (except for the orchestra, course) [...]"²⁷

Richard Wagner also profited from this work of Spohr. He owed him the breakthrough for *The Flying Dutchman* which was staged by Spohr in Kassel in 1843 for the first time after its first performance in Dresden. Wagner's letters of these days show how much importance he attached to this fact. Also, in another respect Spohr was important to Wagner. In the operas he composed at Kassel Spohr made important steps in the development of the so-called leitmotif technique, that one should, according to Gerd Rienäcker, rather call work with basic themes. Especially in his last opera, *The Crusaders*, this is very extensively developed. Wagner knew the opera as Spohr had given him a score for the preparation of a performance in Dresden that – probably due to Wagner – never took place.

But Spohr was not only of importance in the composition and performance of opera. He was one of the last universal composers who not only produced major works in almost all forms but even created new ones such as the double quartets.

Last but not least, Spohr was an influential teacher. His more than 200 pupils are known to musicology as the “Kassel school”. From this school emerged such important musicians as the founder of the New York Philharmonic (Urelli Corelli Hill), the composer of the Finnish national anthem (Frederik Pacius), the violinist and teacher Ferdinand David and numerous others. They were all deeply influenced by the holistic education and resolute standing up for artistic autonomy and dignity by their teacher and were themselves highly influential on the music history of the late 19th century.

One of these pupils was depicted by Ludwig Emil Grimm in a caricature of 1851 (illustration 6). It shows Spohr playing a violin duet with one of his favourite pupils, Jean Joseph Bott (1826-1895) while Grimm’s daughter, Ideke, is playing with a cat. Dr. Bernhard Lauer, director of the Museum of the Brothers Grimm in Kassel, called my attention to this formerly unknown representation of Spohr which he bought for the museum in 1997 from a private collection.

In the extensive text Grimm announces a performance of a Mr. Minauzeli from Wolfsanger (near Kassel) who is to display some acrobatic stunts²⁸. Mr. Minauzeli is described in detail and slowly the reader realises that Minauzeli is obviously a cat. Grimm then announces that the performance will be directed by Ideke and that Music Director Dr. Spohr and his talented pupil Mr. Bott have agreed to play their own compositions in the entractes. Finally, prices for tickets are given, informing us that babies who have already proved their musical talents pay only a reduced admission.

Grimm, of course, is making fun of common concert announcements of his time. The event certainly never took place exactly in the way Grimm described it. Nevertheless, it is very probably that Grimm took a real event as a starting point for his mockery, as he did in many of his caricatures. Therefore his addition “ad vivum” does probably have some legitimacy.

We can only guess what this event may have been. Certainly it was not one of the chamber music soirées that had been introduced by Spohr in the autumn of 1850 after the Elector had temporarily left Kassel for Hanau, taking with him his guard and thus a big part of Spohr’s orchestra. In these concerts string quartets and Spohr’s Double Quartet, Op.77, were played, but not violin duets. Nevertheless Spohr and Bott did actually play the violins in the quartets. These chamber concerts were Spohr’s last public appearances as a violinist.

We can also rule out a concert on January 17th 1851 although its date comes very close to the date of the caricature, January 18th that year. This concert was far too big and the orchestra was also involved while Spohr was only conducting. Still, Grimm seems to have been inspired by the announcement of this concert in the Kassel newspaper (*Kasseler Zeitung*, January 14th 1851). The form of the information on the ticket prices and where to buy them is closely reproduced in Grimm’s caricature as the tickets could (or supposedly could) be bought at Mr. Bott’s senior.

A clue to the possible background of the caricature is the identity of Mr. Minauzeli himself. It is probably the cat that was given to Grimm’s daughter Ideke by their relative, Johanna Elisabeth von Eschwege, in summer 1848 at Wolfsanger, the place where Minauzeli was born according to the text of the caricature. Grimm often drew it, for example, in another caricature “Berühmte Katzenjagd” (famous cat hunt) of 1849 and numerous sketches. A description of the cat given by Grimm in a letter of 1856²⁹ exactly tallies with the one in our caricature.

Thus, if Grimm’s cat was present, we can conclude that the concert took place in Grimm’s house, especially as at this time Spohr did not play the violin in public any more. I therefore suppose that we have here an example of Spohr’s beloved “making music at friend’s”³⁰ that

probably goes back to the acquaintance of Marianne Spohr with Grimm's second wife, Friederike Grimm, née Ernst. Thus, this representation of Spohr making music with Bott could really have been drawn "ad vivum" as Grimm states.

Another detail shows that Grimm drew well. In the right bottom of the drawing we see some bottles that Grimm labelled "Bier fu[e]r Herrn Bott jun. (beer for Mr. Bott junior) with which he obviously alludes in a rather sarcastic way to the early stages of the alcoholism that later was to hinder the career of the talented young musician in a decisive way.

Bott was born in Kassel in 1826, the son of the musician Anton Bott. At the age of seven he had already performed in public. Later he became one of the most favourite pupils of Spohr who thought he might have the potential to become a second Mozart. Bott could not fulfil these expectations but nevertheless gained importance in the musical life of Germany.

After 1852 he worked as second Kapellmeister under Spohr and from 1857 Hofkapellmeister in Meiningen. From 1865 to 1877 he successfully filled the same position in Hanover. Sadly, he became increasingly addicted to alcohol and in 1877 he fell drunk from the podium while conducting Liszt's oratorio *Die Legende von der heiligen Elisabeth* so that Liszt, who was present in the audience, had to take over and complete the performance. In 1887 Bott emigrated to New York and died there in 1895.

When Bott played with Spohr on the occasion we are discussing here they were probably interrupted by Grimm's cat. Maybe the cat was not used to the sound of the violin, became irritated and jumped onto the improvised stage where it had to be calmed down by Ideke. In this case the drawing would also be another proof of Spohr's calmness and concentration for he carries on playing undisturbed.

However it is also possible that the caricature alludes to an effect that arose at certain points through Spohr's technique of violin playing. A critic in the *Allgemeine musikalische Zeitung* felt a little irritated by this "artificial miaow, as one would like to call it". But still he counted Spohr "among the most excellent violinists of our time"³¹. Thus, if you bear in mind the positive remarks of Grimm on Spohr's playing, this version seems rather improbable, especially as Grimm never mentions any "miaow" in connection with Spohr.

To my mind it is much rather the hero worship that Spohr saw himself exposed to that is alluded to by Grimm. He ironically turns the common Spohr-worship into a Minauzeli-worship. Bott, too, knew the problem as he began in those days to replace Spohr in his role as "most popular and most able instrumentalist of the city"³². As he often does in his caricatures, Grimm obviously takes a real occasion as a starting point for his mockery which is marked by exaggeration and a change of perspective. Here he turns the stir about Spohr – and in part also about Bott – into a stir about Minauzeli, while he banishes the celebrated violin virtuosos to the entracte.

Exactly the same structure can be found a second time in the text of this caricature where he mentions Jenny Lind (1820-87). Of course, it was the famous Swedish singer who was celebrated in America in 1850/51 and not – as Grimm puts it here – Minauzeli. Just as with Spohr and Bott, he here turns the real Jenny Lind-fever into a Minauzeli-fever.

If you follow my argument, this caricature does not only vividly show the structure of Grimm's irony but also proves that the relationship between the Grimm and Spohr households was obviously closer than is commonly assumed so far. More hints for this can be found in other caricatures discussed here (illustrations 2 and 4). Moreover, the drawing also shows Spohr in his role as recognised and much sought after teacher.

The last caricature I would like to discuss here (illustration 7) does not really match this as it does not (as often assumed) show Spohr's pupil, the violinist and theorist Moritz Hauptmann,

but their joint friend, cellist Nikolaus Hasemann (1788-1842). What it does show once again is the seemingly withdrawn, dignified appearance of Spohr that might easily be misunderstood as coldness. That this was not the case has, I hope, been shown by the present essay. This is also confirmed by reports by contemporaries as for example William Neumann. Writing in 1854 he says:

“As seemingly cold as he appears at first, as surprising is it to find that with closer acquaintance plenty of humanity that offers willingly the helping hand even to the most negligible talent.”³³

Spohr was not only an exemplary human being, he was above all a musician who left us numerous compositions. Their rediscovery is as much worthwhile as it is for the drawings of his contemporary Ludwig Emil Grimm.

Notes

- 1 See Herfried Homburg: *Louis Spohr. Bilder und Dokumente seiner Zeit (Kasseler Quellen und Studien* [hrsg. v. Ludwig Denecke] Vol.3). Kassel 1968, p.51.
- 2 See Dietlind in der Au: *Musik im Hause Grimm*. In: *Zeitschrift des Vereins für hessische Geschichte und Landeskunde*, Vol.95, Kassel 1990, pp.153-196, here p.163.
- 3 Egbert Koolman: *Ludwig Emil Grimm. Aspekte seiner Biografie nach den Briefen und Lebenserinnerungen*. In: Ingrid Koszinowski and Vera Leuschner (ed.): *Ludwig Emil Grimm. 1790-1863. Maler. Zeichner. Radierer*. Ausstellungskatalog, Kassel 1985, pp.15-43, here: p.17, translation by the author.
- 4 Ingrid Koszinowski and Vera Leuschner: *Ludwig Emil Grimm. Zeichnungen und Gemälde. Werkverzeichnis*, Vol.2, *Genre, Landschaft, Skizzenbücher, Karikatur, zweifelhafte Werke*. Marburg 1990, p.308, translation by the author.
- 5 Ludwig Emil Grimm: Letter to Anna von Haxthausen. Kassel, June 1826. Cited after: *Ludwig Emil Grimm: Briefe*. Edited by Egbert Koolman, 2 vols., Marburg 1985, p.56, translation by the author.
- 6 Franz Fränzl (1770-1833), violinist.
- 7 Pietro Rovelli (1793-1838), violinist.
- 8 Ole Bornemann Bull (1810-1880), Norwegian violin virtuoso.
- 9 Ludwig Emil Grimm: *Erinnerungen aus meinem Leben*. Ed. by Wilhelm Praesent, Kassel and Basel 1950, p.332, translation by the author.
- 10 *Ibid.*, pp.265f., translation by the author.
- 11 See note 9, p.330, translation by the author.
- 12 See note 5, p.96, translation by the author.
- 13 See note 9, pp.331f.
- 14 See note 9, p.332, translation by the author.
- 15 Alexander Malibran: *Louis Spohr. Sein Leben und Wirken*. Frankfurt/Main 1860, pp.158f., translation by the author.
- 16 *Ibid.*, pp.205f., translation by the author.
- 17 See Louis Spohr: *Lebenserinnerungen*. Vol. 2, ed. by Folker Göthel, Tutzing 1968, p.151
- 18 Friedrich Müller: *Kassel seit siebzig Jahren*. 2 vols., reprint of first edition of 1876/79, Kassel 1893, Vol.1, p.227, translation by the author.
- 19 See note 17, p.153.
- 20 Friedrich Ernst Fesca (1789-1826).
- 21 See note 18, Vol.1, p.231.
- 22 Louis Spohr: Letter to Edward Taylor from Kassel, autograph in Murhard Library, Kassel, 4° Ms. hist. litt. 15 [195, 34], translation by the author.
- 23 See note 3, p.21.
- 24 *Unterhaltungsblatt zur Neuen Hessischen Zeitung*, No.37 of September 13th 1850, Kassel, p.148.
- 25 See note 18, Vol.2, p.278.
- 26 See Reinhard Lebe: *Ein deutsches Hoftheater in Romantik und Biedermeier. (Kasseler Quellen und Studien 2)*, Kassel 1964, pp.208ff.
- 27 See note 2, p.176.
- 28 The complete text is transcribed in the author's German article on which the current one is based. See the introductory paragraph following the title, above.
- 29 See note 5, p.460.
- 30 See note 18, Vol.2, p.199, translation by the author.
- 31 AMZ 10, 1807/08, Sp.313.
- 32 Eberhard Freiherr Wolff von Gudenberg: *Beiträge zur Musikgeschichte der Stadt Kassel unter den letzten beiden Kurfürsten (1822-1866)*. Diss. Göttingen 1958. p.221.
- 33 William Neumann: *Ludwig Spohr. Eine Biographie. Mit Portrait. (= Die Componisten der neueren Zeit in Biographien geschildert von W.Neumann*. I. Lieferung), Kassel 1854, p.58. Translation by the author.