

Max Kalbeck Album

Transcription, translation, and commentary by Albrecht Gaub

Physical description of the album (provisional), based on scans provided by Ronald G. Franklin and information at <https://www.sothebys.com/en/buy/auction/2020/music-continental-books-and-medieval-manuscripts-2/album-of-max-kalbeck-including-musical-quotations>:

Album, about 20 cm high and 13.5 cm wide, bound in reddish-brown leather. Cover embossed with a gold floral design. No title on cover; no title page. Inside covers and end pages brown with gold floral design. On lower left of inside back cover, embossed in gold lettering on a red strip: F. W. PAPKE WIEN, IV. HAUPTSTR. 27.

87 unnumbered handwritten entries (52 text, 29 music, 6 drawings) on 74 leaves, most entries on the recto side of the sheet. No pagination.

Owner, since December 2020: Ronald G. Franklin, Houston, Texas.

Note: All references to settings by Johannes Brahms of texts from authors represented in this album are based on Natasha Loges, *Brahms and His Poets: A Handbook* (Woodbridge, Suffolk / Rochester, NY: Boydell & Brewer, 2017). In this context, it should be noted that Brahms also published two settings of texts by Max Kalbeck: the Lied "Nachtwandler" (op. 86, no.3), and "Letztes Glück" (op. 104, no. 3) for unaccompanied mixed choir.

Walter Hettche of Ludwig-Maximilians-Universität, Munich, kindly provided assistance with transcription of entries.

1. Emanuel Geibel (1815–1884), German poet.

Entered a poem. Signed in full. No date.

Die Nachtigall auf meiner Flur
Singt: Hoffe du nur! Hoffe du nur!
Die Frühlingslüfte wehen;
Ein Dornenstrauch schlief ein zu Nacht,
Ein Rosenbusch ist aufgewacht,
So mag's auch dir geschehen.
Hoffe du nur!

Translation:

*The nightingale in my field
Sings, "Hope on, just hope on!"
The spring fragrances are in the air.
A thorny bush fell asleep at night,
A rose bush woke up,*

*May the same happen to you.
Just hope on!*

Comment: Poem published as no. 4 in Geibel's *Spätherbstblätter* [Late autumn's leaves] (Stuttgart, 1877). Geibel was one of the founders of the circle *Die Krokodile* [The Crocodiles] of Munich-based poets. He remained one of the most popular German poets until the First World War. His espousal of German chauvinism, while for a long time enhancing his reputation, finally made him a *persona non grata* to many. Five compositions by Brahms set texts by Geibel: the songs "Spanisches Lied" (op. 6, no. 1; text possibly by Paul Heyse), "Frühlingslied" (op. 85, no. 5), "Geistliches Wiegenlied" (op. 91, no. 2) and "Mein Herz ist schwer" (op. 94, no. 3) and the very early "Goldne Brücken seien alle Lieder mir" for men's choir, which was performed in 1853 and rediscovered only in 2010.

2. Edvard Grieg (1843–1907), Norwegian composer.

Entered a musical quotation. Date: March 24, 1896 [no place]. Signed in full.

The musical quotation consists of the first three measures of Grieg's Sonata no. 3 for Piano and Violin in C minor, op. 45 (two measures of the violin part; continuation from piano part), with header "3te Violinsonate" [3rd Violin Sonata] and tempo marking "Allegro appassionato" (the autograph full score reads "Allegro molto ed appassionato").

Musical quotation is followed by a note:

"Zur fr[eundlichen] Erinnerung an den verhängnisvollen Mittagstisch am 24/3/96."

Translation:

"As a friendly reminder of the fateful lunch on March 24, 1896."

3. Friedrich von Bodenstedt (1819–1892), German author, translator, and theater director.

Entered a poem from "Hafis" (traditional German form of "Hafez") in his own translation. Date: Bayreuth, August 18, [18]76. Signed "F Bodenstedt."

Schlußverse aus
[title in Persian]
Von Hafis

Zwei und siebenzig Sekten streiten,—
Laß sie thun wie sie's verstehn:
Die ans Thor des Irrwahns klopfen,
Werden nie die Wahrheit sehn.

Wahres Feuer ist nicht jenes,
Das auf Kerzen flackernd loht,
Wahres Feuer ist die Liebe,
Die den Falter treibt zum Tod.

Hafis, keiner hob den Schleier
Vom Gedankenangesicht
So wie Du, seit man der Wortbraut
Krause Haare kämmt und flicht.

Translation:

Concluding verses from
[title in Persian]
By Hafez

*Seventy-two sects are fighting—
Let them do as they understand it:
Those who knock on the door of madness
Will never see the truth.*

*True fire is not the one
That flickers on candles.
True fire is the love
That drives a butterfly to death.*

*Hafez, no one lifted the veil
From the face of thought
Like you, since people started
Combing and braiding the word-bride's stubborn hair.*

Comment: First published in *Der Sänger von Schiras: Hafisische Lieder verdeutscht durch Friedrich Bodenstedt* (Berlin, 1877), p. 9. The date of the inscription is the day after the first complete performance of the *Ring* at the first Bayreuth Festival, which both Bodenstedt and Kalbeck attended. Kalbeck used the first stanza famously as a motto on the title page of his book-length critique of the first Bayreuth Festival, *Das Bühnenfestspiel zu Bayreuth: Eine kritische Studie* (Breslau, 1876). Bodenstedt was a founding member of the circle *Die Krokodile*. Brahms's Lied "Weit über das Feld" (op. 3, no. 4) sets a poem by Bodenstedt.

4. Paul Heyse (1830–1914), German poet, laureate of the Nobel Prize for Literature in 1910. Entered a poem. Date: Munich, February 9, 1873. Signed in full.

Der Augenblick und dein Gemüth sind dein.

Wag' es, gleich all den athmenden Geschlechtern,
Dein Herz zu hängen an dies kurze Sein,
Die Welt zu lieben, trotz den Weltenwächtern.

Translation:

*The moment and your mind are yours.
Dare, like all the breathing tribes,
To attach your heart to this short-lived existence,
To love the world despite its guardians.*

Comment: First published in *Gedichte von Paul Heyse* (Berlin: Hertz, 1872), p. 217 (no. 7 from the cycle *Ernst*). Heyse was a founding member of the circle *Die Krokodile*. Together with Geibel, he was the leading figure the circle. Brahms, who admired Heyse, set quite a few of his poems. The Lieder “Spanisches Lied” (op. 6, no. 1, by Geibel?), “Am Sonntag Morgen” (op. 49, no. 1), “Mädchenlied” (op. 95, no. 6) and “Mädchenlied” (op. 107, no. 5), the *Vier Lieder aus dem Jungbrunnen* (op. 44, nos. 7–10) for unaccompanied women’s chorus, and four of the *Sieben Lieder* (op. 62, nos. 3–6 —including “Waldesnacht”) for unaccompanied mixed chorus all use texts by Heyse.

5. Ernst Eckstein (1845–1900), German writer.

Entered epigram. Date: Giessen, July 9, 1875. Signed in full.

Ewig klar und rein
Wohnt das Licht allein
In der Dichtung hohem Göttersaal.

Translation:

*Eternally clear and pure
Light dwells only
In poetry’s high hall of the gods.*

Comment: Published as Ernst Eckstein, “Herbstabend,” in *Der Salon für Literatur, Kunst und Gesellschaft*, ed. Julius Rodenberg, vol. 2 (1874), p. 1304. Eckstein repeatedly entered this epigram in albums. See <https://www.kotte-autographs.com/de/autograph/eckstein-ernst/> for an example dated “Leipzig, 1879.”

6. Giuseppe Buonamici (1846–1914), Italian pianist and composer.

Entered musical quotation. Date: Monaco [possibly meaning “Monaco di Baviera” = Munich], August 12, 1879. Signed in full.

The musical quotation consists of the first four measures of an unknown piano piece in F-sharp minor, 6/8 time signature, with tempo marked “Allegro tranquillo.” The musical quotation is followed by a few words: “All’amico M. Kalbeck per ricordo” [to my friend Max Kalbeck as a reminder].

Comment: Buonamici had lived in Munich from 1868 to 1873 while studying composition with Josef Rheinberger, so Kalbeck may have known him from this time, but the present entry dates from a time when Buonamici lived in Florence, Italy, and Kalbeck in Breslau. The music, while obviously a composition by Buonamici, remains unidentified so far. It is not among the Three Piano Pieces, op. 2 (Munich: Aibl, 1876), which are the only works for piano by this composer accessible at IMSLP. The Bavarian State Library has no further digitized music by Buonamici.

7. Jules Massenet (1842–1912), French composer.

Entered musical quotation. Date: Vienna, January 1892. Signed “J Massenet.”

The quotation consists of four measures of the vocal line of Werther’s aria from Act 1 of the opera *Werther*, underlaid with Kalbeck’s German translation: “O Natur! Den Himmel hienieden / Hast du den Sterblichen beschieden!” [O Nature! Heaven on earth / Have you bestowed on the mortals!]. Tempo mark “Langsam” (slow); note below: “‘Werther’ erste act” [sic] [*Werther* first act].

Inscription below: “à notre remarquable collaborateur Max Kalbeck” [To our remarkable collaborator Max Kalbeck].

Comment: Kalbeck’s libretto translations are rarely translations in the strict sense and often alter the original text significantly. In this case, the original French reads, “O nature, pleine de grâce / Reine du temps at de l’espace” [O Nature, full of grace / Queen of time and space].

8. Hermann Schmid (1815–1880; from 1876 “von Schmid”), German writer.

Entered epigram (elegiac couplet). Date: Munich, March 1873. Signed “Herman Schmid.”

Pflücke nicht Zweige zum Kranz – sie verwelken: Doch hast Du den Baum Dir
Selbst, den lebendgen gepflanzt, krönt Dich der Wipfel von selbst!

Translation:

*Do not pluck branches for a wreath—they wilt. But if you
Have planted the tree itself, its top will crown you by itself!*

Comment: This poem may be unpublished. Schmid, a member of the circle *Die Krokodile*, was a prolific writer in almost all genres and relatively successful in his lifetime.

9. Carl Lemcke (1831–1913), German historian, aesthetician, and poet.

Entered five lines of his own in blank verse, followed by a rhymed excerpt from Act 2, Scene 6 of Goethe's drama *Des Epimenides Erwachen* [The awakening of Epimenides]. Date: Munich, February 21, 1873. Signed in full.

Du hast Talent ... Du strebst! So sind mit Freuden
Viel Leiden Dir gewiß. So hoch der Berg,
So tief das Thal. — Das Wort des greisen Meisters
Erinn're Dich an mich. Es half mir oft,
So weit ein Wort uns helfen kann:

„Komm! wir wollen dir versprechen
Rettung aus dem tiefsten Schmerz;
Pfeiler, Säulen kann man brechen,
Aber nicht ein freies Herz.
Denn es lebt ein ewig Leben,
Es ist selbst der ganze Mann,
In ihm wirken Lust und Streben,
die man nicht zermalmen kann.“

(Goethe)

Translation:

*You have talent...You are striving! Thus, with joys,
Much pain is your destiny. As high as the mountain is,
So deep is the valley. — May the word of the old master [Goethe]
Remind you of me. It helped me often,
Insofar as a word can help us at all:*

*“Come! We [the geniuses] will promise you
Rescue from the deepest pain;
Pillars, columns may be broken
But not a free heart.
For it lives an eternal life,
It is the whole man itself,
Inside it zeal and striving are active,
Which cannot be crushed.”*

(Goethe)

Comment: The lines by Lemcke, apparently written specifically for this entry, are probably unpublished. Lemcke was a member of the circle *Die Krokodile*. In addition to writing his literary and scholarly works, Lemcke held prestigious positions as a teacher and administrator. A remarkable number of compositions by Brahms use texts by Lemcke: the Lieder “Über die See”

(op. 69, no. 7), "Im Garten am Seegestade" (op. 70, no. 1), "Willst du, dass ich geh?" (op. 71, no. 4), "Verzagen" (op. 72, no. 4), "In Waldeseinsamkeit" (op. 85, no. 6), "Verrat" (op. 105, no. 5), and "Salamander" (op. 107, no. 2), and four of the *Five Lieder* (op. 41, nos. 2–5) for unaccompanied men's choir.

10. Hermann Lingg (1820–1905), German poet and physician.

Entered a poem. Date: Munich, January 1873. Signed "H. Lingg."

Wohl dem, der sich beschränkt;
Doch größer, wer das Flügelpferd
An Quellen in der Wüste trinkt,
Und mit den Stürmen fährt.

Translation:

*Whoever restricts himself shall be well,
But he is greater who refreshes the winged horse
At sources in the desert
And travels with the storm wind.*

Comment: This poem may be unpublished. Lingg spent most of his long life in Munich and was a founding member of the circle *Die Krokodile*. The numerous settings of his poems by major composers testify to the popularity Lingg enjoyed in his lifetime. Brahms, however, set only one Lingg poem in the Lied "Immer leiser wird mein Schlummer" (op. 105, no. 2).

11. Ludwig Laistner (1845–1896), German writer.

Entered a poem. Date: Munich, March 8, [18]73. Signed in full.

Groß sein auch im kleinsten Leben
Kannst du in dem Einen:
Hat die Welt dir nichts zu geben,
Gib ihr du von deinem.

Translation:

*Even in the least of lives,
You can be great in one thing:
If the world has nothing to give you,
Give to it from what you have.*

Comment: This poem may be unpublished. Laistner was a member of the circle *Die Krokodile*.

12. Moriz Carrière (1817–1895), German writer.

Entered a poem (sonnet). Date: Munich, February 22, 1873. Signed "MCarriere."

Wie mag wohl auf des Aethers lichten Wellen,
Wenn sie der Maler fügt zu Harmonieen,
Sein Geist in Deinen Geist herüberziehen,
Aus seinem Aug' in Deines überquellen...?

Wie hat den Lüften die Dein Ohr umschwellen,
Beschwingte Träger süßer Melodieen,
Wie ihnen wohl des Sängers Mund verliehen
Die Seele zu umdüstern, zu erhellen?

Des Seins Geheimniß siehst Du hier entschleiert,
Denn Eins ist Licht und Aug', Eins sind die Geister
Eins Luft und Klang und unsrer Herzen Triebe.

In aller Wesen bunter Fülle feiert
Die eigne Kraft der große Weltenmeister,
Und Grund und Ziel des Lebens ist die Liebe.

Translation:

*How may well on Ether's shining waves
Once a painter joins them in harmony
His spirit may transpire into your spirit,
Flow over from his eye into yours?*

*How has the singer's mouth
enabled the air sounding around your ear,
Lively carrier of sweet melodies,
To darken your soul and to light it up?*

*Here you see revealed the secret of being
For one are light and eye, one are the spirits,
One air and sound and the longings of our hearts.*

*In the fullness of all beings celebrates
The great master of the world his own force
And cause and goal of life is love.*

Comment: This poem may be unpublished. Carrière was a founding member of *Die Krokodile*.

13. Andreas May (1817–1899), German dramatist and lawyer.

Entered a poem (elegiac couplets). Date: March 14, 1873. Signed: "A. May."

Füllt Dir ein großes Streben die Brust, so ergib Dich auch ganz ihm!
Wagst Du ein Leben daran, bringt es ein Leben Dir ein.

Zwiespalt zwischen Beruf und Streben – o glaub' mir, ein Wurm ist's,
Ewig zehrt er am Mark, ewig zernagt er das Herz.

Translation:

*If a great mission fills your breast, yield to it completely!
If you bet your life on it, you will win a life.*

*Contradiction between occupation and mission—believe me, it is a worm!
It will not cease to eat your innards, to gnaw your heart.*

Comment: This poem may be unpublished. May was a member of *Die Krokodile*.

14. Ludwig Schneegans (1842–1922), German writer and translator.

Entered an excerpt from his drama *Jan Bockhold*. Date: Munich, March 1873. Signed in full.
Note the use of Latin script.

Horch! Aus Millionen Dulderherzen steigt
Der Klage laut, den nur das Ohr der Guten
Vernimmt... Reiß auf dein Herz, wie ich gethan!
Der Menschheit Jammerhymne nimm drin auf,
Und laß sie flehen, donnern, bis der Schrei
Des eignen Schmerzes übertobt verklingt,
Und ewig dir des Mitleids Born entfluthet!

(Jan Bockhold, Act I, Scene 8)

Translation:

Hark! From millions of suffering hearts
The wailing sound that only the ear of the good
Discerns... Tear up your heart as I have done!
Let it absorb the plaintive hymn of mankind,
And let them plead and make a noise until the cry
Of your own heart fades away, drowned out,
And pity's well will flow from you forever!

(*Jan Bockhold*, Act I, Scene 8)

Comment: Schneegans's *Jan Bockhold*, a tragedy in five acts, written in blank verse, was published in 1877. In the printed edition, this passage occurs in Act 1, Scene 5 (there is no "Scene 8"), and there are slight differences from the above. Schneegans was a member of *Die Krokodile*.

15. Moy, Karl Joseph Ernst Maria, Count (1827–1894), Master of Ceremonies at the Bavarian Court.

Entered an exhortation. Date: Munich, July 22, 1874. Signed "G[ra]f Moÿ."

Maaß halten in Allem!

Translation:

Be moderate in everything!

Comment: Kalbeck was a tutor in the count's household from 1872 to 1873. See Robert Münster, "Bernhard und Luise Scholz im Briefwechsel mit Max Kalbeck und Johannes Brahms," *Musik in Bayern* 81 (2016): 185–257; <https://doi.org/10.15463/gfbm-mib-2016-176>.

16. Oscar Blumenthal (1852–1917), German playwright and critic.

Entered a poem. Date: Leipzig, March 16, 1873. Signed "Osc. Blumenthal."

Hab' auch den Pfeil des Spotts ich abgedrückt
Erst jüngst auf dich – ich sage dir *sub rosa*:
„In Versen hast du mich entzückt,
Gefiel mir auch nicht deine Prosa!“

Translation:

*Even though I shot an arrow of jest
At you just recently – I tell you sub rosa:
"In verse, you have delighted me,
Even though I disliked your prose!"*

Comment: This poem, apparently written on the occasion, is probably unpublished. At twenty-one years and three days of age, Blumenthal is the youngest signer of this album. At the time, he lived in Leipzig and edited his own journal, *Neue Monatshefte für Dichtkunst und Kritik*.

17. Karl von Holtei (1798–1880), German writer.

Entered a poem. Date: Breslau (now Wrocław, Poland), 1873. Signed "KvHoltei."

Reines Gold in vollen Taschen
's ist ein allerliebster Klang!
Wer's besitzt mag munter naschen,
Frei von ird'scher Sorgen Zwang,
Weilt er in belebten Ländern.
Doch die Sache wird sich ändern,
Führt ihn seines Pfades Spur
Aus den Gränzen der Kultur;
Soll er Wüstenei'n durchlaufen,
Wo für's Gold nichts mehr zu kaufen.
– Eben so muß der Poet,
Der zu rechnen nicht versteht,
In prosaisch-dürren Zeiten
Planlos durch das Leben schreiten;
Reich an Liedern – Gott erbarm! –
Wähnt er sich, und ist blutarm:
„Reines Gold, hier, in Gedichten!“
„Hat es keinen Kurs?“ – „Mit nichten!“ –
Wo zum Herrscher ward das Geld,
Wird zur Wüstenei die Welt.

Translation

*Pure gold in full pockets,
That's a wonderful sound!
He who has it may happily consume,
Free from the constraints of earthly sorrows,
As long as he lives in populous countries.
Once his path leads him
Beyond the boundaries of civilization,
Once he is to cross deserts,
Where nothing can be bought with gold.
Likewise, the poet
Who does not know how to calculate
Must walk through life without a plan.
Rich with songs – God, have mercy! –
He thinks he is – yet he is very poor:
“Pure gold, here, in poems!”
“Does it not have a value?” “No, not at all.”
Where money has become the ruler,
The world becomes a desert.*

Comment: Published as Karl von Holtei, “Einem jungen Dichter” [To a young poet]. In *Ein deutsches Dichterbuch: Aus Originalbeiträgen deutscher Dichter gesammelt und herausgegeben von Max Kalbeck* (Stuttgart, [1873]), pp. 170f. “Young poet” almost certainly refers to Kalbeck, whose first collection of poems Holtei had recommended to the publisher three years earlier, <https://opacplus.bsb-muenchen.de/title/BV020263621>. Making his entry at seventy-five years of age, Holtei is not the oldest signer of this album, but he is the one with the earliest year of birth.

18. Carl Fuchs (1838–1929), German pianist and writer on music.

Entered a motto in Latin. Date: Breslau (now Wrocław, Poland), October 20, 1874. Signed “Carl Fuchs Dr.”

Fiat musica pereat mundus!

Carl Fuchs Dr.

weiland „musikalischer Schriftsteller“.

Translation:

Let there be music, may the world perish!

Carl Fuchs Dr.

Formerly “writer on music.”

19. Karl Emil Franzos (1848–1904), Austrian writer.

Entered a prose text. Date: Dresden, July 17, 1878. Signed in full.

Ach, was ist das für ein thörichter Gemeinplatz, daß Schmerzen läutern und veredeln! Im Gegentheil – das ist ja das Schlimmste an den Pfeilen des Unglücks, daß sie das Herz nicht bloß durchbohren, sondern auch vergiften. Glückliche Menschen können leicht gut sein – im Unglück so gut bleiben, als man im Glück gewesen, ist die schwerste Aufgabe, welche armes Menschenthum auf Erden zu erfüllen hat. Heil dir, der du dies überdenkst, wenn dir solches Heldenthum gelungen, aber noch mehr beneide ich dich, wenn du lächelnd sagst: „Nein! Der Schmerz veredelt!“ Denn dann bist du einer der Glücklichen, die ihn nie gekannt!

Translation:

O what a stupid platitude it is that pain would purge and make people better! On the contrary – it is the worst about the arrows of misfortune that they do not just pierce the heart but also poison it. Happy people can easily be good people – but to remain such a good person in misfortune as you were in fortunate times is the most difficult task that poor humanity has to fulfill on Earth. Blessed are you, thinking this over, if you have succeeded in this heroic feat. But I

envy you even more if you say with a smile, "No! Pain makes you a better person." Because in that case, you are one of the fortunate who never came to know pain.

Comment: Seems to anticipate a passage of Karl Emil Franzos, *Der Gott des alten Doktors* (Berlin, 1892), p. 30. Franzos's story was scheduled for publication in 1875, in Oscar Blumenthal's periodical *Neue Monatshefte für Dichtkunst und Kritik*, which, however, was discontinued before the story was completed.

20. Julius Grosse (1828–1902), German writer.

Entered a rhymed epigram. Date: Dresden, July [18]78.

In Kunst und Liebe ist's arge Sitte
Zu wählen den breiten Weg der Mitte.

Translation:

*In the arts and love, it is a bad habit
To choose the wide path of the center.*

Comment: Possibly written on the occasion, but apparently based on an epigram by the sculptor and professor of art Ernst Hähnel (1811–1891), whose literary legacy Grosse edited much later. See *Ernst Julius Hähnel's litterarische Reliquien: Im Auftrag der Hinterbliebenen gesichtet und herausgegeben nebst einem Charakterbild des Meisters als Einleitung von Julius Grosse* (Berlin, 1893), p. 353. Hähnel's epigram differs in one word—"böse" [evil] instead of "arge" [bad]. Grosse was a member of the circle *Die Krokodile*.

21. Otto Lüstner (1839–1889), German violinist and conductor.

Entered a poem (elegiac couplets) from a collection by Johann Gottfried Herder. Date: Breslau (now Wrocław, Poland), April 26, 1873. Signed "Otto Lüstner."

Reise! verändere den Ort! Des Lebens reifste Frucht wird
Durch Erfahrung, die Dir Sinn und Gedanken erneut.
Siehe das stehende Wasser und schau die rinnende Quelle!
Jenes modert, und dies strömet den hellesten Trank.
Blicke die Sonne des Himmels an *einem* Orte, der Perser
Und der Araber sah' bald mit Verdrusse sie an.
Ginge der Mond nie unter, er brächte Schaden der Erde;
Flöge der Pfeil nicht ab, nimmer erreicht er das Ziel.
Gold in der Grube wird wie leere Stoppel geachtet;
Aloë, wo sie wächst, gleich dem gemeinsten Holz.
(Herder: Blumen aus morgenländischen Dichtern)

Zur Erinnerung an Deinen treuen Otto Lüstner.

Translation:

*Travel! Change your place! The ripest fruit of life comes
Through experience, which renews your direction and thoughts.
Look at the stagnant water and the flowing source.
The former is foul, and the latter streams the clearest drink.
If the sun stayed in one place, Persians
And Arabs soon would look at it with annoyance.
If the moon never set, it would bring harm to the earth.
If the arrow did not depart, it would never reach its target.
Gold in the dig is prized like a field after harvest;
Aloe, wherever it grows, like the most common wood.
(Herder: *Flowers from Oriental Poets*)*

As a reminder of your faithful Otto Lüstner.

Comment: Lüstner was the second son of Breslau-based violinist Ignaz Peter Lüstner (1793–1873), who taught Kalbeck and is the subject of an article in German and Russian Wikipedia. Both articles give the life dates of Otto and his four brothers and mention that all five became musicians, but only the Russian article provides more detailed information (in this case, that Otto was a violinist and conductor).

22. Robert von Hornstein (1833–1890), German nobleman and composer.
Entered musical quotation. Date: Ambach, August 25, 1874. Signed in full.

The musical quotation is the beginning of the vocal part of Hornstein's Lied "Unter der Linden" on a poem by Walther von der Vogelweide (2 measures, B-flat major, common time). Text underlay: "Unter der Linden an der Haide" [Beneath the linden tree on the heath].

Inscription below: "Zur Erinnerung an den Komponisten" [as a reminder of the composer]

Comment: A printed copy of this Lied, a donation from Paul Heyse, is in the Bavarian State Library in Munich (shelfmark 2 Mus.pr. 6728#Beibd.1); strangely, no publisher is given in the catalog. There are various municipalities named "Ambach," but given the fact that both Kalbeck and Hornstein lived in Munich at the time, probably the village south of Munich that is now part of the Münsing municipality (Bad Tölz-Wolfratshausen district) is meant. Hornstein was a member of the circle *Die Krokodile*.

23. Kurd Laßwitz (1848–1910), German writer.
Entered a rhymed epigram. Date: Vienna, July 27, [18]99. Signed in full.

Wie kommt man mit sich und der Welt ins Reine?
Man habe Gedanken und mache sich keine!

[Note below signature:]

Meinem lieben alten Jugendfreunde beim ersten Besuche in seinem Hause.

Translation:

*How do you come to terms with yourself and the world?
Have ideas and don't be concerned!*

[Note below signature:]

To my dear old boyhood friend on the occasion of my first visit to his home.

Comment: See Kurd Laßwitz, *Traumkristalle: Utopische Erzählungen, Märchen, Bekenntnisse*, ed. Ekkehard Redlin (Berlin, 1982); Redlin describes the epigram as "Ein aus dem Nachlaß stammender Zweizeiler" [a posthumous distich from the estate] (<https://epdf.pub/traumkristalle.html>). Laßwitz is best known for his pioneering work in science fiction.

24. Theodor Lobe (1833–1905), German actor, stage director, and theater director.
Entered epigram in prose. Date: Breslau (now Wrocław, Poland), April 30, [18]73. Signed in full.

Die Vergangenheit ist unsere Schule –
Die Gegenwart die Prüfung,
Ob wir in Zukunft etwas leisten können.

Translation:

*The past is our training –
The present is the test of
Whether we will be able to achieve something in the future.*

Comment: Possibly written on the occasion. Lobe had lived in Breslau from 1866 to 1871, directing a theater named for him, but by 1873 he lived in Vienna. Apparently he was visiting his former hometown when he signed Kalbeck's album.

25. Albert Moeser (also "Möser," 1835–1900), German teacher and poet.
Entered a poem. Date: Warmbrunn (now Cieplice Śląskie-Zdrój, Poland), August 10, 1873.
Signed "Albert Moeser."

Abschied

Zum letzten Mal mit langen Blicken
Umspielt mein Aug' dein theures Bild,
Die lichten Locken seh' ich nicken
Von deiner Stirne wirr und wild.

Wie Sterne groß zum letzten Male
Flammt mir dein Aug' in lichter Pracht,
Wie einst, da es im Abendstrahle
Mich traf mit Liebeszaubermacht.

Zum letzten Mal – o Qualgedanke –
Erfasst mein Blick die Huldgestalt,
Die – kühn wie Artemis, die schlanke –
Geschweift mit mir im Eichenwald.

Schon seh' ich fliehn den holden Schimmer;
Und das mich mahnt' an süßes Glück,
Das edle Bild, es sinkt für immer
In nie erhellte Nacht zurück.

Translation:

Farewell

*One last time, with long gazes,
My eye wanders around your dear face,
I see the fair curls nod
From your brow, uncombed and wild.*

*Big like stars, one last time
Your eye burns for me in bright splendor,
Like back then, when at a sunset
It hit me with the power of love's charms.*

*One last time – O torturing thought –
Beholds my gaze the graceful body
That – bold like slender Artemis –
Roamed with me through the oak forest.*

*Already do I see the dear gloom fade away,
And it, which reminded me of sweet bliss,*

*The noble image sinks for ever
Back into never-illuminated night.*

Comment: Published in *Deutsche Dichtershalle: Unter Mitwirkung der hervorragendsten Dichter und Schriftsteller herausgegeben von Ernst Eckstein* (Leipzig, 1876), p. 269. Written in school-like calligraphy, betraying the main occupation of its author. Warmbrunn is a spa, not too far from Breslau. Kalbeck probably met Moeser, who lived in Dresden, while the latter was in Warmbrunn on vacation.

26. Franz Lenbach (1836–1904), German painter.

Entered a drawing (palette) and an inscription in prose. Date: Munich, May 13, “im Tarifjahr” [literally, “in the tariff year”]. Signed “Franz Lenbach, Mitarbeiter am Verfall der Kunst” [Franz Lenbach, contributor to the decline of art].

Comment: The term “Tarifjahr” is enigmatic in this context, but the intention is obviously humorous. Among the visual artists who made entries in this album, Lenbach was (and remains) by far the most famous. He created a portrait of Clara Schumann in 1879.

27. Johannes Brahms (1833–1897), German composer.

Entered musical quotation. Date: Breslau (now Wrocław, Poland), December [18]74. Signed “Johs Brahms.”

The musical quotation is the beginning of Brahms’s Piano Concerto no. 1 in D minor, op. 15 (measures 2–4; measure 1 omitted). Notated on two staves (treble and bass clefs).

Inscription below: “Zu freundl[ichem] Gedenken” [to remember me in friendship].

Comment: Brahms probably wrote this entry on his very first encounter with Kalbeck on December 29, 1874, which Kalbeck vividly describes in his Brahms monograph, even though he does not mention the album. However, the statement in the description of this album in the Sotheby’s catalog (<https://www.sothebys.com/en/buy/auction/2020/music-continental-books-and-medieval-manuscripts-2/album-of-max-kalbeck-including-musical-quotations>) that Brahms was in Breslau in 1874 to receive his honorary doctorate is not correct; rather, he visited the city for a concert. Brahms did not receive the doctorate until 1878.

28. Unsigned drawing of a woman on a divan, pencil.

29. Theodor Kirchner (1823–1903), German composer.

Entered inscription only. Date: Hamburg, July 12, 1901. Signed in full.

Inscription: "Theodor Kirchner grüßt Sie" [Theodor Kirchner greets you].

Comment: At seventy-eight years, Kirchner had survived several strokes and was almost blind, and his handwriting was very shaky. His entry, although buried in the middle of the album, is chronologically the last of all. Kirchner was a lifelong friend of Brahms.

30. Herrmann Scholtz (1845–1918), German pianist and composer.

Entered musical quotation. Date: Breslau (now Wrocław, Poland), April 14, 1875. Signed in full.

The musical quotation is the beginning (four measures plus pickup) of an untitled piano piece in F major. Time signature 2/4, tempo: *Ziemlich langsam* [rather slow].

Inscription below:

Meinem lieben Max Kalbeck zur freundlichen Erinnerung von Herrmann Scholtz.

Translation:

To my dear Max Kalbeck as a friendly reminder from Herrmann Scholtz.

Comment: The work remains unidentified. Scholtz composed (and apparently published) a large amount of piano music, but little of it is available in digital form.

31. Clara Schumann (1819–1896), German pianist and composer.

Entered a musical quotation. Date: Munich, spring ["im Lenz"] 1878. Signed in full.

The musical quotation consists of the beginning (violin part, measures 1 to 4) of Clara Schumann's Piano Trio in G minor, op. 17. "3io" and "Cl: Schumann" written above music.

Inscription below: "Zu freundlichem Erinnern" [as a friendly reminder].

32. Franz Innozenz Nachbaur (1830–1902), German tenor.

Entered musical quotation. Date: Breslau (now Wrocław, Poland), June 10, 1875. Signed "Franz Nachbaur."

The musical quotation is from Act 1 of Richard Wagner's *Lohengrin*, the vocal line of the protagonist (five measures) with the text, "Nun sei bedankt, mein lieber Schwan! Zieh durch die weite Fluth zurück, dahin woher ich" [breaks off here] [Now be thanked, my dear swan! Return through the vast flood to the place where I].

Followed by inscription:

“Herrn Max Kalbeck zum freundlichen Andenken an Franz Nachbaur” [To Mr. Max Kalbeck that he remember Franz Nachbaur as a friend].

Comment: Nachbaur was one of the great Wagner singers of his time. He is one of the few signers of this album who were close to Wagner and his circle—the others are Hermann Levi and the former Wagnerite and later renegade Hans von Bülow.

33. Ferdinand Freiligrath (1810–1876), German poet.

Entered excerpt from poem. Date: Cannstatt [now part of Stuttgart], July 1875. Signed “F. Freiligrath.”

“O lieb’, so lang du lieben kannst!”

Translation:

O, love as long as you may love!

Comment: This is the beginning of a poem set by Franz Liszt for soprano and piano; Liszt later arranged his setting for piano solo as *Liebesträum* no. 3 in A-flat major.

34. Rudolf Löwenstein (1819–1891), German writer.

Entered rhymed epigram. Date: Breslau (now Wrocław, Poland), March 27, 1876. Signed in full.

Altwerden steht in Himmels Gunst;
Jungbleiben – das ist Lebenskunst.

Translation:

*Living a long life depends on heaven’s blessing;
Staying young – this is the art of living.*

Comment: Probably written on the occasion and unpublished.

35. Wilhelm Henzen (1850–1910), German poet and playwright.

Entered a poem. Date: Munich, September [18]76. Signed in full.

An den Wohllaut.

Laß mich, heil’ger Strom des Wohlklangs,
Deiner Friedensbotschaft lauschen!
Laß die weiche Fluth versöhnend

Überm Erdenzwiste rauschen!
Laß die Arbeit meiner Schläfen
Ruhn und netze sie mit Lethe,
Da ich nicht um höh're Weisheit,
Als um Schmerzvergessen bete.
Über deine Wellen rudr' ich
Mit des Rythmus[!] gleichem Schlage;
Kühler wird die heiße Lippe
Und zum Troste wird die Klage.

Aber das Bedeutungsvolle
Ach! es ängstet meinen Sinn;
Nur Musik ist aller Räthsel
Räthselvolle Löserin.
Diese Leier muß ich senken;
Richtet mir die andre her;
Laßt mich aus dem Uferstrome,
Laßt mich ins befreite Meer!

S[eine]m I[ieben] Max Kalbeck
z[ur] fr[eun]d[lichen] Er[innerung]
an seinen Mitpoeten u[nd] Mitmusikus
Wilhelm Henzen

Translation:

To Euphony

*Let me, holy stream of euphony,
Listen to your message of peace!
Let the soft stream rush
Above earthly strife!
Let the labor of my temples
Rest, and soak it with lethe
As I do not pray for higher wisdom
Than to forget my pain.
Above your waves I row
In the steady pulse of the rhythm,
The hot lip cools down,
And complaint becomes comfort.*

*But what is meaningful,
Ah! it frightens my mind;
Only music is all enigmas'
Enigmatic resolvent.*

*I must put down this lyre,
Prepare me the other one.
Let me leave the shoreline waters,
Let me enter the liberated sea!*

*To his dear Max Kalbeck
That he remember me as a friend
From his fellow poet and fellow musician
Wilhelm Henzen*

Comment: Poem possibly unpublished. The author of this inscription should not be confused with the far more famous epigraphist and philologist of the same name (1816–1887).

36. Siegfried Lipiner (1856–1911), Austrian writer.

Entered a poem. Date: Vienna, May 12, 1877. Signed in full. Note the use of Latin script, which, along with the unusual orthography, is probably due to the fact that Lipiner grew up in Galicia.

Meinem lieben Max Kalbeck.

Ich seh' um dich viel kleine Funken stieben,
Ich glaub' es dir – dein Inn'eres strömt sie aus;
Ich glaub' es – du kannst zart und innig lieben
Und Pfeile senden keck in manchem Strauss.

Doch hörst du rings das Rufen und das Ringen?
Nicht Funken, eine Flamme tut uns Not,
Es gilt der Liebe heil'ges Schwert zu schwingen
In ernster Schlacht um Leben und um Tod!

O strömte eine Flamme doch, nur eine
Hervor aus deines Herzens warmem Quell
Und glüht' um dich, dass du in ihrem Scheine
Nicht Andre, nein! dich selbst erblicktest hell!

Und wenn sie deines Wesens Bau verzehrte,
Dass er dahinstürzt' in erhab'nem Sturz –
Mein Freund, es stirbt sich schön mit blut'gem Schwerte,
Die Tat ist göttlich und das Leben kurz.–

Translation:

To my dear Max Kalbeck.

*I see many little sparks whirling around you,
I believe you – they come from inside you;
I believe it, you can love tenderly and profoundly
And pertly send arrows in quite some quarrel.*

*But do you hear the shouting and fighting around you?
We do not need sparks, we need a flame.
You have to wield the holy sword of love
In earnest fight for life and death!*

*O, if a flame, only one flowed
From your heart's warm spring
And glowed around you so that in its shine
You did not see others, no! but yourself illuminated!*

*And if it consumed your being's physical form,
That it collapsed in majestic fall –
My friend, it is beautiful to die with a bloody sword.
The deed is divine, and life is short.*

Comment: Poem possibly unpublished.

37. Camille Saint-Saëns (1835–1921), French composer.

Entered musical quotation. Date: November 20, 1877 [no place]. Signed “C. Saint-Saëns.”

The musical quotation is the beginning of Saint-Saëns's Piano Concerto no. 4 in C minor, op. 44 (three measures plus pickup), notated on two staves.

38. Franz Defregger (1835–1921), Austrian painter.

Entered drawing. Date: August 5, 1879. [no place] Signed “Defregger.”

The drawing is a frontal portrait of an unidentified man who is considerably older than Defregger and does not look like him either.

39. Friedrich Kiel (1821–1885), German composer.

Entered a musical quotation. Date: Görlitz, June 23, 1878. Signed, “Fried. Kiel.”

The musical excerpt is from the oratorio *Christus*, op. 60, first performed in Berlin in 1874 –

the beginning (4 measures) of the polyphonic chorus, “Wir gingen alle in der Irre wie Schafe...” [“All we like sheep have gone astray...”; Isaiah 53:6], which concludes Part 1 of the work. The inscription below the music reads:

“Herrn Kahlbeck [*sic*] zu freundlicher Erinnerung an Friedr. Kiel“ (To Mr. Kahlbeck[!] as a friendly reminder from Friedrich Kiel).

Comment: Kiel lived in Berlin and was best known as a teacher. His students included Charles Villiers Stanford and Ignacy Jan Paderewski. He used the present excerpt for inscriptions regularly. For another example, see <https://www.kotte-autographs.com/de/autograph/kiel-friedrich/>.

40. Hans von Bülow (1830–1894), German composer, pianist, and conductor.

Entered inscription in prose. Date: Vienna, February 23, 1881. Signed “Hans v. Bülow.”

Mit Bach, Beethoven und Brahms* denkt für das eventuelle letzte Viertel seines Lebens reichlich auszukommen.

Hans v. Bülow
Zukunftsmusiker a.D.

*) Caetera – „sarcimentum“

P.S. Im Übrigen erhebt derselbe auf die sogen[an]te Apostatenglorie so wenig Anspruch, daß er nach wie vor jede – der Mühe der Abwehr lohnende – ungerechte Verkleinerung seiner vormaligen *worship* Berlioz–Liszt–Wagner nach besten Kräften bekämpfen wird.

Translation:

Considers being amply served for the possible last quarter of his life by a diet of Bach, Beethoven, and Brahms) only.*

*Hans v. Bülow
Retired Musician of the Future*

*) Anything else doesn't matter.

P.S. By the way, the same covets the glory of the apostate to such a small extent that he will continue to fight any belittling, insofar as it is worth a defense, of his former worship of Berlioz–Liszt–Wagner with all his might.

Comment: The footnote “Caetera – sarcimentum” is enigmatic. Bülow used “sarcimentum” repeatedly, but apparently nobody else did. *Richard Strauss Werke* (Richard Strauss Complete Edition) explains that Bülow means actually “farcimentum”, i.e. “sausage”; see <http://www.richard-strauss-ausgabe.de/band/?volume=&chapter=document&key=d02993>. In

German, if someone declares something “Wurst” (sausage), it means that the person does not care about it. “Caetera” (variant of “cetera”) is Latin for “[anything] else.” So, “caetera – [f]arcimentum” would mean: “anything else doesn’t matter to me.”

41. Hermann Levi (1839–1900), German conductor.

Entered a musical composition. Date: Munich, September 1878. Signed in full.

The musical composition is entitled “Canon à 4 (Frauenstimmen)” [Canon for 4 women’s parts]. The canon is in A major (ending on the dominant), common time.

Text:

O gieb, vom weichen Pfühle,
Träumend, ein halb Gehör
Bei meinem Saitenspiele
Schlafe, was willst du mehr?
Bei meinem Saitenspiele
Segnet der Sterne Heer
Die ewigen Gefühle
Schlafe, was willst du mehr?

Translation:

*O lend, from your soft pillow,
Dreaming, but half an ear!
To the music of my strings sleep!
What more can you wish?
To the music of my strings
The host of stars
Blesses eternal feelings;
Sleep! What more can you wish?*

Comment: The text consists of the first two stanzas of Goethe’s *Nachtgesang*. The translation is from <https://www.oxfordlieder.co.uk/song/2932>. Hermann Levi was Richard Wagner’s favorite conductor from the 1870s on. He was also on friendly terms with Clara Schumann and, until a falling out in 1875, with Brahms.

42. Julius Buths (1851–1920), German pianist, conductor, and composer.

Entered a musical quotation. Date: Tutzing, July 16, 1885. Signed “Jul. Buths.”

The musical quotation, on one texted staff, is the beginning of an unidentified polyphonic chorus in F major, with time signature C implied (seven measures plus pickup). The altos sing “O

Friedensbringer mit dem Kr[an]z vom Mohne" [O bringer of peace with the wreath of poppy]; sopranos answer, "Du sanfter Gott..." [You tender God] [breaks off].

Inscription below the musical quotation:

Seinem lieben Freunde Max Kalbeck [To his dear friend Max Kalbeck].

Comment: The text of the unidentified chorus is the beginning of a sonnet by Kalbeck himself, *An den Schlaf* [To sleep], published under the heading "Max Kalbeck – Neue Gedichte" in the anthology *Ein Deutsches Dichterbuch: Aus Originalbeiträgen deutscher Dichter* [A German Poets' Book: From original contributions of German poets], collected and edited by Kalbeck (Stuttgart: C.F. Simon, [1873]), p. 201. Buths is best remembered for his later work in Düsseldorf, where he founded the Buths-Neitzel Conservatory in 1902. Much of his music was not published and is considered lost.

43. Heckmann-Quartett: Robert Heckmann (1st violin, 1848–1891), Theodor Allekotte (2nd violin), Otto Forberg (viola), Richard Bellmann (violoncello, 1844-ca. 1900). German string quartet, based in Cologne.

Entered musical quotation, not identified in the album, from the second movement of Robert Schumann's String Quartet no. 3 in A major, op. 41, no. 3 (beginning of the fourth variation of the theme [variations not numbered by Schumann]; one staff in F-sharp minor, six measures, 3/4 time signature, Tempo risoluto, sul G ad lib.) and inscription. Date: Vienna, November 14, 1884. Signed: "Rbt Heckmann," "Otto Forberg," "Th: Allekotte," "R Bellmann."

Inscription:

Herrn Max Kalbeck zu freundl[icher] Erinnerung an das erste Auftreten des „Heckmann-Quartett“ in Wien am 14. Nov. 1884. In freundschaftl[icher] Hochachtung [signatures].

Translation:

To Mr. Max Kalbeck as a friendly reminder of the first appearance of the "Heckmann Quartet" in Vienna on November 14, 1884. In friendly esteem [signatures].

Comment: It may be assumed that Schumann's quartet was on the program performed by the quartet on that day. The Heckmann-Quartett existed from 1884 to 1891. Further life dates of its members remain unknown at this time.

44. Hans Herrig (1845–1892), German writer.

Entered an extended quote from his drama *Konradin* (in blank verse). Date: Berlin, June 19, 1878. Signed in full.

Ganz Mann sein – wie mich dieses Wort durchbebt!
Was macht den Adel? Reinheit des Geblüts.
Doch in den Meisten fließt das Blut nicht rein,
Im Manne stecken bleibt ein Rest vom Weib.
Ganz Mann sei, wer in dieser irdschen Welt
Etwas bedeuten will, und solches, meinst du?
Könn' einem Greise nur gelingen? Nein!
Auch Greise haben schon die Welt bewegt,–
Nicht, weil sie Greise waren; ei! Das hieße
Die ewig junge Vorsehung beleidigen –
Nur, weil sie jung geblieben – ja, das ist's;
Mann sein heißt jung sein!

(aus „Konradin“)

Berlin, den 19. Juni 1878

Zur freundlichen Erinnerung an Ihren freundschaftlich ergebenen
Hans Herrig.

Translation:

*To be a man in full – how this word makes me tremble!
What makes the gentry? Purity of blood.
But in most people the blood does not run pure.
In man, a residual of woman remains stuck.
Be he a man in full who in this earthly world
Wants to make a difference, and in this, you hold,
Only an old man could succeed? No!
Yes, even old men have changed the world,
But not because they were old! That would mean
Offending ever-young providence
Just because it remained young – Yes, that's it!
To be a man means to be young!*

(from Konradin)

Berlin, June 19, 1878

As a friendly reminder from your devoted in friendship
Hans Herrig.

Comment: Herrig's tragedy *Konradin* (about the last Hohenstaufen emperor) was first published in Berlin in 1885 and possibly still incomplete at the time of this inscription.

45. Pablo de Sarasate (1844–1908), Spanish violinist and composer.

Entered a musical quotation. Date: Breslau (now Wrocław, Poland), January 22, 1880. Signed in full.

The musical quotation is the beginning of Sarasate's *Zapateado* op. 23, no. 2, with the heading "Zapateado."

Inscription below: "Bonhommie[?] à Max Kalbeck" [good natured feelings to Max Kalbeck].

46. Ignaz Brüll (1846–1907), Austrian composer and pianist.

Entered musical quotation. Date: Vienna, March [18]80. Signed in full.

The musical quotation is the beginning (four measures) of Brüll's Violin Concerto in A minor, op. 41, notated on one staff only.

Inscription below: "Max Kalbeck freundschaftlichst" [to Max Kalbeck most amicably].

Comment: Brüll's Violin Concerto (his only one) was published by Gutmann in Vienna in 1882. At the time of this inscription it must have been brand new or even still in progress. Brüll was one of the members of the circle around Brahms in Vienna.

47. Anton Rubinstein (1829–1894), Russian composer and pianist.

Entered musical quotation. Date: Breslau (now Wrocław, Poland), December 2, 1879. Signed "Ant. Rubinstein."

The musical quotation is the beginning (three and a half measures) of Rubinstein's opera *Die Maccabäer* [The Maccabees], notated as a piano reduction on two staves.

Comment: The opera *The Maccabees*, Rubinstein's most successful one in his lifetime, was one of the composer's works written in German (to a libretto by Salomon Mosenthal) and primarily for a German audience. It had its premiere in Berlin in 1875.

48. Frieda Port (1854–1926), German poet.

Entered a poem. Date: Tutzing [Bavaria], August 1883. Signed in full.

Frei empor
Lodre die Flamme,
Und ob sie zerstöre,
Und ob sie vernichte,
Die Flamme der Liebe –
Des Genius Flamme –
Die Flamme der Freiheit!

Und ob der Trunkenen viele
Hinein sich stürzen
Und taumeln
Und sie verdunkeln,
Die Welt an ihr irr wird –

Sie war doch die Sehnsucht,
Sie ist die Erfüllung,
Und weit hinaus reinigt
Ihr Leuchten die Welt.

Translation:

*Freely to the sky
May the flame blaze,
And whether it destroys,
And whether it annihilates,
The flame of love –
The flame of the genius –
The flame of freedom!*

*And whether many intoxicated ones
Plunge themselves into it
And tumble
And obscure it,
The world is driven crazy by it –*

*It still was the longing,
It is fulfillment,
And far and wide
Its light purges the world.*

Comment: The poem—in unrhymed but not completely free verse—was published in Port’s *Gedichte* [Poems] (Berlin, 1888), one of several under the heading “Freie Rhythmen” [Free rhythms]. Port lived in Munich and was associated with other Munich poets represented here—especially Lingg, who became her mentor early on, but also Heyse, Laistner, and others. However, it seems that as a woman she was not eligible to join *Die Krokodile* or other societies. See <https://www.bavarikon.de/object/bav:BSB-CMS-000000000005451?lang=en>. Brahms never set a poem by Port, but he apparently considered it, as he copied some of them; see Loges, *Brahms and His Poets*, 290.

49. Bernhard Scholz (1835–1916), German composer and music educator.

Entered musical quotation. Date: Breslau (now Wrocław, Poland), January 15, 1880. Signed “B. Scholz.”

The musical quotation is the beginning (seven measures) of Scholz’s String Quintet in E minor, op. 47, in two-staff piano reduction. Header: “Aus dem Quintett op. 47” (From the Quintet op. 47).

Scholz was the director of the Breslauer Orchesterverein from 1871 to 1883. According to Natasha Loges, Brahms met Kalbeck “in Scholz’s home in late 1874.” See Loges, *Brahms and His Poets*, 222. This seems to contradict Kalbeck’s own description of his first meeting with Brahms in Max Kalbeck, *Johannes Brahms (1874–1881)* (Berlin: Deutsche Brahms-Gesellschaft, 1910), 3/1: 45–46, n. 1.

50. Julius Stockhausen (1826–1906), German baritone.

Entered musical quotation. Date: [Frankfurt am Main,] May 8, [18]80. Signed “J. Stockhausen.”

The musical quotation is the first phrase (four measures) of the vocal line of Franz Schubert’s “Greisengesang,” D.778 (published as op. 60, no. 1); the text underlay of the poem by Friedrich Rückert continues for one more line without music to complete the stanza.

Der Frost hat mir bereifet
Des Hauses Dach;
Doch warm ist mir’s geblieben
Im Wohngemach.

Translation:

*Frost has covered with rime
My home’s roof;
But I have stayed warm
In my living quarters.*

Followed by inscription, “Erinnerung an den Abend d[es] 8. Mai 80” [in memory of the evening of May 8, [18]80.” Stockhausen was one of the most renowned German concert singers of his time, but he eschewed performing on the operatic stage.

51. Eugen d’Albert (1864–1932), British-born German composer and pianist.

Entered musical quotation. Date: Vienna, January 3, 1894. “Herrn Max Kalbeck in Verehrung” [to Mr. Max Kalbeck with reverence]. Signed “Eugen d’Albert.”

The musical quotation is the beginning (two measures plus pickup) of the Allemande from d’Albert’s Suite in five movements for piano, op. 1.

52. Georg Brandes (1842–1927), Danish writer, philosopher, and critic.

Entered prose text. Date: Vienna, February 1, 1885. Signed in full.

An Herrn Max Kalbeck.

Kein Bild anwenden – das man nicht sehen kann – keinen Satz schreiben – der nicht seine Melodie hat – das ist das Gesetz, das ich in meiner eigenen Sprache erfüllen kann, und das der Prosaist und Musikkenner billigen wird; in der fremden Sprache bin ich farblos und hölzern.

Translation:

To Mr. Max Kalbeck.

Not to use any image you cannot see, not to write a sentence that does not have a melody of its own – this is the law that I can fulfill in my own language and that the prosaist and music connoisseur will appreciate; in a foreign language, I am colorless and stiff.

Comment: There was also a German singer and theater director of the same name (1836–1901). A comparison of the handwriting of the present entry to another manuscript by the Danish philosopher, however, firmly established the latter's authorship.

53. Johann Strauß II (1824–1899), Austrian composer and conductor.

Entered musical quotation. Date: Vienna, February 1, [18]85. Signed in full.

The musical quotation (one staff, four measures, "Tempo di Valse") is from the operetta *Die Fledermaus* [The Bat], where it occurs in Act 3 and in the overture.

Inscription above and below the musical quotation: "Herrn Max Kalbeck zur freundlichen Erinnerung" [To Mr. Max Kalbeck as a friendly reminder].

54. Franz Hirsch (1844–1920), German writer.

Entered a poem. Date: Vienna, April 14, [18]86. Signed in full. Note the use of Latin script.

Der elektrische Moment –
Wer ihn nicht kennt,
Wie ein Geist schlägt am andern Funken,
Hat Kalbeck's Cognac mousseux nicht getrunken.
Nicht, Freund, mir in Berlin, Dein Schritt
Bringt Max mir gute Zeichen mit.
Denn suaviter in modo, fortiter in re

Heisst's an der blauen Donau, wie an der gelben Spree.

Zur Erinnerung an den 14. April 86

Wien

Franz Hirsch

Translation:

The electric moment

Whoever does not know it

How one spirit causes sparks in another

Has not drunk Kalbeck's Cognac mousseux.

Not, friend, to me in Berlin your step

Max brings me good tidings.

For suaviter in modo, fortiter in re

Is the motto on the blue Danube as on the yellow Spree.

As a reminder of April 14, [18]86

Vienna

Franz Hirsch

Comment: Somewhat enigmatic and obviously written to the occasion. The Latin *suaviter in modo, fortiter in re* means "Gentle in manner, resolute in deed." The Spree is the river in Berlin, where Hirsch lived.

55. Philipp Spitta (1841–1894), German musicologist.

Entered a quote from Goethe's novel *Wilhelm Meisters Lehrjahre* and a comment of his own.

Date: Vienna, April 6, 1886. Signed in full. Note the use of Latin script—in a calligraphic, mannered form.

„In euch lebe die bildende Kraft, die das Schönste, das Höchste, hinauf über die Sterne das Leben trägt.“ [Goethe]

Nicht unbekannte Worte – und leider nicht von mir; aber Worte, in denen wir uns stets begegnen werden. [Spitta]

Translation:

"The shaping force may live in you that carries the most beautiful, the most sublime—that carries life up above the stars." [Goethe]

Not unknown words—and, unfortunately, not by me; but words in which we will encounter ourselves consistently. [Spitta]

56. Fritz Paulsen (1838–1898), German painter.

Entered inscription in prose. Date: May 26, 1888 [no place]. Signed “Fritz Paulsen Prof.”

Form und Inhalt fällt in keiner Kunst so zusammen wie in der Malerei.

Translation:

Form and content do not coincide like this in any art but in painting.

Comment: Paulsen lived in Berlin, but the entry was almost certainly made in Vienna (see next entry).

57. Julius Stinde (1841–1905), German writer.

Entered inscription in prose. Date: Vienna, Kalbeck home, May 24, 1888. Signed “Dr. Julius Stinde.”

Man sagt Reisen bildet. Nur wem es vergönnt ist Menschen zu finden, dem wird jeder Weg zu einer Straße, die aus dem irdischen Jammerthal, genannt Materialismus, zur Menschheit führt. Mein Stern leitete mich glücklich in dieses Haus! Wien, Haus Kalbeck, 24.5.88.

Translation:

It is said that traveling is a means of education. Only for those who are lucky to meet people, every way becomes a road leading out of the earthly vale of tears, called materialism, toward humanity. My star luckily led me to this house! Vienna, Kalbeck home, May 24, 1888.

Comment: Stinde and Paulsen (previous entry) both lived in Berlin and were close friends. They likely visited Kalbeck together.

58. Ludwig Ganghofer (1855–1920), German writer.

Entered rhymed epigram. Date: Vienna, January 7, [18]96. Signed in full.

Thu, was du willst – und habe Glück:
Das ist des Lebens Meisterstück.

Translation:

*Do what you like and be lucky:
This is life's masterpiece.*

Comment: Probably written on the occasion and unpublished. Ganghofer was immensely popular through his *Heimatromane* in Alpine settings.

59. Joseph Joachim (1831–1907), Hungarian-German violinist, conductor, and composer. Entered musical quotation. Date: Vienna, February 23, 1889. Signed in full.

The musical quotation, not identified in the album, is from Robert Schumann's Phantasie for Violin and Orchestra in C major, op. 131, which is dedicated to Joachim and which Joachim premiered in Düsseldorf on October 27, 1853, under the composer's baton. It comprises the first three measures from the solo part of the fast main section, with pickup, written on one staff only.

Inscription below the musical quotation:

Zur Erinnerung an viele schöne Stunden, die ich Ihrer freundschaftlichen Theilnahme in Wien verdanke!

Translation:

To remind you of many beautiful hours that I owe to your friendly participation in Vienna!

60. Carl Goldmark (1830–1915), Austro-Hungarian composer. Entered a musical quotation. Date: Vienna, January 30, 1890. Signed in full.

The musical quotation is the beginning (two measures) of the vocal line of the song "Fata Morgana," no. 6 of *Acht Lieder*, op. 37. Header "Fata Morgana"; text underlay (by Alfred Formey), "Sieh Palmen rauschend im Abendwind" [Look, palm trees rustling in the evening breeze]. Inscription below: "Dr. Max Kalbek [sic] in Verehrung" [To Dr. Max Kalbeck with reverence].

61. Rudolf Virchow (1821–1902), German physician, pathologist, and politician. Entered a prose text. Date: Meran (now Merano, Italy), September 12, 1894. Signed in full.

Wahre Freundschaft ist der einzige dauerhafte Besitz des Menschen, der ganz u[nd] gar auf die freie Entschließung gestellt ist. Sie ist das, was als die Lösung des socialen Problems gesucht wird. Aber sie läßt sich weder durch den Staat, noch durch die Kirche, noch durch die Gesellschaft vorschreiben. Nicht Gesetz, noch Herkommen können sie einführen. Sie trägt ihren Lohn in sich selbst u[nd] darum verlangt sie nicht die Anerkennung andrer Menschen. Wohl dem, dem sie zu Theil wird u[nd] der sie zu bewahren versteht.

Schloß Labers bei Meran, in der Stunde, da mein Freund Helmholtz zur Erde bestattet wird, am 12. September 1894. Rudolf Virchow.

Translation:

True friendship is the only durable possession of the human race that is completely based on free decision. It is what is sought as the solution to the social problem. But it cannot be decreed, neither by the state, nor by the church, nor by society. Neither law nor provenance can introduce it. It bears its reward in itself, which is why it does not require recognition by other people. May those prosper who experience it and who know how to keep it.

Labers Castle, near Meran, at the hour when my friend Helmholtz is being interred, on September 12, 1894. Rudolf Virchow.

Comment: “Helmholtz”—Hermann von Helmholtz (1821–1894), physiologist and physicist. Virchow and Helmholtz both taught at Berlin University (now Humboldt University).

62. Bertha Haft (ca. 1860–after 1893; from 1880, Bertha Haft-Breitner), Austrian violinist. Entered musical quotation. Date: Breslau (now Wrocław, Poland), March 19, [18]76. Signed “Bertha Haft.”

The musical quotation is the beginning (four measures, both parts) of Louis Spohr’s Duo Concertant for two violins in A minor, op. 67, no. 1. Haft identifies the work incompletely in a header as “Spohr / Duo op. 67.”

Inscription below the musical quotation: “Zum freundlichen Andenken an Ihre Sie hochschätzende Bertha Haft“ [As a friendly reminder from your Bertha Haft, holding you in high esteem].

Comment: The entry suggests that Haft played this duet with Kalbeck, who was trained as a violinist. Haft’s early career is relatively well documented, but there is virtually no testimony from after 1893. See <https://www.sophie-drinker-institut.de/haft-bertha> (in German).

63. Otto Brahm (born Otto Abrahamsohn, 1856–1912), German critic, stage director and theater director.

Entered prose inscription. Date: February 16, [18]92 [no place]. Signed “Otto Brahm.” Note the use of Latin script.

Kritisiren ist unterscheiden: das Gelungene vom Verfehlten, das Echte vom Unechten scheiden. Darum ist Kritik nur die Kehrseite des Enthusiasmus; denn je lebhafter wir das Wahre lieben, desto lebhafter hassen wir das Unwahre, das Hässliche.

Translation:

Criticizing means differentiation: separating what is successful from what is misguided, what is genuine from what is fake. Therefore, criticism is only the flip side of enthusiasm, for the more ardently we love what is genuine, the more we hate what is fake, what is ugly.

Comment: Brahm was a champion of naturalism on stage. His entry, calling for appreciation of what is real and genuine rather than artificial, testifies to this.

64. Conrad Schmeidler (1847–after 1897), German pianist and composer.

Entered a musical quotation. Date: Munich, September 18, 1876. Signed “Conrad Schmeidler.”

Musical quotation, so far unidentified. It consists of one staff with the beginning (two measures with pickup) of a chorus (?) in up to three parts. Key is A major; time signature is common time. Text underlay: “Nach einem grünen Walde gingen zwei” [Two went to a green forest], which is a poem by Max Kalbeck, *Am Wege* [By the wayside], published under the heading “Max Kalbeck – Neue Gedichte” in the anthology *Ein Deutsches Dichterbuch: Aus Originalbeiträgen deutscher Dichter* [A German Poets’ Book: From original contributions of German poets], collected and edited by Kalbeck (Stuttgart: C.F. Simon, [1873]), p. 192.

Comment: As both Kalbeck and Schmeidler grew up in Breslau, is likely that they were acquainted from an early age. Schmeidler graduated from the Maria-Magdalenen-Gymnasium in Breslau (from which Kalbeck also graduated) on “St. Michael’s Day [=September 29], 1865” at the age of “18 ½”; he is identified as born in Breslau as the son of a “Probst” (clergyman) and “now studying music in Leipzig”; see the publication *Zur Feier des Geburtsfests Sr. Majestät des Königs am 22. März, sowie zur öffentlichen Prüfung der Schüler des hiesigen Gymnasiums zu St. Maria Magdalena...* (Breslau, 1866), p. 55. The Leipzig Conservatory lists him as “Heinrich Friedrich Conrad Schmeidler aus Breslau” who enrolled there in 1864; see Emil Kneschke, *Das Conservatorium der Musik in Leipzig: Seine Geschichte, seine Lehrer und Zöglinge: Festgabe zum 25jährigen Jubiläum* (Leipzig: Breitkopf & Härtel, 1868), p. 64. He caused a stir with a piano work named *Neue Kreisleriana*, published by C. F. Kahnt in Leipzig in 1876; see *Neue Zeitschrift für Musik* 72, no. 37 (8 September 1876): 364. After studying in Munich for some more years, he settled in Dresden; see *Neue Zeitschrift für Musik* 75 no. 52 (19 December 1879): 540. The conservatory in Dresden appointed him as a piano teacher on September 1, 1893; see *Signale für die musikalische Welt* 51, no. 47 (September 1893): 742. In 1897 he was named “Royal Saxon Chamber Virtuoso”; see *Der Klavier-Lehrer: Musik-paedagogische Zeitschrift* 20, no. 14 (Berlin, 15 July 1897): 198. His death date remains unknown.

65. Giacomo Puccini (1858–1924), Italian composer.

Entered musical quotation. No date, no place [Vienna, October 5, 1897?]. Signed in full.

The musical quotation (two measures of piano-vocal score) is from the aria “Manon Lescaut mi chiamo” from Act 1 of *Manon Lescaut* and identified as such: “Atto 1o Manon Lescaut.” The quotation is followed by an inscription: “all’ Illmo Sig Kalbeck.”

Comment: The date is suggested by the Sotheby's catalogue (<https://www.sothebys.com/en/buy/auction/2020/music-continental-books-and-medieval-manuscripts-2/album-of-max-kalbeck-including-musical-quotations>) on the grounds that Puccini was in Vienna on that day to attend a performance of one of his operas.

66. Daniel Spitzer (1835–1893), Austrian writer.

Entered prose inscription. Date: Vienna, July 2, 1877.

Der Beifall, den wir finden, soll uns nicht unbescheiden machen, denn es gibt Schriftsteller, von denen man sagen könnte, daß sie gar kein Talent haben, wenn sie nicht das hätten, dem Publikum zu gefallen.

Translation:

The applause we find should not make us immodest because there are writers about whom one could say that they would have no talent at all if they did not have the talent to please their audience.

Comment: Spitzer was mostly a journalist and humorist. Kalbeck edited Spitzer's *Gesammelte Schriften* in four volumes (Vienna, 1912–14) together with Otto Erich Deutsch.

67. Moriz Thausing (1838–1884), Austrian art historian.

Entered epigram in prose. Date: Vienna, September 14, 1877. Signed "M. Thausing."

Nur nicht zu viel! lieber wenig, aber das ganz – dann ist's genug!

Translation:

Just not too much! Rather less, but all of that – then it is enough!

68. Eduard von Bauernfeld (1802–1890), Austrian writer.

Entered poem. Date: [no place,] February 1882. Signed "Bauernfeld." Bauernfeld lived in Vienna, and it was almost certainly there that he wrote his entry.

Wir sind mit Recht auf die Meister stolz
Sie haben geschnitten aus ganzem Holz;
So laßt uns Andere bescheiden
Nach ihrem Muster schnitzeln und schneiden.

Translation:

*We are justly proud of the masters.
They carved from solid wood.
So let us others modestly
Cut and carve after their pattern.*

Comment: Published in Eduard von Bauernfeld, *Aus der Mappe des alten Fabulisten* (Vienna, 1879), p. 294. At eighty years of age, Bauernfeld—a survivor from Franz Schubert’s circle—was the oldest person at the time of signing this album. His handwriting certainly shows his age.

69. Ludwig Neustätter (1829–1899), German painter.

Entered drawing in pencil. Date: Tutzing, August 22, 1883. Signed “L. Neustätter.”

The drawing depicts a boy playing a double flute.

70. Eduard Zetsche (1844–1927), Austrian painter.

Entered drawing. Date: Wü[?] [18]87. Signed “Ed. Zetsche.”

The drawing depicts an Alpine scene.

71. Theodor Ethofer (1849–1915), Austrian painter.

Entered colored drawing (in ink and watercolor?). Date (in roman numerals): 1888. Signed “Ethofer.”

The drawing depicts an unidentified playing card, with two different images (one female, one male) opposite each other and the number 1 (or letter I). A banderole with the lettering “CONTRA MAXIMUS” runs underneath it. The heading is “DIE DANKBARE GEMEINDE VAHRN” [the grateful municipality of Vahrn].

Comment: Vahrn [Italian: Varna] is a municipality in South Tyrol and possibly the place where the drawing was made.

72. Ludwig Steub (1812–1888), German writer (prose works) and lawyer

Entry *sui generis*. Date (Meran [now Merano, Italy], November 1886) included in main text, name of author (“Dr. L. Steub”) as well. Signature “L. St.” at the end.

Einige Knittelverse zum Andenken an die Morgenstunden, welche den HH. Dr. M. Kalbeck u. Dr. L. Steub am 5. und 6. Novber 1886 in der Trinkstube des H[errn] Walnöfer zu Meran glücklich vorübergegangen sind.

Hummer, Caviar und Sardinen
Durften uns als Frühstück dienen.
Auch ein Stückchen frischer Butter
War ein Zusatz noch, ein guter.
Und der Wein, der edle Wein,
Durfte Magdalener sein!
Doch bei diesen Leckerbissen
Wollten wir Gespräch nicht mißen[!]
Sprachen schalkhaft, geistreich, klar,
Bis es fast halb zwei Uhr war!
L. St.

Translation:

Some Knittelverses in remembrance of the morning hours that happily passed by Messrs. Dr. M. Kalbeck and Dr. L. Steub on November 5 and 6, 1886, in the private saloon of Mr. Walnöfer in Meran.

*Lobster, caviar, and sardines
Were to serve us as our breakfast.
A piece of fresh butter
Made a good side dish.
And the wine, the noble wine,
Was to be Magdalene wine!
But with all these delicacies,
We would not miss conversation.
We talked jokingly, intelligently, clearly,
Until it was almost half past one.
L. St.*

Comment: About a dinner that lasted longer than planned. Magdalene wine is from Bozen (Bolzano), also in South Tyrol. Steub's own book *Zur Namens- und Landeskunde der deutschen Alpen* (Nördlingen, 1885), p. 71, mentions the family name of Walnöfer, which, in the spelling "Wallnöfer," is still common in Tyrol today.

73. Max Bruch (1838–1920), German composer.

Entered musical quotation. Date: Vienna, June 1877. "Zur frdl. Erinnerung" [as a friendly reminder]. Signed in full.

The musical quotation is the beginning of the vocal line (three measures) from Scene 7 of Bruch's oratorio *Odysseus*, op. 41, as specified by Bruch's header ("Odysseus, Scene VII"), with text, "Willkommen, Fremdling, bei dem Phäakenvolk" [Welcome, stranger, to the Phaeaceans].

74. Heinrich Curschmann (1846–1910), German physician.

Entered aphorism in Latin. Date: Labers [South Tyrol], September 12, [18]94. Signed “H Curschmann.”

Fortiter in modo, suaviter in re;
Superior lex medicorum.
Suaviter
Ihr H Curschmann.

Translation:

*Resolute in manner, sweet in deed
This is the highest law of the physicians.
Sweetly
Yours H Curschmann.*

Comment: Curschmann reverses the phrase, which usually runs “suaviter in modo, fortiter in re” [Gentle in manner, resolute in deed—compare 54. Franz Hirsch in this album], probably with the intention of irony. Curschmann, a specialist in internal medicine, had established what is now the Hamburg University Hospital and taught as a professor in Leipzig since 1888.

75. George Henschel (1850–1934), German-born English baritone, pianist, and composer.

Entered musical quotation. Date: Vienna, April [18]94. Signed “G Henschel.”

The musical quote is the beginning (two measures) of the vocal line of Henschel’s song “Spring,” slightly altered, with the text “Spring, sweet spring!”, published in 1893.

Inscription below the musical quotation: “Seinem lieben alten Freunde Max Kalbeck” [To my dear old friend Max Kalbeck].

Comment: Although living in the English-speaking world since 1877, Henschel used German script for the inscription.

76–77. Joseph Lewinsky (1835–1907; first name also spelled “Josef”), Austrian actor; and Olga Lewinsky (née Precheisen, 1853–1935), Austrian actress.

Entry from Joseph: Inscription in prose. Date: Vienna, November 1, 1895. Signed “Jos Lewinsky.”

Immer hat der Betrachtende ein Großes voraus vor dem Handelnden: er bleibt dem üblen Einfluß der Leidenschaft entzogen. Das reinste Glück des Menschen ist das Denken; das ungetrübteste das Aufgehen unserer Seele in dem Wesen der Poesie. Alles schwindet um uns und in uns durch eigene oder fremde Schuld – aber das Wort des Dichters währt ewiglich.

Zur Erinnerung an Jos Lewinsky

Wien 1. Nov 1895.

Translation:

The observer always has a great advantage over the actor: He remains outside the evil influence of passion. The purest human bliss is thought; the least spoiled [bliss] is our soul transcending into the essence of poetry. Everything around us shrinks [vanishes] around us and within us due to the fault of ourselves or others—but the poet's word lasts forever.

To remind you of

Joseph Lewinsky

Entry from Olga: Quote from Seneca (epigram) with personal note added. No date. Signed "Olga Lewinsky."

Achte nicht darauf, wie vielen, sondern welchen du gefaldest;
Denn den Schlechten mißfallen heißt gelobt werden!

(Seneca)

Dem weisen freundlichen Richter, zur Erinnerung an

Olga Lewinsky

Translation:

Do not pay attention to how many you please but whom;

For not pleasing the bad ones means to be praised!

(Seneca)

To the wise, friendly arbiter, to remind you of

Olga Lewinsky

Comment: There was also a writer and critic named Josef (always with f) Lewinsky (1839–1924), but he did not have a wife named Olga, so it is clear which "Jos Lewinsky" signed here.

Joseph/Josef Lewinsky asked Brahms to compose the five *Ophelia Lieder* (WoO 22) for his bride, Olga Precheisen Lewinsky, in November 1873. She had played the role of Ophelia in Shakespeare's *Hamlet* in Prague. See Margit McCorkle, *Johannes Brahms: Thematisch-bibliographisches Werkverzeichnis* (Munich: Henle, 1984), 539.

78. Julius Röntgen (1855–1932), German-Dutch composer and pianist.

Entered musical quotation. Date: [Vienna,] March 24, 1896. Signed in full.

The musical quotation (one staff, four measures) remains unidentified at this time. The key is G major, the time signature 3/8, the tempo “Allegro giocoso.”

Inscription below the musical quotation:

Fuge mit unzähligen Stimmen über das Thema „Wie schön war’s in Wien“, von einem dankbaren Gast aus Amsterdam.

Translation:

Fugue in uncountable parts on the theme “How beautiful it was in Vienna” by a grateful guest from Amsterdam.

Comment: The character of the music suggests a folk dance, which suggests that the music is not by Röntgen himself but rather something popular from the Viennese tradition. However, there is no song with the title or incipit “Wie schön war’s in Wien.” The “fugue” may be simply a musical greeting composed on the occasion.

79. Carl Reinecke (1824–1910), German composer, pianist, and conductor.

Entered a puzzle canon. Date: Vienna, March 12, 1897. Signed in full.

The puzzle canon in three parts on the text “Wer nicht liebt Wein, Weib und Gesang, der bleibt ein Narr sein Leben lang” [He who loves not wine, women, and song remains a fool his whole life long. Header: “Spruch von Dr. Martin Luther” [Aphorism by Dr. Martin Luther].

Inscription below the music: “Zu freundlichem Erinnern an Carl Reinecke” [As a friendly reminder of Carl Reinecke].

The puzzle canon can be performed upside down (in inversion). Except for the musical staff, which is in the center of the page, everything is present twice—the header, the text underlay, the inscription, the date, and Reinecke’s signature—so that the page looks the same in both views.

Comment: The ascription of the text to Martin Luther was common then, but it is probably not correct.

80. Julius Stettenheim (1831–1916), German writer and humorist.

Entered a poem Date: Karlsbad (now Karlovy Vary, Czech Republic), June 22, 1897. Signed in full.

Denk’ ich an Kalbeck in der Nacht,
Dann bin ich um den Schlaf gebracht,

Den ich, da spät ich geh' zu Bette,
Wie's liebe Bier so nöthig hätte.

Nicht weil er, was ja traurig ist,
Ein sehr verehrter Humorist.
Denn alle mächt'gen Götter könnten
Mich schützen nicht vor Concurrenten.

Die Götter, findet man's auch dumm,
Bekümmern wenig sich darum,
Ob unsereinem so ein böser
Colleague nimmt vom Mund den Leser.

Doch daß er sich macht außerdem
Durch schöne Gaben angenehm,
Die fremd mir, – o ihr guten Geister,
Das macht mich schier zum Neidermeister.

Hart an dem Höllenrichter steht
Er in des Künstlers Nachtgebet
Und ist bei Frauen wohlgelitten,
Erscheint er pegasusberitten.

Denk' ich an Kalbeck in der Nacht,
Dann fang' ich, um den Schlaf gebracht,
Mit diesem Trostwort an zu rauchen:
Man muß ihn, wie er ist, verbrauchen!

Translation:

*When I think of Kalbeck at night,
I am deprived of sleep,
Which I, as I go to bed late,
Would need as much as my cherished beer.*

*Not because he, as I deplore,
Is an esteemed humorist.
For all the mighty gods could not
Protect me against competitors.*

*The gods, as much as you hate it,
Care little about
Whether such a wicked colleague
Takes our readers away.*

*But that he pleases,
In addition, with his beautiful gifts
That are alien to me – O ye good spirits,
This makes me almost a master of envy.*

*Close to the judge of hell is his place
In the artist's night time prayer
And he is popular with women,
As he appears riding Pegasus.*

*When I think of Kalbeck at night,
Then I begin, deprived of sleep,
To smoke with this word of comfort:
One must consume him as he is.*

Comment: This is a parody of Heinrich Heine's poem *Nachtgedanken* [Thoughts at night], whose first two lines, "Denk ich an Deutschland in der Nacht / Dann bin ich um den Schlaf gebracht" [When I think of Germany at night / I am deprived of sleep] have become proverbial.

81. Carl Karlweis (born Karl Weiss, 1850–1901), Austrian playwright and writer.

Entered a poem. Date: Karlsbad (now Karlovy Vary, Czech Republic), June 1879. Signed "C. Karlweis."

Schön war nur die Vergangenheit!
Hör' ich die Greise täglich klagen;
Wir leben in einer ernsten Zeit!
Hör' ich die Männer täglich sagen,
Ihr unverständ'nes Zukunftsleid
Seh' ich die Jugend täglich tragen:
O täglich', kläglich' Leid der Zeit,—
Wann werden wir wieder zu lachen wagen?

Translation:

*Only the past was beautiful!
Is what I hear old people complain daily;
We live in a serious time!
Is what I hear men say daily;
As to the youth, I see them bear daily
Their incomprehensible sorrow for the future.
O daily, daily sorrow of time—
When will we dare to laugh again?*

Comment: Karlweis repeatedly used these words when signing albums. For another example, see <https://www.kotte-autographs.com/de/autograph/karlweiss-carl/>.

82. Adolf Sonnenthal (1834–1909), Austrian actor.

Entered a rhymed aphorism. Date: Vienna, May 29, 1898. Signed “A Sonnenthal.”

Wahr allein, kann unschön sein –
Wahr und schön ist wahrhaft schön.

Translation:

*True alone can be ugly
True and beautiful is truly beautiful.*

Comment: Sonnenthal habitually used these words when signing albums. For another example, see the reference in an antiquarian catalog from 1924: https://digi.ub.uni-heidelberg.de/diglit/nuernberger_antiquariat1924_05_06/0080.

83. Ludwig Knaus (1829–1910), German painter.

Entered only date and signature. Date: Labers, September 18, 1900. Signed in full.

84. Paul Wallot (1841–1912), German architect.

Entered only date and signature. Date: Labers, September 21, 1900. Signed in full.

Comment: Wallot is best known as the architect of the Reichstag in Berlin.

85. Jacob Caro (1835–1904), German historian.

Entered poem. Date: Labers, September 22[?], 1900. Signed “J. Caro.”

So soll ich denn auch hier in die Walhalla hinein
Mit einem gewählten Denksprüchlein –
Nun – es studire der Teufel die Weltgeschichte,
Und sammle Indizien zum Weltgerichte,
Trägt es als Sporteln dem Forscher nicht ein
„Die Fülle göttlicher Gesichte.“–
Labers am letzten Sommertage 1900
Ihr ehemaliger Geschichtslehrer J. Caro.

Translation:

Now I am also dropping into this Valhalla
With a chosen exhortation –
Now – may the Devil study world history
And collect evidence for the world's judgment
If it does not pay as dues for the researcher
“The fullness of divine visions.”–
Labers on the last day of summer 1900.
Your former history teacher J. Caro.

Comment: Caro was one of Kalbeck's teachers at the University of Breslau. His entry, one of the last chronologically (only Kirchner's was yet to follow), comments on the album and its function as a “Valhalla” of great minds.

86. Konrad Telmann (born Konrad Zitelmann, 1854–1897), German writer and lawyer. Entered a poem. Date: Meran (now Merano, Italy), September 17, 1888. Signed in full. The writing, extremely ornate, has a calligraphic character.

In den Kreis erlauchter Geister,
Die, des Worts, der Töne Meister,
Freundlich sich um dich gesellt,
Rufst du Einen von den Schlichten,
Deren Trachten, deren Dichten
Unbekümmert läßt die Welt;
Die auf still-verborg'nem Pfade
Frei von Neid und fern von Gnade
Einsam wandeln an ihr Ziel,
Froh des Tags und seiner Wonnen,
Froh des Lieds, das sie ersonnen,
Ob's des Windes flüchtig Spiel.
–Wohl, es sei! Im stolzen Kreise
Mißt des Liedes arme Weise
Kühn sich zwar mit andren nicht,
Aber frei die Stirne heben
Darf ich, ob mir nie das Leben
Rühmend drum den Lorbeer flicht:
Hab' ich doch in düstren Tagen
Höchsten Erdenwehs getragen
Mutvoll meiner Dichtung Schatz;
Konnte Unheil mich nicht meistern,
Gönn' hier unter edlen Geistern
Mir denn einen letzten Platz!

In freundschaftlichen Gesinnungen
Konrad Telmann

Translation

*Into the circle of illustrious spirits
Who—masters of word and music—
Have amicably gathered around you,
You call one of the simple-minded,
Whose intentions, whose poetry
The world does not take note of,
Who walk on a path hidden in silence
Free from envy and far from divine favor
Walk toward their destination in solitude,
Happy about the day and its pleasures,
Happy about the song they have created,
Even if it is the wind's fleeting play.
—Well, so be it! In the proud circle
The song's poor melody
Does not compare to others;
But raising my brow freely is
What I may do, whether or not life will ever
Wind the laurel around it:
After all, in dark days
I have borne the highest of earthly pains
Courageously, the treasure of my poetry;
As disaster could not overcome me,
Here, among noble spirits
Grant me one last place!*

Konrad Telmann

Comment: Telmann's entry is practically the only one in this album that comments on the other entries at some length, if only in a generalizing manner. In his poem, evidently written specifically for the occasion, Telmann thanks Kalbeck for the honor of being admitted to this distinguished selection of "masters of word and music." Telmann, usually labeled a "naturalist," was a rather rebellious writer antagonizing the church and other institutions.

87. Ricarda Huch (1864–1947), German writer, poet, philosopher and historian.
Entered a poem. Date: Vienna, December 16, 1897. Signed in full.

Weil wir uns diesmal flüchtig nur getroffen,
Lass auf die nächste Existenz uns hoffen.
Doch werden wir uns auch erkennen dann?

Vielleicht – man schreitet fort! – bin ich ein Mann.
Und du – was ist indes aus dir geworden?
Du tratest auch in einen höhern Orden.
Ein Engel-Übermensch – auf besserm Sterne
Gerückt in unerreichbar weite Ferne.....
Hör, sei kein Streber, sei kein Tugendbold!
Thu mir zu lieb, nicht stets was du gesollt.
Auf dass nicht zu entlegnen Daseinsörtern
Und Formen das Geschick dich muss befördern.
Komm wie du jetzt bist und auf Zukunftswegen
– Flugkräftig in der Luft – als Freund entgegen.

Also auf Wiedersehen!

Ricarda Huch

Translation

*As we have just met briefly this time,
Let us hope for our next existence.
But will we even recognize each other then?
Maybe – one makes progress! – I will be a man [male].
And you – what will have become of you?
You also entered a higher order.
An angel-superhuman – on a better star
Taken away into inaccessibly far distance...
Listen, do not be a grind, obsessed with virtue!
Do, for my sake, not always what you are supposed to.
Lest fate must transport you to remote places of existence
And forms [of existence].
Come as you are now and meet me on future paths
– Assuredly flying in the air – as a friend.*

So then – until we meet again!

Ricarda Huch

Comment: Among the poets assembled in this album, Huch may be considered the most distinguished nowadays; Geibel and Heyse enjoyed higher esteem in their lifetimes but not after. At the same time, she is the youngest by birth date. Huch lived in Vienna only from 1897 to 1898. The poem seems to have been written on the occasion, and it is almost certainly unpublished.