

The Diaries of Fanny Hensel and Clara Schumann: A Study in Contrasts

Nancy B. Reich
New York

Clara Schumann, née Wieck (1819–1896), and Fanny Hensel, née Mendelssohn Bartholdy (1805–1847), were among the outstanding women musicians of their time. Both kept diaries that still exist, and from these we can learn a great deal about the inner and outer lives of the two women. Fanny Hensel's diaries were originally used by her son Sebastian for his book *Die Familie Mendelssohn, 1729–1847*.¹ He gave us her life story as seen through his eyes, and furnished the major information available about his mother until the recent publication of her diaries: Fanny Hensel, *Tagebücher*.² This book was based on the diary manuscripts acquired by the Mendelssohn Archive of the Berlin Staatsbibliothek in 1969, 1970 and 1999. Fanny Hensel's *Tagebücher* cover the years 1829 to 1847, thus from the year of her marriage to the year of her death.

The diaries of Clara Wieck Schumann, which include her *Jugendtagebücher* [Girlhood Diaries] (1827 to 1840), her entries in the *Ehetagebücher* [Marriage Diaries] from 1840 to 1844, written jointly with her husband (who had conceived the idea and made the decision as to how these records should be kept), and her own diaries from 1844 to 1896 were all used in Berthold Litzmann, *Clara Schumann: Ein Künstlerleben*, a biography written at the request of Marie Schumann, Clara's eldest daughter.³ The manuscripts of the early Wieck diaries, the *Jugendtagebücher*, were given to the Schumann Museum of the city of Zwickau, later known as the Robert-Schumann-Haus, by the family in 1921. The *Jugendtagebücher*, which have never been published in full, are forthcoming from Olms Verlag in German and in English as Clara Wieck, *Jugendtagebücher, 1827–1840*.⁴ The manuscripts of

¹ Until the original diaries of Clara Schumann and Fanny Hensel were made available, we could only surmise the contrasts in the lives of these two women from their correspondence and comments by friends and relatives. Now the *Tagebücher* have added significantly to our understanding of these two eminent musicians and the times in which they lived.

Sebastian Hensel, *Die Familie Mendelssohn, 1729–1847, nach Briefen und Tagebüchern*, 2nd edition, 2 vols (Berlin: B. Behr, 1880; orig. publ. 1879); trans. by Carl Klingemann [Jr] and an American collaborator as *The Mendelssohn Family (1729–1847) from Letters and Journals*, 2nd rev. edition, 2 vols (London: Sampson Low, Marston Searle & Rivington, 1881).

² Fanny Hensel, *Tagebücher*, ed. Hans-Günter Klein and Rudolf Elvers (Wiesbaden: Breitkopf & Härtel, 2002).

³ Berthold Litzmann, *Clara Schumann: Ein Künstlerleben. Nach Tagebüchern und Briefen*, 3 vols (Leipzig: Breitkopf & Härtel, 1902–08).

⁴ Clara Wieck, *Jugendtagebücher, 1827–1840*, ed. Gerd Nauhaus and Nancy B. Reich (forthcoming).

the *Ehetagebücher*, preserved in the Robert-Schumann-Haus, appeared in print in Robert Schumann, *Tagebücher*, Vol. II.⁵ The *Ehetagebücher* were translated by Peter Ostwald as *The Marriage Diaries of Robert and Clara Schumann*.⁶ The original manuscripts for the later diaries of 1844 to 1896, the year of Clara Schumann's death, no longer survive. According to Martin Schoppe, former director of the Robert-Schumann-Haus, they were destroyed after Litzmann used them, and so we are dependent on Litzmann for information from the later diaries. Litzmann's biography, carefully supervised by Marie Schumann, reflects the latter's concern about her mother's reputation; consequently letters and diary entries are often abridged and emotional outpourings cut out. On the whole, however, it is probably more accurate than Sebastian Hensel's family biography, which was very much coloured by Sebastian's feelings for his mother.

Though their correspondence provides much information, the diaries of Fanny Hensel and Clara Schumann have details that do not always appear in letters. The introductory section that follows here sketches the background of the relationship between these two women – a relationship that has rarely been dealt with but is made very clear in their diaries. The central section presents excerpts from these documents which disclose the great contrasts in their lives. From these it is possible to sum up, finally, what can be learned about the two musicians from their diaries.

Introduction

Although Fanny Hensel and Clara Schumann met only in the last years of Fanny's life, they had known about each other for some time. Fanny Hensel was 14 years older than Clara but the difference in ages never came up in their diaries or letters, since Clara, a child prodigy, was in the public eye at a young age, and always mature for her years. The fact that they were from different social classes had no effect on their relationship; they respected and were fond of each other.

Fanny Hensel first heard of Clara Wieck through her brother, Felix Mendelssohn (1809–1847), who was appointed conductor of the Gewandhaus Orchestra in Leipzig, Clara Wieck's home town, on 30 August 1835. But Clara's first contact with Felix Mendelssohn was in Paris in 1832 when she was 12 years old. Friedrich Wieck (1785–1873), Clara's father, sole piano teacher, and concert manager, had great ambitions for his daughter, and made the decision to arrange concerts across Germany and France on the way to Paris, then considered the European musical capital. They left Leipzig in autumn 1831 and arrived in Paris in February 1832 after giving programmes in several cities, including Weimar – where Clara played for Goethe, as had Felix, also at the age of 12. Although Clara did not have the success in Paris her father had envisioned, they met a number of young composers and pianists, including Felix Mendelssohn, who had come to Paris some two months before the Wiecks. They (Friedrich Wieck was doing almost all the writing in Clara's diary at this time, often in the first person) recorded the several occasions on which they met him and heard his compositions at musical and social events in Paris. As far as I know, Felix

⁵ Robert Schumann, *Tagebücher*, Vol. II, 1836–1854, ed. Gerd Nauhaus (Leipzig: VEB Deutscher Verlag für Musik, 1987): 98–200, 206–76, 316–74.

⁶ *The Marriage Diaries of Robert and Clara Schumann: From Their Wedding Day Through the Russian Trip*, trans. Peter Ostwald (Boston: Northeastern University Press, 1993).

Mendelssohn did not mention the 12-year-old prodigy in any of his letters home, but he must have been impressed by her because he made a point of seeing the Wiecks when he went to Leipzig in 1834 to discuss the possibility of an appointment to the directorship of the Gewandhaus Orchestra. The visit was described by Wieck in Clara's diary:

Mendelssohn was with us on the 2nd to hear me play. He was quite astonished when I played the Toccata by Schumann, the Harpeggio-Etude by Chopin (transposed from E \flat to D \flat), the Rondo in E \flat by Chopin, and my own Concertsatz for him. The last piece wholly exceeded his expectations. Father asked him to play his concerto for me but he said, 'You need not wish to hear me play my concerto before you play it'. He also refused to try the piano, since he believed he had already heard it played so well, and so he only touched it. As he was leaving, he said to Father, 'I must come again sometime, for I have heard too little of Clara's artistry'.⁷

Some 12 days later, Mendelssohn wrote to his father describing his visit to the Wiecks and mentioned that they would be coming to Berlin in the near future and that Clara's father had asked him to tell his family about their coming, hoping for a friendly reception. Felix added 'the girl seems a bit quiet and shy but plays the piano splendidly [*ganz prachtvoll*] and I would like to have Fanny make much music together with her'.⁸ It is interesting to note that Felix – like his father – did not approve of his sister's playing in public because of her social position, but he had no objections to 15-year-old Clara, from a working musician's family, performing as a professional. He admired her pianism and hoped that Fanny, whose musicianship he esteemed, would have the opportunity of playing with an equal. When Felix Mendelssohn assumed his position as conductor of the Gewandhaus Orchestra, and came to live in Leipzig, he saw the Wieck family often, attended Clara's sixteenth birthday party, and performed in public and privately with her. On 9 November 1835 he conducted the premiere of her Piano Concerto (op. 7) and her performance of his B minor Capriccio brilliant (op. 22),

⁷ 'Den 2ten war Mendelssohn bei uns um mich spielen zu hören. Er war ganz erstaunt als ich ihm das Toccata von Schumann, die Harpeggio-Etude von Chopin (transponirt aus Es nach Des), das Rondo aus *Es* von Chopin und meinen Concertsatz vorspielte. Letzterer ging ganz über seine Erwartungen. Der Vater bat ihn, mir sein Concert vor zu spielen, jedoch er sagte "meinem Concerte ist nichts zu wünschen, als daß Sie es spielen ohne es von mir gehört zu haben." Auch wollte er durchaus das Clavier nicht probiren, sondern er meinte, er hätte es ja schon so gut gehört, und so that er auch nur einige Griffe darauf. Als er fortging sagte er zum Vater "Ich muß noch einmal wiederkommen, denn für Clara's Kunst hab ich zu wenig gehört".' Friedrich Wieck in *Jugendtagebuch*, 2 Oct. 1834. Friedrich Wieck made many entries in his daughter's girlhood diaries in the 'Ich' form, but since his handwriting is recognizable, the entries are always identifiable.

⁸ In his letter of 14 October 1834, Felix Mendelssohn wrote to his father 'in strictest confidence' that on his visit to Leipzig he had been asked to consider the position of conductor of the Gewandhaus Orchestra. During the visit, he called on the Wiecks to hear Clara play and described it in his letter to his father: 'In der nächsten Tagen muss Clara Wieck aus Leipzig mit ihrem Vater nach Berlin kommen, sie haben mich gebeten Euch das zu schreiben u. um freundliche Aufnahme für sie zu bitten, u. ich thue das hiermit, das Mädchen scheint ein wenig still u. scheu, spielt aber ganz prachtvoll Clavier u. ich möchte dass Fanny mit ihr recht viel Musik machte.' See R. Larry Todd, *Mendelssohn: A Life in Music* (New York: Oxford University Press, 2003): 298. The manuscript is in New York Public Library at Lincoln Center, Music Division, *Sammlung Familienbriefe*, Nr. 210.

and wrote to his sister Rebecka that she had played it like a 'Teufelchen' – an imp or little devil.⁹

It was not until February 1843, when Fanny Hensel visited her brother in Leipzig, that she spent an evening with the Schumanns (who had married in 1840) and heard Clara play a number of Robert's pieces. Fanny wrote in her diary that she admired the playing but did not care for the Robert Schumann works.¹⁰ Robert Schumann (1810–1856) noted in his Marriage Diary that Madame Hensel had been among their visitors and 'her eyes radiated soul and depth'.¹¹ The two women finally had the opportunity to become well acquainted in February 1847 when the Schumanns came to Berlin to give a performance of *Das Paradies und die Peri*. Clara Schumann gave several concerts, which Fanny Hensel attended, including one on 8 March in which Robert Schumann's Piano Quartet (op. 47), his song 'Widmung' (op. 25, no. 1), and Clara Schumann's Trio (op. 17, as yet unpublished), were performed, as well as a lied by Fanny Hensel.¹² During their stay in Berlin, Clara attended the Hensels' Sunday 'musicales' and sat for a portrait by Wilhelm Hensel (1794–1861). She began to feel more and more comfortable in the homes of Fanny and her sister, Rebecka Dirichlet (1811–1858), noting in her diary that they were all so friendly to her. She was especially fond of Fanny Hensel, writing on 15 March 1847: 'I have grown very fond of Madame Hensel, and feel especially attracted to her in regard to music. We almost always harmonized with each other, and her conversation is always interesting, once one has become accustomed to her somewhat brusque manner.'¹³ And on 20 March 1847, five days later, Fanny Hensel wrote in her diary: 'I see Madame Schumann often; she comes to visit me almost daily and I have grown very fond of her.' She added, 'I am occupied in composing a Trio, and that keeps me very busy'.¹⁴

The Schumanns had been living in Dresden since 1844 but were not happy there and had been considering a move to another city. After several meetings with Fanny Hensel and attending her Sunday 'musicales', the possibility of moving to Berlin was very much in their minds. That Clara's mother lived in Berlin was certainly part of her thinking, but it was the association with the two Mendelssohn sisters, especially Fanny Hensel, that excited her. An entry in her diary reads: 'All our Berlin acquaintances are trying to convince us to settle here; Robert would certainly be able to find his circle of musical colleagues in time and I could give many lessons at a high fee. We are really tempted to do this

⁹ 'Clara spielte es, wie ein Teufelchen.' Felix Mendelssohn in Hensel, *Die Familie Mendelssohn*: vol. I, 377. See also Todd, *Mendelssohn*: 310.

¹⁰ 'Die Schumann, die sehr schön Compositionen ihres Mannes spielte, die mir nicht sehr schön vorkamen.' Fanny Hensel in *Tagebücher*: 222 (13 Mar. 1843).

¹¹ 'Der Geist und Tiefe aus den Augen spricht.' Robert Schumann in *Tagebücher*: vol. II, 266 (28 Jun. 1843).

¹² See Schumann, *Tagebücher*: vol. 2, 553, n. 742.

¹³ 'Madame Hensel habe ich recht lieb gewonnen und fühlte mich besonders in musikalischer Hinsicht zu ihr hingezogen, wir harmonierten fast immer miteinander, und ist ihre Unterhaltung immer interessant, man muss sich nur erst an ihr etwas schroffes Wesen gewohnt haben.' Clara Schumann in Litzmann, *Clara Schumann*: vol. II, 161 (15 Mar. 1847).

¹⁴ 'Die Schumann sehe ich sehr viel, sie kommt fast täglich zu mir, und ich habe sie recht lieb gewonnen ... Ich bin bei einem Trio [op. 11] beschäftigt, das mir sehr zu schaffen macht.' Fanny Hensel in *Tagebücher*: 274 (20, 22 Mar. 1847). Fanny Hensel's Trio was completed shortly after this entry and performed on 11 April 1847; it remained unpublished until 1850.

and especially now, since we have got to know Berlin, we have lost all our desire for Vienna.¹⁵ When she returned to Dresden, she wrote in her diary: 'It gave me so much pleasure in Berlin to have my mother in that city; she took part in all I did, was happy with me and was so fond of Robert that she could understand my love for him very well. Not that I do not love my Robert and the children above all – but with a woman friend one can talk about many things which one cannot discuss with husband or children – and besides my children are still so young.'¹⁶

Clara had a number of close women friends but there was only one, Pauline Viardot-Garcia (1821–1910), who was a musician of her calibre. Clara's diary indicates that after the time spent in Berlin, she was certain that Fanny Hensel was in the same class. She was about to show her respect and appreciation of Fanny Hensel by dedicating her Trio op. 17 to her when she received the devastating announcement of her death. She wrote in her diary: 'I was deeply shaken by this news for I admired and respected this remarkable woman and looked forward to a closer association with her later in Berlin.'¹⁷ A letter to an old friend, dated 15 June 1847, described her feelings in greater detail:

The situation in regard to Mendelssohn's sister is very sad! I had learned to know her better only recently in Berlin and esteemed her highly. We saw each other daily and had already arranged between us that when we would come to Berlin we would see each other often and play music together. She was undoubtedly the most distinguished woman musician of her time and an important person for the entire musical life in Berlin – one heard only the best at her house. I had dedicated my Trio, which I am awaiting from the printer daily, to her and now she is dead! It has deeply affected me and my husband.¹⁸

The Trio was published in September 1847 without any dedication and the plans to move to Berlin given up.

¹⁵ 'Alle unsre Bekannte hier reden uns zu, uns hier niederzulassen, es würde sich gewiss für Robert mit der Zeit ein Wirkungskreis finden und für mich viele Stunden zu hohem Preise. Wir haben grosse Lust dazu, und nun vollends, seit wir Berlin kennen gelernt, gar alle Lust zu Wien verloren.' Clara Schumann in Litzmann, *Clara Schumann*: vol. II, 162.

¹⁶ 'Wie war mir das in Berlin wohlthuend, dass ich die Mutter hatte, die an allem teilnahm, sich mit mir freute und dabei den Robert so lieb hat, dass sie meine Liebe für ihn recht gut begreift. Nicht als ob ich nicht meinen Robert und die Kinder über alles liebte – mit einer Freundin spricht man aber doch manches, was mit dem Mann und Kindern nicht sprechen kann, auch sind ja meine Kinder noch so klein!' Clara Schumann in Litzmann, *Clara Schumann*: vol. II, 163 (after 25 Mar. 1847).

¹⁷ 'Mich erschütterte diese Nachricht sehr, denn ich verehrte diese ausgezeichnete Frau sehr und hatte mich auf einen nähern Umgang mit ihr (in Berlin) später gefreut.' Clara Schumann in Litzmann, *Clara Schumann*: vol. II, 162 (18 May 1847).

¹⁸ 'Der Fall mit Mendelssohn's Schwester ist sehr traurig! Ich hatte sie erst jetzt in Berlin näher kennen gelernt, und schätzte sie hoch! wir sahen uns täglich, und hatten schon zusammen verabredet, uns, wenn wir gar nach Berlin kämen, recht viel zu sehen, und mit einander zu musiciren. Sie war wohl die ausgezeichnetste Musikerin ihrer Zeit, und für das ganze musikalische Leben in Berlin eine wichtige Person – man hörte bei ihr nur Gutes. Ich hatte ihr mein Trio, das ich täglich aus dem Druck erwarte, dediziert, und nun ist sie tod! – Mich und meinen Mann hatte dieser Falle sehr erschüttert!' Letter from Clara Schumann to Elise Pacher v. Theinburg, sister of Emilie List, in Clara Schumann, *Das Band der Ewigen Liebe: Briefwechsel mit Emilie und Elise List*, ed. Eugen Wendler (Stuttgart: J.B. Metzler, 1996): 148.

Six months after Fanny's death, Felix passed away and both Schumanns went through a crisis at the loss of these two musicians and friends. Clara did keep in touch with Rebecka Dirichlet, Fanny's younger sister, who was also musical (though not at Fanny's level). Rebecka, who was married to a professor of mathematics, moved to Göttingen; when, many years later, in October 1855, Clara Schumann gave a concert in that university city, she played a number of works by Felix Mendelssohn and two songs by Fanny Hensel (see Figure 1).¹⁹ In her diary, Clara Schumann described the concert as: 'Old and new, past and future, friendship and love, all sound wonderful together.'²⁰

PROGRAMM.

1. **Sonata appassionata (F^{moll}, Op. 57), für Pianoforte, von L. van Beethoven.**
2. **Zwei Lieder für eine Sopraustimme, von F. Mendelssohn-Bartholdy.**
3. **Gavotte für Pianoforte, von Johannes Brahms. Notturmo und Impromptu von F. Chopin.**
4. **Zwei Balladen für eine Bassstimme von R. Schumann.**
5. **Symphonische Etuden, (Etudes en forme de Variations) für Pianoforte von R. Schumann.**
6. **Zwei Lieder für eine Sopranstimme, von Fanny Hensel.**
7. **Zwei Lieder ohne Worte, von F. Mendelssohn-Bartholdy. Rondo von C. M. von Weber.**

Fig. 1 Programme of Clara Schumann's concert in Göttingen, 29 October 1855

¹⁹ Clara Schumann Programmsammlung, Robert-Schumann-Haus, Zwickau, Archiv-Nr. 10463-A3, Nr. 364. Permission has been granted from the Robert-Schumann-Haus for the use of the programme of 29 October 1855 in Göttingen as an illustration to this article.

²⁰ 'Altes und neues, Vergangenheit und Zukunft, Freundschaft und Liebe klingt wunderbar zusammen.' Clara Schumann in Litzmann, *Clara Schumann*: vol. II, 388.

The Diaries, I: Clara Wieck Schumann

Clara's diaries were begun by her father, before she had learned to write. But even after her first notation in March 1828, he continued to make almost all of the entries during her childhood years. He supervised every word written by his daughter even when she was in her late teens, making changes and comments in the margins. As far as is known, Wieck did not keep his own diary at this time. His daughter's diary became a joint document and consequently we learn as much about him as we do about her. Most of his entries – and it is very clear which were his and which were hers because of the difference in handwriting – are written in the first person as if he were Clara, suggesting that he was reliving his life through hers and thereby achieving a musical success he had never experienced.

The diaries served as a record of Wieck's progressive pedagogical techniques as well as the pieces he used in teaching. Many of the theories and approaches which appeared first in Clara's diaries were published in 1853 in his book, *Clavier und Gesang: Didaktisches und Polemisches*.²¹ Every concert given by Clara was noted in the diaries, reviews were cited, offensive comments made about people regarded as rivals, and reactions of the audience described. Wieck gathered letters of introductions to potential patrons and influential people wherever he could and then listed the names in Clara's diaries, as in the following example of his observations on a concert given in Weimar in October 1831:

Through the united efforts of all the music connoisseurs like Geheimen Regierungsrath Schmidt, Magistrate Petersilie, Oberbaudirektor Coudray and Herr Dr. Froriep, and after overcoming many difficulties and troubles, we succeeded in giving a concert in the Stadthaus on 7 Oct. There was an audience of about 500 people and it was a brilliant gathering. Clara played four concert pieces with unbelievable bravura. She had had to rehearse twice, earlier in the day, because of the accompanying musicians. The applause can only be called a jubilant triumph in which Clara came off with flying colours and triumphed over the jealous locals like Hummel, Carl Eberwein and Lobe, none of whom were at the concert. During the intermission, the Grand Duchess had 2 louis d'or handed over to me for Clara.

Another comment by Goethe: 'When Clara performs, one forgets the composition.' During the rehearsal the young Eberwein pronounced judgement on Clara saying: 'The girl is greatly accomplished for her age.'

I wrote home to tell them they should send 1 Seyffert piano at 120 rt. and a Rosenkranz with Bockfüssen for 140 rt. to Amtmann Petersilie in Weimar; one Bayer grand in walnut at 200 rt. to Gotha; and to send the old Conrad Graf to Frankfurt-am-Main.

The applause Clara received at this concert is beyond description. And nobody could remember such a brilliant concert that was so well attended (and in which a circle of very special ladies formed around the piano.) Musikdirektor Goetze

²¹ Friedrich Wieck, *Clavier und Gesang: Didaktisches und Polemisches* (Leipzig: F. Whistling, 1853). Several English translations have appeared: the first, by H. Krueger (Aberdeen: H. Krueger, 1873), entitled *Piano and Singing, Didactical and Polemical: For Teachers and Students*, is a complete translation. The second, by Mary P. Nichols (Boston: Lockwood Brooks, 1875; reprint, New York: Da Capo Press, 1982), under the title *Piano and Song: How to Teach, How to Learn and How to Form a Judgment of Musical Performances*, is an abridged version. The third and most recent was translated, edited and annotated by Henry Pleasants as *Piano and Song (Didactic and Polemical): The Collected Writings of Clara Schumann's Father and Only Teacher* (Stuyvesant, NY: Pendragon Press, 1988).

conducted and also led the piano pieces which did not please me. We received letters of introduction to people in Erfurt – Gotha – Eisenach – Fulda – Frankfurt – Paris, all places where we will probably play. We received the use of the hall gratis from Bürgermeister Schwabe but the other expenses still amounted to 20 rt. – The profit was 70 rt. C.[onventions] M.[ünze]; an extra 6 louis d'or in gold from the court which included the 2 louis d'or from the Grand Duchess.²²

The diaries also became a general educational tool for the young pianist. Wieck had her copy many of his letters to friends, relatives, potential patrons, newspapers, piano makers and so forth, so that she learned not only how to write and how to spell, but also how to arrange programmes, secure patrons, find and rent suitable pianos, find and hire assisting artists – singers, instrumental soloists, and ensembles – as well as how to advertise and set the ticket fees: all the information that enabled her to manage her own career beginning at age 19, a most unusual feat for a woman. We also find long lists of music studied, concerts and theatrical events attended, exhibits visited, pianos used, and reviews published.

The statements about money were as significant and frequent as those about music. Wieck was from a middle-class family that had suffered some financial losses, and earning money from music was essential for him. He noted the costs of each concert: the advertising, the rental of the auditorium, printing of tickets and programmes, payment to the staff and the piano technician as well as the intake and the profit made. He took advantage of Clara's musical gifts to make extra money on the tours: he informed members of the audience that he sold pianos and would take orders in each city, and he accepted students, young and old, who were attracted to him after they heard Clara play. When Clara played privately for wealthy music lovers or the nobility, she usually received gifts. If it was jewellery, it was appraised and sometimes sold for what it could bring in. That too was entered in the diaries.

²² 'Durch die vereinten Bemühungen aller Kunstkenner als des Geheimen Regierungsrath Schmidt, Magistrate Petersilie, Oberbaudirektor Coudray, Herr Dr. Froriep ist es uns, nach überstandenen großen Schwierigkeiten u. Mühen, gelungen d. 7. Oct. ein Concert in Stadthause zu geben. Es waren gegen 500 Zuhörer da u. eine glänzende Versammlung. Clara spielte mit unglaublicher Bravour 4 Concertstücke, die sie früh der Begleitung wegen doppelt probiren mußte. Der Beifall ist nur ein jubelnder Triumph zu nennen, den Clara über ihre hiesigen Neider, als Hummel, Carl Eberwein u. Lobe, welche sämmtlich nicht im Concert waren, davongetragen hat.–Während der Pause ließ mir die Großfürstin annoch für Clara 2 louis d'or einhändigen. // Von Goethe ist noch eine Bemerkung nachzutragen: "Ueber Clara's Darstellung vergißt man die Composition." Der junge Eberwein fällt in den Proben über Clara folgendes Urtheil: "Das Mädchen hat für ihre Jahre viel Fertigkeit." // Ich habe nun zu Hause geschrieben, daß sie hieher nach Weimar an den Amtmann Petersilie 1 Pianoforte von Seyffert zu 120 u. 1 dito von Rosenkranz mit Bockfüßen zu 140 nach Gotha; 1 Flügel v. Bayer in Nußholz zu 200 rt nach Frankfurt a/m den alten Conrad Graf schicken soll. // Clara hat in diesem Concert einen Beifall gefunden, der über alle Beschreibung geht. Und so ein brillantes Concert was so besetzt gewesen (um das Pianoforte herum hatte sich ein *besonderer* Kreis von Damen gebildet) wußte sich Niemand zu erinnern. – Der MusikD.[irektor] Goetze dirigitte es und auch die Klavierstücke, was mir nicht recht war. Wir bekommen Empfehlungen nach Erfurt – Gotha – Eisenach – Fulda – Frankf.[urt] – Paris wo wir wahrscheinlich überall spielen. Von dem Bürgermeister Hofrath Schwabe bekamen wir den Saal gratis und dennoch waren die Unkosten 20 rt –. Ueberschuß 70 rt C.[onventions] M.[ünze]; extra 6 Louisd'or in Golde von dem Hof, darunter 2 Louisd'or von der Großfürstin.' Friedrich Wieck in *Jugendtagebuch*, 7 Oct. 1831.

Clara Wieck's talents as a pianist and as a composer blossomed to such an extent that her father gave up his other pupils and the business he had established (he sold and repaired pianos) to concentrate on her career, in which he was teacher, agent and manager. The money she (or they) earned supported the Wieck family, and the reputation she achieved – all recorded in the diaries – became the centre of his life. These were, no doubt, the major reasons he objected to her marriage. I suspect he would not have approved of any marriage, even to a wealthy man, since he would lose his dominating position. This can be confirmed by his relationship with Clara's younger half-sister, Marie Wieck, who was also his student and became a professional pianist, but who never married and who remained under her father's control as long as he lived.

Though there is no doubt that Wieck was a gifted and creative piano pedagogue, it is also clear from the diaries that he was difficult to please, obstinate and quick to anger. The following description is typical of the way he wrote about many of the places at which they stayed while touring: 'Weimar is a city of 10,000 inhabitants and in the Sonne [our hotel] the water is terrible and the place filthy. We paid 19 rt. for 14 days in the hotel, were treated badly by the innkeeper, cheated and swindled in every way possible. The spiders in our pigsty completely ruined Clara's silk dress.'²³ At the end of a concert tour to Berlin in 1837, he made hostile comments about the Berlin critics and especially about Clara's mother, now Mariane Bargiel (1797–1872), his former wife from whom he was divorced, and who lived in Berlin. Wieck entered the following in his daughter's diary:

Tomorrow will be the day when, with much longing for better people and rescued from this frightful den of iniquity, we board the coach. I am horrified when I think of what I have done and accomplished here – to play 8 times while battling with deceitful baseness and fraud and with heinous meanness and shamelessness that surpasses everything. [He had had many problems with scheduling concert arrangements and with reviewers.] Madame Bargiel began to meddle with my concert arrangements, wanted to decide if the Henselt Etude should be played as an encore in the last concert and expressed the opinion that Madame Milder, who had requested two free tickets, had enjoyed herself. I helped her to the best of my abilities, but was already irritated because she said nothing more about Clara's appearance and all her artistic accomplishments than 'Nice – enjoyable.' Moreover, she has become far more vulgar, common, deceitful, petty and more arrogant than she ever was. She always struggled with jealousy, rage, envy and presumption as far as Clara's artistry was concerned.²⁴

²³ 'Weimar ist eine Stadt v. 10 000 Einwohnern und in der Sonne hat man das schlechteste Wasser und leidet die größte Unreinlichkeit. Wir bezahlten für 14 Tage im Gasthofe 19 rt, wurden grob behandelt von d. Marqueur, geprellt u. geschneit auf alle Art. Das seidne Kleid der Klara hatten die Spinnen in unserm Saustall gänzlich ruiniert.' Friedrich Wieck in *Jugendtagebuch*, 7 October 1831.

²⁴ 'Übermorgen soll der Tag seyn wo wir mit heißer Sehnsucht nach bessern Menschen und gerettet aus diesem furchtbaren Sündenpfuhl den Wagen besteigen. Ich erschrecke, was ich gethan und ausgeführt habe – 8 mal zu spielen unter solchen Kämpfen mit lügenhafter Bosheit und Hinterlist, mit entsetzlicher Gemeinheit und einer Schaamlosigkeit, die über alles geht. Madame B.[argiel] fing an sich in meine Concertangelegenheiten zu mischen, wollte bestimmen, wenn die Henselt'sche Etude extra im letzten Concert gespielt werden müßte und äußerte, Madame Milder, welche sich 2 Freibillete erbeten hätte, hätte sich gut amüsirt. Ich habe sie nach Kräften bedient schon deswegen erbittert, als sie über Clara's Erscheinung und ganze Kunstleistung nichts weiter je geäußert hat, als "hübsch – gut

The Clara Wieck diaries were shared with her father until 1838, when she left home for a concert tour to Paris without him. When the diaries finally became hers and hers alone, they were no longer simply a chronological record of her activities but reveal emotions, reactions and conflicts not found in her correspondence or other documents. The trip to Paris had been planned by her father but he did not accompany her because of his fury about her engagement to Robert Schumann, a fury that resulted in judicial court battles.²⁵ Since Clara had always depended on him to arrange her concerts, choose the works to be played, coach her and keep up her self-confidence, her father assumed the trip would be a failure and that she would realize how crucial he was to her career. But he miscalculated; the 19-year-old girl had learned her lessons. She arranged and gave concerts in a number of cities on the way to Paris; met and played for prominent French patrons, musicians, and piano manufacturers; and supported herself by giving lessons and playing privately and in public. While the young Clara proceeded successfully on her own in Paris, she missed the father who had dominated her life as a musician for so many years. At various times, and especially after the battle in the courts when she realized he seemed to be out of his mind, her diary entries record the conflict between her love for Schumann and her artistic loyalty to and dependence on her father:

May heaven only grant me enough strength to prevail in the coming struggle with Father. It will be hard for me; my heart is torn to pieces when I think of everything Father has done for me, and now I have to stand up openly against him – Heaven will forgive me. A good conscience keeps up my courage and comforts me. Robert's love brings me endless happiness – is it perhaps too much happiness! One thought troubles me from time to time – will I have it in my power to hold on to Robert! His intellect is so huge and on this point I can give him so little satisfaction, even though I can understand him! That must compensate him to some extent.²⁶

A month later, after her return to Germany, she noted: 'I spoke with my Father yesterday and today. The sight of Father upset me very much yesterday. A sorrowful look from him softened me but it was often his raw words that wounded and chilled me again. I do not understand his harshness nor his frightful hatred for Robert, whom he formerly loved so much. He made Robert out to be so bad

amüsirt!" Uebrigens ist sie weit roher, gemeiner, lügenhafter, kleinlicher und stolzer geworden als sie sonst war. In Hinsicht Clara's Künstlerschaft kämpft sie immer mit Neid, Rache, Eifersucht und Stolz.' Friedrich Wieck in *Jugendtagebuch*, 22 Mar. 1837.

²⁵ Since Wieck would not give the legally required permission for his daughter to marry Robert Schumann, Clara and Robert applied to the Court of Appeals in Leipzig for permission. The judicial battles lasted over a year.

²⁶ 'Möge mir der Himmelnur Kraft genug verleihen, den nächsten Kampf mit dem Vater noch zu überwinden. Es wird mir schwer werden, es möchte mir das Herz zerreißen, wenn ich an Alles denke, was der Vater an mir gethan, und daß ich ihm jetzt öffentlich gegenüber stehen muß – der Himmel wird es mir verzeihen! ein gutes Bewußtsein erhält meinen Muth und tröstet mich. Roberts Liebe beglückt mich unendlich – ist es denn nicht zu viel Glück! – Ein Gedanke beunruhigt mich wohl zuweilen, ob ich es vermögen werde Robert zu fesseln! Sein Geist ist so groß, und in diesem Punkt kann ich ihm doch so gar wenig genügen, wenn ich ihn auch ganz verstehe! Das muß ihn nun wohl auch einigermaßen entschädigen.' Clara Wieck in *Jugendtagebuch*, 24 Aug. 1839.

it tore my heart apart; he cannot comprehend my love for Robert, otherwise he would behave differently.²⁷

Another internal conflict exposed in the diary is that between home-making and career. Both Clara, the performer, and Robert, the composer, knew that it would be difficult to live without her earnings; but Robert wanted to have her all to himself for at least one year, when she would be his *Hausfrau*. Again, she was torn – not only because they needed the money she could earn, but also because, having been raised as a concert artist, it is clear that this was something she could not abandon: ‘Now I try to combine the artist and the housewife as much as possible. That is a difficult task! I cannot give up my art, I would reproach myself forever. I think that running a household is very hard – always to do the right thing at the right time, not to spend too much but also not to be too stingy. I think I will learn all that in time.’²⁸

Motherhood was not mentioned in the diaries until the birth of her first child, Marie, almost exactly one year after her marriage. This was followed by seven other births and several miscarriages. When she went on tour, the children were left with family, servants and friends. She and Robert decided against a tour to America that might have brought in a great deal of money but would have meant leaving Marie for more than a year, but when the five-month Russian tour was organized in 1844 she was able to arrange to leave her three-year-old and one-year-old with relatives, uncomfortable as this undoubtedly was.

All pianists in Clara Wieck’s time were expected to compose as well as perform. Her first work for the piano was published when she was 11 years old. Works composed during her girlhood years and all fees paid by the publishers were recorded in the diary. Yet Clara had continual doubts about the quality of her works and whether she, or any other female, should be composing. Writing in her diary on 15 March 1847, she disclosed her mixed feelings: ‘Women composers cannot help but reveal their womanhood; I will admit that about myself as well as about others.’²⁹ The fact that Clara Schumann continued to compose during her marriage but gave up composition after Robert’s death can be ascribed to several reasons. First, she had always depended on Robert’s encouragement and support for her creative work. Secondly, she believed that she had been composing – especially songs – during their marriage because it pleased Robert. After his death she could not continue, she wrote to a friend, because her heart

²⁷ ‘Ich habe gestern und heute mit meinem Vater gesprochen. Gestern hat mich Vaters Anblick sehr erschüttert; doch stimmte mich ein wehmüthiger Blick von ihm weich, so waren es seine rauhen Worte oft, die mich wieder verletzten und erkälteten. Ich begreife seine Härte nicht, und seinem entsetzlichen Haß auf Robert, den er früher so sehr liebte, auch nicht. Er machte Robert sehr schlecht und zerriß mir bald das Herz damit; er kann sich keinen Begriff von meiner Liebe machen, sonst handelte er anders.’ Clara Wieck in *Jugendtagebuch*, 26 Sep. 1839.

²⁸ ‘Jetzt trachte ich auch danach, so viel als möglich mit der Künstlerin die Hausfrau zu vereinigen. Das ist eine schwere Aufgabe! meine Kunst lasse ich nicht liegen, ich müßte mir ewige Vorwürfe machen. Sehr schwer denke ich mir die Führung einer Wirtschaft, immer das rechte Maaß und Ziel zu treffen, nicht zu viel auszugeben, aber auch nicht in Geiz zu verfallen. Ich denke mit der Zeit Alles Das zu lernen.’ Clara Wieck in *Jugendtagebuch*, 24 Aug. 1839.

²⁹ ‘Frauen als Komponisten können sich doch nicht verleugnen, dies lass ich von mir wie von andern gelten.’ Clara Schumann in Litzmann, *Clara Schumann*: vol. II, 161.

was broken.³⁰ Thirdly, she was determined to support her family on her own, and performance was a far more profitable way to earn money than composing. And fourthly, her diaries confirm the fact that playing in public was something she could not do without. She continued her performing career until a few years before her death in her seventy-seventh year.

The Diaries, II: Fanny Hensel (née Mendelssohn Bartholdy)

Fanny Hensel's diaries differ from those of Clara Schumann in many ways. She began her *Tagebücher* in 1829, the year of her engagement and marriage to Wilhelm Hensel, a member of the Berlin Academy of Art and a royal court painter, and she continued to record events up to 26 April 1847, a few days before her sudden death. Hers were not kept as regularly as the Wieck diaries: there are a number of gaps, some of which were filled in at a later date. The diaries are her own, in every sense, and even though she knew they would be read by her husband, she did not hesitate to note down points on which they may have disagreed. In March 1831, she wrote that so much was changing in her home and in the world that it was difficult to note happenings regularly, yet she did keep her diary in order to record and recall the most meaningful events in her life, though many were described well after they occurred and not given in detail, as they were in her letters.

Music was clearly an integral part of her life and the diary reports on music she composed, performed, and heard. It indicates great concern and interest in Felix's performances and his compositions – in many of which she was involved. The family Sunday 'musicales', initiated by her father when she was a child and which she took over as an adult in 1831, became her musical outlet: she organized impressive programmes in which solo works, and chamber, choral and orchestral pieces were presented; she performed on the piano, introducing her own compositions as well as works by her brother; she also scheduled music of composers she revered, such as Beethoven, and conducted large-scale orchestral and choral works. At the end of October 1833 she wrote a list of the works presented in her Sunday 'musicales' since 1 September so that she would not 'lose' them, and counted the number of times she had given works by each composer.³¹

Fanny Hensel wrote about the joy she felt in giving the 'musicales' as well as recording information about the music, the performers and the audience, which grew over the years to include Berlin's aristocracy, musical elite and eminent visitors, although she never gave full details of these. Music, however, does not dominate her diary. Rather, family seems to be of the greatest importance. Immediately after the October 1833 entry of the list of works, for example, we find a paragraph describing three-year-old Sebastian's clever remarks to her, to

³⁰ 'Und ich sollte noch Lieder componieren? Ich that's ja aber überhaupt nur, weil es Ihn erfreuete, warum soll ich es jetzt noch? Ich kann auch nicht mehr, seit mein Herz geknickt ist.' Letter to Josephine Lang, 8 Aug. 1859: Robert-Schumann-Haus, Zwickau, Sign. 11733-A2.

³¹ 6mal Beethoven	2mal Bach	1mal ich
2mal Mozart	4mal Weber	
3mal Felix	1mal Gluck	
1mal Spohr	1mal Moscheles	

Fanny Hensel in *Tagebücher*, 47–8 (28 Oct. 1833).

friends, and to his aunts and uncles. Her diary records the work, problems and successes of her husband, Wilhelm Hensel, whose name appears on almost every page. Fanny Hensel became very involved in his world, and we find many pages devoted to descriptions of art, architecture and landscapes, as well as references to his colleagues. We also have the opportunity of reading many anecdotes about her son Sebastian, especially in his pre-adolescent years; and descriptions of her mother, father and siblings (her sister Rebecka Dirichlet and her family, and her brothers Paul and Felix and their wives and children). Felix manifestly played an important role in her life, particularly before her marriage, and she noted his various engagements and tours, and especially his music and concerts in Berlin – but we get almost as much information about her sister Rebecka and the Dirichlet family.

When, for example, Rebecka and her family fell ill on a trip to Italy, the Hensels immediately gave up all their plans and went to Italy in January 1845 – a difficult, even dangerous time of year, to be travelling – to be with the Dirichlets and care for them. This was carefully recorded in Fanny's *Tagebuch* but not until their return home in August of that year. The final illnesses and deaths of her parents are described in detail, but again not until several months after they occurred; it was clearly too difficult for her to write at the time of the tragedies. Mention of pregnancies and births apropos of her sister, sisters-in-law and other relatives are constantly found in her diary. Members of her husband's family – mother-in-law and sisters-in-law – are also noted with much attention.

Fanny Hensel had a good relationship with her mother, Lea (1777–1842), who had been her first piano teacher, encouraged her composing and was proud of her talents. Fanny had only one child who survived; she sadly recorded one stillbirth and it is possible that she had one or more miscarriages. Because it was never necessary for her to earn money to support the family, she was able to devote herself to Sebastian. His education, adolescent problems, and illnesses are described in the diary in heartfelt detail. He accompanied his parents on almost all their trips, including both trips to Italy, and is mentioned almost daily by his mother.

Fanny Hensel knew that her father, Abraham (1776–1835), loved her and appreciated and was proud of her talents. His statement (often quoted) in a letter to her on her 23rd birthday was accepted by Fanny, probably with reluctance but apparently without protest:

I will, then, tell you today, dear Fanny, that in all essential points, all that are most important, I am so much satisfied with you that I have nothing more to wish for. You are good in heart and mind. 'Good' is a small word, but has a big meaning, and I would not apply it to everybody.

However, you can still improve! You must control and collect yourself, and prepare more earnestly and diligently for your real calling, the *only* calling of a young woman – I mean the state of a housewife.³²

³² English translation from Sebastian Hensel, *The Mendelssohn Family*: vol. I, 84: 'So will ich Dir heute sagen, liebe Fanny, dass ich in allen wesentlichen Punkten, im Wichtigsten, mit Dir so zufrieden bin, dass mir nichts zu wünschen übrig bliebe. *Du bist gut in Sinn und Gemüth*. Das Wort ist verdammt klein. Aber es hat es hinter den Ohren, und ich sage es nicht von einem Jeden. // Aber Du kannst noch besser werden! Du musst Dich mehr zusammennemen, mehr sammeln; Du musst dich ernster und emsiger zu Deinem eigentlichen Beruf, *zum einzigen* Beruf eines Mädchens, zur Hausfrau, bilden.' Sebastian Hensel, *Die Familie Mendelssohn*: vol. I, 98–9.

Fanny Hensel's diary gives the impression that she enjoyed her role as a *Hausfrau* – devoted wife and mother, daughter, sister – almost as much as her work as a composer and organizer of the Sunday 'musicales'. Some of her entries indicate that she was uncomfortable at the thought of not having time for composing or losing her creative powers, but she seems more distraught at the illnesses and tragedies that beset her family, relatives and friends.

Fanny Hensel writes with enormous excitement about her family trip to Italy in 1839–40, one of the happiest times of her life. Page after page describes the music she heard at the Vatican during Lent and Easter, the art and architecture in the cities visited, the friends they met, and the beautiful countryside. Her joy in being in Italy was undoubtedly heightened by the enthusiasm about her music and her playing expressed by the young French Prix de Rome winners Charles Gounod (1818–1893) and Georges Bousquet (1818–1854), as well as the friendship with the director of the Académie de France in Rome, the famous artist Jean-Auguste-Dominique Ingres (1780–1867), who also played violin. Fanny Hensel was very happy to have the opportunity to introduce German music to the young French Prix de Rome winners and she performed a great deal in Rome, but these were, of course, private concerts – at the French Académie and in homes of friends. Fanny Hensel was well educated, knew several languages, was well informed, and kept up with contemporary happenings in the art and political worlds. Many of her diary entries are concerned with political events in Berlin, in Germany and around the world, including European occupations in the Middle East which were taking place in the 1830s and '40s.

Since Fanny Hensel accepted her father's admonitions about what was proper for a woman, several of her songs appeared in print under her brother's name in his op. 8 and op. 9 in the 1820s. But a change took place over the years. Both her husband and her mother believed that her compositions should be published and she was stimulated enough by the adoration of Gounod and Bousquet to begin to consider responding to the requests of two Berlin publishers for her work. She was stirred by the additional encouragement of Robert von Keudell (1824–1903), a talented young German musician (later a well-known diplomat), but hesitated because she felt she needed Felix's assent, since Felix had assumed the role of head of the family after his father's death. He took some time to answer her and so she went ahead and agreed to the publisher's requests, although she recorded that she was very uncomfortable about her brother's silence. When Felix finally wrote that he was sending his blessings, she noted her relief and happiness in her diary: 'At last Felix has written, and given me his professional blessing in the friendliest manner. I know that he is not quite satisfied in his heart of hearts, but I am glad he has granted me a kind word about it.'³³ Fanny Hensel was described by contemporaries as an extraordinarily gifted pianist, but for a woman of her class, performing privately and with and for friends was considered to be the only possibility. She played in public at benefit concerts three times: the first was an event in February 1838, and was mentioned briefly in her diary (though in much greater detail in her correspondence). Composing was an art she seemed to enjoy more than performing. It took many years, but she finally overcame

³³ 'Endlich hat mir Felix geschrieben, und mir auf sehr liebenswürdige Weise seinen Handwerkssegen erteilt, weiss ich auch, dass es ihm eigentlich im Herzen nicht recht ist, so freut es mich doch, dass er endlich mir ein freundliches Wort darüber gegönnt.' Fanny Hensel in *Tagebücher* (14 Aug. 1846): 266.

the stultifying conventions of her class and moved into the realm of a published composer.

Conclusions

The many contrasts that emerge from the diaries of these two equally talented women may be summed up as follows.

1. Writing in the diaries: Clara Wieck's early diaries had far more entries and comments by her father than by Clara herself. They became her own only when she was 19 years old. For four years after her marriage at age 21, they were kept jointly with her husband. She returned to her own diaries after their trip to Russia in 1844. Fanny Hensel always made her own entries, and though her husband may have read her diaries he did not share in the writing.
2. Education and expectations: Clara Schumann was raised by her father to be a concert artist and her diaries reflect this. She learned French and English to prepare for her concert tours, and her musical education included theory, harmony, counterpoint, violin lessons and orchestration as well as composition and improvisation – all necessary for a pianist of that time. Fanny Hensel grew up in a family in which women were expected to have a well-rounded education. She also had professional musical training, but using her skills to perform in public or to have her compositions published was considered improper for women of her social class.
3. Performing: We can see from Fanny Hensel's diary entries that performing gave her joy but was not as essential as it was for Clara Schumann. The Hensel diaries give descriptions of the piano music played and heard in Italy, provide information about many of her Sunday 'musicales' in which she performed and conducted, and mention briefly her public music performances at benefit concerts, but almost always with just a few sentences and without the emotional outpourings seen in Clara Wieck's diaries, especially after 1838.
4. Money: Money earned from Clara Wieck Schumann's performances and published works was noted in minute detail, beginning with her father's notes and continued by Clara after she left him. The diaries disclose that money was a great concern throughout her life. Although the Hensels did not have the wealth of Abraham and Lea Mendelssohn and depended on Wilhelm Hensel, a working artist, for support, money was not the major consideration in their lives and was mentioned only occasionally in the Hensel diaries.
5. Family: When Clara Schumann wrote about her family, it was usually to express anxiety about her husband's mental and physical illnesses, or concern over the health of one of her children or the financial straits of her mother, Mariane. Her brother Alwin is rarely cited in the early diaries, and her second brother's name, Gustav, does not appear again after a brief mention in 1834. References to family – son, husband, parents, siblings, cousins – and comments about them are the dominating feature in Fanny Hensel's *Tagebücher*.

6. Motherhood: Clara Schumann had a sense of responsibility for her eight children and was always concerned about them, but because she needed to earn the money to help support her family (even during Robert Schumann's lifetime), she left her sons and daughters during her concert tours. They generally remained at home with servants, friends and relatives. The older girls accompanied their parents on concert tours several times, but as the boys grew older they were sent off to boarding schools or to stay with relatives or friends when their mother left to perform. Fanny Hensel's one child, Sebastian, accompanied his parents on their trips, and his health and reactions are mentioned on almost every page of her diary.
7. Relationship to fathers: Friedrich Wieck and his ambitions for her – as well as for himself – dominated Clara Wieck's life and her girlhood diaries. She followed his plans until she fell in love with Robert Schumann and finally – but with great difficulty and enormous stress (including court proceedings) – broke with her father and married Schumann. After her first child was born (and Schumann's first symphony was published), Wieck wanted to see her again, and she agreed but with some reluctance. Fanny Hensel's father was opposed to her turning professional either as a performer or a composer, but she did not dispute it at the time since it was a pattern of her class and there was great affection between Fanny and her father. Many years after his death – and with the encouragement of her mother, the support of her husband and the admiration of Gounod and von Keudell – she was able to turn away from her father's commands and enter the professional world as a composer.
8. Diary entries: The writing in the diaries reflects not only the class differences but also the differences in personality between the two women: once Clara was freed from her father's participation in her diaries, she poured her heart out, in a manner resembling cathartic therapy. Many of the incidents described in her *Jugendtagebuch* are found in the correspondence with Robert, but her violent emotions and internal conflicts regarding her father and Robert are expressed only in the diary. Fanny Hensel's writing is reserved, often even restrained. She mentions certain tensions and quarrels with Hensel, records her mother's negative attitude to Hensel before their marriage, and notes arguments with Felix and several incidents with her adolescent son that troubled her, but details are not given. She is recording in her diary because it is the proper thing to do.
9. Composition: Clara Schumann continued to compose as well as perform before and during her marriage but gave it up after Robert's death without concern. Her diaries inform us that playing in public was the primary function of her life: first, for the money earned and second, for the satisfaction of her spirit. When Fanny Hensel made her courageous decision to publish, it was not because of the possibility of earning money but rather the praise of friends, relatives and colleagues that gave her the fulfilment she had undoubtedly always craved.