

humanist, is best known for his *Canzoniere* – sonnets, madrigals and songs – almost all inspired by his unrequited love for Laura (one of the many literary and musical prefigurings of Maurice's passion for Louise). Cf. epigraph to Part II below. The word 'e' in line 2 of the quotation was wrongly printed as 'è' in *E1* and *E2*.

Chapter I

1 (p. 9) in 189–, 'Begun late Autumn 1896', and 'Cf. Turgenev's *Rauch*. I liked the clear plain plump of that beginning' (*Notes 1 3*). Calculating back from III. XII (three calendar years later) where Easter falls 'early', two dates are possible here: 1889, when HHR enrolled in the Conservatorium, or 1891. HHR's second reference is to the opening paragraph of *Smoke*, the first novel (1856) by the Russian writer Ivan Turgenev (1818–83), which she read in a German translation. The triangular relationship between Maurice, Madeleine and Louise parallels that between Turgenev's Litvinov, Tatyana and Irina. JGR pointed out the similarity between this 'first scene' before the Leipzig concert hall and the opening of *Smoke* before the Kurhaus in Baden-Baden (*MWY* 164).

2 (p. 9) new **Gewandhaus** Leipzig's concert-life developed from the old Gewandhaus (see note 4 for p. 339). A new building (same name) on Grassistrasse opened on 11 December 1884, five years before HHR's arrival. It contained large and small concert halls (seating 1700 and 640 respectively); its inaugural concert included works by Bach, Schumann and Spohr. Not being fond of chamber music at that time, HHR 'wilfully shirked' the chamber concerts, though noting that the acoustics were 'so perfect that not the slightest tone was lost' (*MWY* 109).

3 (p. 9) **weekly concert** 'Every Wednesday forenoon Ettie [HHR] and I went to the *Hauptprobe* (the final rehearsal) for the famous weekly Gewandhaus concerts. It was part of the musical education of every student at the Leipzig Conservatorium to attend these final rehearsals, admission to which was free to all students' (*Freund 3*). For HHR's account of hearing Clara Schumann, Joachim, Reinecke and others, see *MWY* 108.

4 (p. 9) **Maurice Guest**, The first name, Latin-French in origin, means 'Moorish', 'dark, swarthy' and thus carries a suggestion of the outsider. HHR insisted that Solanges refer to Maurice by both names throughout his translation, and readers might recall George Eliot's *The Mill on the Floss* (1860), where the outsider Stephen Guest 'intrudes' between Maggie's love for Tom and Philip Wakem, with tragic consequences. See further, Germaine Greer, 'The Getting of Wisdom', *Scripts*, 1. 3–4 (April 1982), 4–12. In Wagner's *Die Walküre*, Siegmund is a fugitive, an outsider who strays into an alien and enemy house. Until he is recognised and triumphantly named by Sieglinde at the end of the first act, he is addressed as 'Gast' – 'guest'.

5 (p. 10) **lank-haired Belgian violinist** Identified in exactly these words in *MWY* (108), the Belgian-born virtuoso Eugène Ysaÿe (1858–1931) was 'often seen and heard' by HHR (*Notes 1 3*) and was Professor of violin at the Brussels Conservatory.