

and town generally present signs of great commercial life and prosperity. An Exposition of French manufactures and art was open while I was there, and I passed two hours very pleasantly within its walls; the exhibition being on the usual model, but more interesting, perhaps, to a foreigner than a native.

At mid day once more in the train, and puffing gravely through miles of vineyards laden abundantly with the juicy grape, that gracious gift of God's to man. A "gross fat man" was in my carriage, and two minutes after his entrance poudrously went off to leaden slumbers. Of course he wanted to get out at the first station, and of course, still somnolent, he passed it; two miles further on he woke and huskily asked if we had passed "La Grave." "Mais Oai! certainement!" was the crushing reply. My fat man beat imaginary breasts, tore imaginary hair, and cursed his fate in the choicest French conceivable, but was compelled to abide his lot and await the next station. Rochefoucauld says, "There is something even in the misfortunes of our friends that is pleasing to us," and you may guess how our carriage was delighted with this little contretemps. Stations glide away, I dine at Perigueux, so famous for its truffles, and we slowly lumber on to Limoges. A party of conscripts were on the train, as gay and happy as so many young birds. Near to Limoges is a small station called, I think, "Binac," and this Binac was very lustily yelled forth by the guard—"Binac, Binac, Binac,"—as if any one could possibly wish to get out at Binac, save the mark! One of the conscripts, putting his head out of the window, extinguished said guard by saying in the gracefulest manner, "A little less Binac and a little more Limoges, if you please," and at last Limoges is reached and railway fatigues forgotten in sleep. Limoges is a handsome, clean and well laid out town, with a certain sleek air of prosperity and a well-to-do appearance, a general "insouciance," in short, admirably borne out by a party of masons I saw building a house, and this was their manner of slaving at the moment I saw them: A ladder was placed against the first floor window, and at the foot of the ladder was a heap of small lumps of clay; man No. 1 was seated on the heap and quietly handing a lump to man No. 2 seated on the ladder, who lifting his hands above his head passed it to No. 3, also comfortably seated, and so on to No. 6, the man at the window, who was the only upright person of the group—altogether, a most charming and novel mode of playing at work. A few minutes before starting I noticed an agitated group of nuns in excited colloquy with the porter at the luggage counter, they endeavoring to pass, he resolutely resisting them; at last one of the sisterhood, nerved to heroism, laid hands upon the suddenly vanquished porter, pushed him on one side, and with a hysterical "Voici mon ami" fluttered past him and alighted on the steps of a carriage appointed for "Ladies only." The window is immediately full of nuns' heads. "Ah, my sister, my dear children, you are going to Bordeaux, not to Paris." "But no! my dear mother, it is to Paris we go; we are right." The bell rings! the conventual heroine discovers that she has deceived herself, smiles faintly, and sinks away—as far as I am concerned—for ever! An hour's rest at Orleans gives me time to see the statue of its immortal maid and—"there is but one step," &c.—to get shaved, and by half past nine I am

again in gorgeous, wondrous, beauteous, fairy-like Paris, only to leave it next morning for Dieppe. Almost all English people going off by the train, and among them four fragile youths with whiskerettes, and having trusty alpen stocks with numerous names of mountains graven thereon; good marks obtained in the climbing school, and which were being carried home, I suppose, to astonish fireside friends less brave and hardy, or shall I say less Quixotic than themselves.

A lovely morning glorified the short run to Dieppe, and we struggled through the streets of that anything but sweet smelling town, to the patient boat destined to bear its home. The passengers—in great numbers—filtered down the narrow gangway; boxes, bales, portmanteaux, &c., were hurled on deck, and idlers and friends stood on the quay, to gaze their last on the departing travellers; a round and portly little woman, gaily clad, and armed with a prize baby, was evidently parting with dear ones, for she looked far more melancholy than becomed so jovially stout a person, and tears trickled down her dolorous nose, lubricating the unconscious infant to such a degree that I am sure it must have been damp and unwholesome for the remainder of the day; to the last she stood and waved obese and—by reason of the baby—difficult farewells as long as was consistent with sanity. And here let me caution a thin and elderly virgin in dubious white stockings, and of uncertain anatomy, not to stand quite so close to the edge of the quay on future occasions of leave-taking; in these days of crinoline, such stockings and such anatomy should be more circumspect. At last we are off, and the boat awkwardly lurches out into the blue, the fresh, the ever-uncomfortable sea. The usual courage, and the customary timidity, the usual cautions, and the customary remedies; the usual bearings up, and the customary givings way; happy families at the commencement, eating cold fowl and drinking wine; half way over, strewn recklessly and at impossible angles, prostrate and wretched on the deck; lively personages suddenly become solemn, yellow and absorbed, leaning over the side, pensively contemplating some interesting marine being, only visible to themselves—suffering, in short, in its many nautical shapes—until, at last, the white cliffs of Albion meet the delighted gaze, and ease of mind is again in the ascendant. Apropos of the cliffs; two—well—excursionists, remarking them, said No. 1: "Chalky, ain't em?" No. 2: "Yes; and uncommon good chalk, too." Imagine the glorious, time-honored old rocks of Britain that looked down on King Canute when he rebuked his courtiers; that saw the Roman galleys of old; that have guarded our coast for years, and have been chanted by so many poets, living to be praised on account of being "uncommon good chalk." The force of degradation can no further go.

The prow grates against the wooden piles at Newhaven, and in another moment, "my foot is on my native strand," and for the time my travels are over.

In taking leave of my readers, let me express the hope, that those among them who follow my example, and repair to the Passes Pyrenées may enjoy to the full as much as I did my trip to the "Good Waters."

COLOGNE.—Herr Alexander Schmit, teacher of the violoncello at the Conservatory, died, on the 24th ult., aged twenty-four.

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A "KAPELLMEISTER" OF THE SEVENTEENTH CENTURY.

It is not very often that we meet with a *Kapellmeister*, or conductor, who is all that he ought to be; that is to say, who does not care merely about properly filling his position, and performing punctually and conscientiously what is required of him, but is equally anxious for his subordinates; a prince on a small scale, who takes a greater interest in the weal or woe of his subjects than in his own. A nature of this kind is most plainly shown at a period when men are grasped by the powerful hand of harsh misfortune, when want and misery reign supreme, and all the bonds of society appear about to be burst asunder. Such a period, and such a model man in it, are without doubt the period of the Thirty Years' War, and the *Kapellmeister*, Heinrich Schütz. How he received his musical education in Venice; how he was entrusted by Fate with the musically-historical, or, rather, intellectually-historical task of transporting into Germany the new era just commenced in Italy, of bringing about an alliance between Italian and German art, of becoming the leading supporter and introducer of the pleasing forms of Italian free art, as opposed to strict, scholastic music—all this has been sufficiently discussed and appreciated on other occasions. We here want to contemplate this most important luminary in the then musical firmament of Germany when actively employed in his capacity of *Kapellmeister*; to record his ever willing and ever joyous self-sacrificing efforts for the members of the establishment under his charge.

The "chapel" at Dresden, where Schütz was engaged from the year 1617, may be looked upon as a model establishment for the period. As early as the commencement of the seventeenth century, we find, at the Electoral Court in the above capital, a complete chapel, which, under the name of the "Cantorci" (chantry) required for its support a considerable sum in those days (about 3,000 florins). It consisted of fourteen singers and nine instrumentalists. At its head was a conductor or chapelmaster (Michael Roger), a vice-conductor, who was, also, Court-Cantor, and a preceptor (Andreas Petermann) for the singing boys. It will be seen from the constitution of the establishment that singing was greatly predominant, while instrumental music was only an unimportant department, still in the first stages of its development; what the Elector demanded above all things from his chapel was church singing, choral and solo. On this account, the members of the chapel were usually formed in the chapel itself, or, at any rate, they laid there the foundations on which, thanks to travelling, they might subsequently build. Chapel-boys and table-boys, as they were termed, used to be confided to the care of the conductor and of the eldest members of the chapel, in whose families and under whose superintendence they lived entirely, the conductor and members of the chapel being responsible for the boys' education, especially in a musical sense. For this they received rations, besides an extra salary of 25 florins for private instruction in singing. Singing was the principal consideration, and it was solely an aptitude for singing which generally regulated the admission of a candidate into the chapel. If

one of the boys, however, was to learn a special instrument as well, his master was paid extra. This was, however, an unusual case, for, as a rule, the chapel and table boys were the sopranos and altists at the musical performances, and thus constituted the lowest degree in the musical corporation. Castrates were not then known in Germany; it was not till nearly the end of the Thirty Years' War that they first appeared on this side the Alps. When the boys' voices broke, and the boys could no longer be employed for the above purpose in the chapel, they learned some instrument, if they possessed the necessary natural talent. The most skillful among them were then generally allowed a certain sum to proceed to Italy, at that time the high school of music, in order to perfect themselves on the violin, theorbo, cither, etc., educate themselves thoroughly, and, on their return, become the leading instrumentalists in the chapel.

Every person who, in those days, seriously entertained the intention of devoting himself to art made his pilgrimage to Italy. Any one who had failed to go through his studies there was not regarded as properly qualified, or able to do anything really good. This was not mere prejudice, for it was in Italy that Palestrina, Gabrieli, and others had delivered music from the fetters of Netherlandish counterpoint, which threatened to crush it completely; it was there that the above masters founded those celebrated schools for composers which continued to flourish for centuries, and everyone endeavored to draw from these springs. Like others, Heinrich Schütz received his education in Italy, having studied in the Venetian school under Giovanni Gabrieli. There being no other course open for him, in the year 1589, when he was thirteen, he entered as chapel boy the chapel of the Landgrave Moritz of Hesse, and, though his parents had determined he should receive a learned education, and he had gone in consequence to the university of Marburg, he was gained over by the Landgrave for music exclusively. This art-loving prince, well capable of appreciating the boy's great talent, offered Heinrich a yearly stipend of two hundred thalers if he would go to Italy, and study in one of the celebrated schools there. Schütz accepted the offer, and, in 1609, went to Venice, to become a pupil of Giovanni Gabrieli. What good use he made of his time is proved by the fact that, at the expiration of three years only, he was able to send his noble patron a book of five-part madrigals, "with the especial praise of the leading *musici* in Venice" ("mit sonderbarem Lobe der fürnembsten *musicorum* zu Venedig"). His venerable teacher died soon afterwards, and Schütz returned, in consequence, to Germany in 1613, with the intention of studying in secret several years longer, in order then to be able to come out at once with some work of importance. His parents and relatives, however, would on no account hear of his making music a "profession." They urged him to re-enter the learned career he had abandoned, and by so doing obtain some appointment in keeping with his merits. In a letter which he afterwards wrote, and in which he recorded the events of his youth, he says of himself: "But God, the Almighty, who, without a doubt had set me aside from my mother's womb for the profession of music, ordained that *anno* 1614 I should be summoned hither to Dresden, to attend the approaching christening of Duke

Augustus, and, after the specimen I gave, the directory of the Elector's music was most graciously offered me in his name. My parents and relatives probably perceived with me the immovable will of God at work, and so set a goal to my wandering thoughts."

But the reader must not imagine that the matter was arranged so speedily and simply as is recorded in the words just quoted. Musicians in those days could by no means boast of so respected and favored a social position that such an appointment should be conferred as a matter of course. We know, from the case of young Mozart at a much later period in Salzburg, what treatment was considered at Courts proper for musicians, though Mozart's case was certainly a dishonorable exception. Schütz certainly went to Dresden, in 1614, to attend the christening festivities to which he alludes, but the thoroughly educated Hessian Court-Organist had, so to speak, been merely sent as a loan by the Landgrave Moritz to his Electoral cousin, Johann Georg I, Elector since June, 1611, held the very promising musician fast, thanked his Landgravish cousin very heartily in April, 1615, for giving his organist up to him, and added: "We entreat you to do as the favor of graciously allowing Schütz to remain here a year or so, until we get those persons whom we have sent to Italy and elsewhere for the purpose of learning this art." Being compelled to do so, the Landgrave granted Schütz two years' leave of absence, but asked for him back before the time had expired. The long and short of the matter was, however, that Schütz could not be spared from Dresden. Though this and that member of the chapel who had been sent to travel might have returned from Italy as a skillful instrumentalist, Schütz towered so high above them all that such a tribute as the following was paid him: "If the music in the church and before the table is to be continued in the same style as hitherto, it is impossible to give up such a man, who is equally skilled in composition, in the use of instruments, and in the arrangement of the concert, in all which the writer knows no one superior to the above Schütz, who has already shown, to his especial credit, before his Electoral Highness what he is capable of doing." At length the Landgrave made a friendly and neighborly offer to share Schütz, who, he proposed, should act as chapelmaster at the Electoral Court in Dresden, but, at the same time, retain his old place and duties at the Margrave's Court in Cassel, so that the Margrave, also might enjoy the musician's art on fitting occasions. Now Johann Georg was by no means a man calculated to bear up against the serious events of later times, but, as regarded his personal requirements, and especially his musical pleasures, he was very stubborn, and not to be dissuaded from a resolve once taken. By dint of all kinds of argument and persuasion he at length succeeded in moving the Landgrave Moritz to cede him the musician altogether.

For fifty-five years was Heinrich Schütz the Saxon Elector's chapelmaster, attending with indefatigable care to the duties of the office "as the very best German composer and most admirable chapelmaster."

There now came ten years of the most comprehensive exertions on the part of the chapelmaster, then thirty-two, but in that time he succeeded in rendering the Dresden chapel one of the most celebrated of the age. It was increased to thirty-two members, the

greater number of whom had been educated under his direction at Dresden, or at places which they had visited on their travels, while some had been sent for direct from Italy. After 1620, it became more and more the custom at the Courts of Germany to entice these singing birds, and give them salaries which for that time were enormous. Of course the singers augmented their pretensions in proportion, the more so when they perceived that regular jealousy and enmity were caused between different courts on their account.

The simple arrangements of the Electoral chapel at Dresden did not permit such extravagance. Despite the high position to which Schütz has raised his *corpus musicorum*, as he was fond of calling his chapel, the original expenditure of 3,000 florins had remained comparatively the same. The ordinary members had a salary of from 150 to 200 florins each; the vice-chapelmaster received 350 florins, and the chapelmaster 400, to which sundry additions were made in the shape of a tankard of wine, a load or two of wood, a court-coat now and then, a sum of money for special lessons, etc. In return for his services, Schütz was enabled to fulfil his long cherished and fond wish of making another journey to Italy. What, perhaps, contributed most to this result was that in the year 1627 he gave the most brilliant proof of his great talent and thoroughly solid education. This was neither more nor less than the composition of the opera of *Daphne*, the first German opera ever written. The text was translated into German, from the Italian of Ranuccini, by Martin Opitz, the head of the first Silesian school of poets, and Heinrich Schütz set it to music. The opera was produced at the festivities got up in honor of the Saxon Princess Sophia Eleonora with the Landgrave George of Hesse. Unluckily, none of the music has been preserved. It perished probably in the great Dresden fire, 1760, during the Seven Years' War. The text, however, still remains. How immense a sensation was excited by this first opera is evident from the fact that, despite the unfavorable state of things at the time, all the more important towns competed with each other in appropriating this new branch of art.

The Elector for a long time refused his consent to the Italian journey; he now, however, yielded to the repeated and urgent solicitations of his Kapellmeister, and granted him permission to go. Schütz's efforts during this trip were not directed to gaining over and engaging distinguished singers or instrumentalists, but zealously observing, and, if possible, obtaining possession of all objects connected with music which could tend to improve the Dresden establishment, his beloved *corpus musicorum*. That his own means would not go far in making purchases is evident, but he did not hesitate incurring considerable debts, in the firm conviction that his art-loving sovereign would liberally supply the wanting funds.—As the fearful war, which had been raging in Germany for the last ten years, had hitherto pretty well spared the Saxon territory, the Elector made no demur, but acceded to Schütz's request to give something more than usual. Schütz first received four hundred, and then three hundred thalers. But Schütz and his master were not destined to profit at once by the brilliant acquisitions made for the chapel, as, shortly after Schütz's return, Saxony became almost the

focus of the war. Distress burst out, and in the following year the general misery was endless.

As a matter of course, any cultivation of art was, under such circumstances, out of the question. Where was the Elector to find the means of alleviating the wretchedness of a few musicians and their families, when he required his money so pressingly for other things? In this crisis, it was Schütz who assisted the sufferers by word and deed; who, with kind arguments and not inconsiderable sacrifices, alleviated the deep misery of the members of his chapel. All his urgent representations at Court were insufficient to procure the payment of arrears, and how far could his own means reach? This fearful period strode with iron foot over musicians just as it did over other people, and the most heartrending pictures are presented to our gaze. The musicians wanted the very necessities of life; some went one way, some went another, and the chapel that had been created with such trouble and such industry was partially broken up. He would rather, Schütz writes, be "Cantor" or organist in his own little town than remain longer in such a position. If things continue thus, he said, he should be compelled to seek an asylum elsewhere, for he had already advanced at least three hundred thalers to the poor people.

It was not till after the year 1640 that there was a change for the better, though it was long before the distress ceased. In 1641, Schütz was able to make proposals to his sovereign for the re-establishment of the *corpus musicorum*. It was too costly a process to engage new members; so he admitted fresh chapel-boys and instrumental boys to assist the members who still remained. This was decidedly the cheapest and surest plan for establishing a new chapel. The Electoral Prince—afterwards Johann Georg II.—took a greater interest in music than even the Elector himself, and thus a new chapel gradually grew up, though its condition previous to the termination of the war cannot be described as particularly gratifying.

It may easily be imagined that, after a period so full of labor and care, Schütz should yearn for repose, and we cannot feel surprised that, in 1651, when he was 66, he begged permission to retire. He was impelled to make this request principally by misunderstandings with the Italians, whom the Electoral Prince had attracted to Dresden for the purpose of forming a chapel of his own. Schütz, who was better versed than any one else in the Italian style, had to exert himself most actively in carrying out the Prince's wishes, till, at last, he was so over-burdened with work that he felt his strength stagger beneath it. He represented that his eyes were becoming feeble, and that he was by no means sure of being able to maintain in his old age any little reputation he might have achieved in his younger years; that scholars could not estimate the great difficulties of his post, as no studies of a similar nature to his were pursued at German Universities. Notwithstanding all his entreaties, the Elector would not let him go, although he gave him, in 1653, his pupil, Christoph Bernhard as a substitute. Even when Johann Georg I. died, in 1656, and the Prince's chapel entirely disappeared, being partially blended, by the way, with the Electoral chapel, Schütz was appointed chapel-master, and performed the duties of that post during quite sixteen years, though, of course,

not with his old strength and freshness. In this situation he gained, however, the affection and esteem of the Italians themselves in the highest degree, and, when the venerable old man died at the age of eighty-seven, he was accompanied to the grave by the love, gratitude, and admiration of all his friends and contemporaries.

ESTHETICS IN COLLEGIATE EDUCATION.

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The attention of the leading thinkers of our country is at the present time drawn in an unusual degree to the reforming or the remodeling of the higher departments of our educational system. More changes will probably be introduced into this system during the next twenty-five years than within a century thereafter. The formation or transition period in the development of any element of culture or civilization necessarily determines its future. The present is therefore a most critical time in the history of American education.

In order to approach our subject intelligently it will be necessary, first, to throw a hasty glance at the proper method for the classification or gradation of our schools, and then to take a general survey of the subjects proper for collegiate study. We must fix before our minds a purely ideal system of education; a system organized as though we had a *tabula rasa*, with opportunity and means to arrange everything exactly as this system may require. Next, we must be practical, and see what steps can be taken now to prepare the way for the final introduction of this ideal system in the place of the one at present in vogue, and which has been almost entirely the child of circumstances; or for the incorporation of such features of this ideal system as may be feasible in the different existing institutions of learning in the country.

In speaking of the classification or gradation of schools, let us begin by clearly defining our terms. Let us not speak of "university reform" when we mean "college reform," unless we intend, in a rigid discussion, to adopt a popular use of words, and to consider *college* and *university* as synonyms. On the continent of Europe the term *university* means a post-graduate or a post-collegiate institution. In England the term *university*, as applied to Oxford or Cambridge, means but little more than a collection of many colleges of nearly equal grade, though the University of London is slowly making its way to the ground occupied by the universities on the continent. In America we practically use the words *college* and *university* as convertible terms. Passing by that large number of institutions in the West which have charters covering all possible fields of instruction, but which are in reality but mere academies, and speaking of our oldest and best institutions of learning, we mean by a college or a university a school of collegiate grade in which the college is the only, or else by far the dominant, feature, but which has begun, or is looking with longing eyes to the time when it may begin, to append technical or professional schools to the parent and dominant school, the college.

Educators in Germany, England, and America would have, therefore, to convert their terms before they could understand each other with reference to university reform.

There seems but one way to get out of this confusion of terms. We must change the organization of our educational system. Our schools should be divided into four grades. These should commence with the child learning his alphabet, and terminate with the highest professional instruction the age can give. The lines of demarcation between the grades should be so drawn as to give natural divisions and gradations in the matter and method of instruction for those designing to finish an entire curriculum, and at the same time furnish convenient stopping places for those who cannot go on to the higher grades. These four grades we will term the *primary*, the *academic*, the *collegiate*, and the *university*. The methods of instruction to be adopted, the management of the scholars, and the entire organization and individual corporate life of these four grades of schools are so different and distinct, that they cannot be united without doing great injury to each of any two grades that may be brought together in the same school.

Neither of the four grades will, therefore, assume the name nor do the work of any of the others. The primary and academic students are equally injured by joining a primary "A B C" department to an academy. A preparatory department is no more of a nuisance to a college than it is an injury to the preparatory students, who ought to be in an academy till they are ready to enter the college classes. The severe and just censures made by eastern institutions upon the schools of the West, that they are colleges in name but often are merely mediocre academies in fact, are met by the equally just and severe censures by European educators upon all of our American universities, which are often but mediocre colleges. Unless this incongruity can be removed, educators in America will come to accept the opinion so universally held in Europe, that the high education of our country must always be inferior to that of the old world.

It would be difficult to get the University of Berlin, Paris, Munich, or Naples to make a gymnasium its chief feature, or to connect a gymnasium with it in any manner whatever, as it would be to get Yale or Amherst College, or Harvard, Brown, or the Wesleyan University, to make an academy its chief feature, or to add an academy to the college on any condition whatever. The work, regimen, and individuality of an academy are recognized to be distinct from those of a college. Equally distinct are those of a college and a university.

An examination of the catalogues of the colleges of the country shows that wherever there is a professor of unusual age, character, influence, or pertinacity, his branch is developed to a disproportionate predominance over the other departments, and beyond the true scope of a college. In nearly all colleges important branches of a liberal education are greatly neglected or are omitted entirely.

But the greatest evil of our system, or rather of our lack of intelligent system, is that every one of the two hundred and more colleges in America are trying, and some have already succeeded, in adding university departments. There are thus tacked to the different colleges of America enough fragments of a university to form, if united and