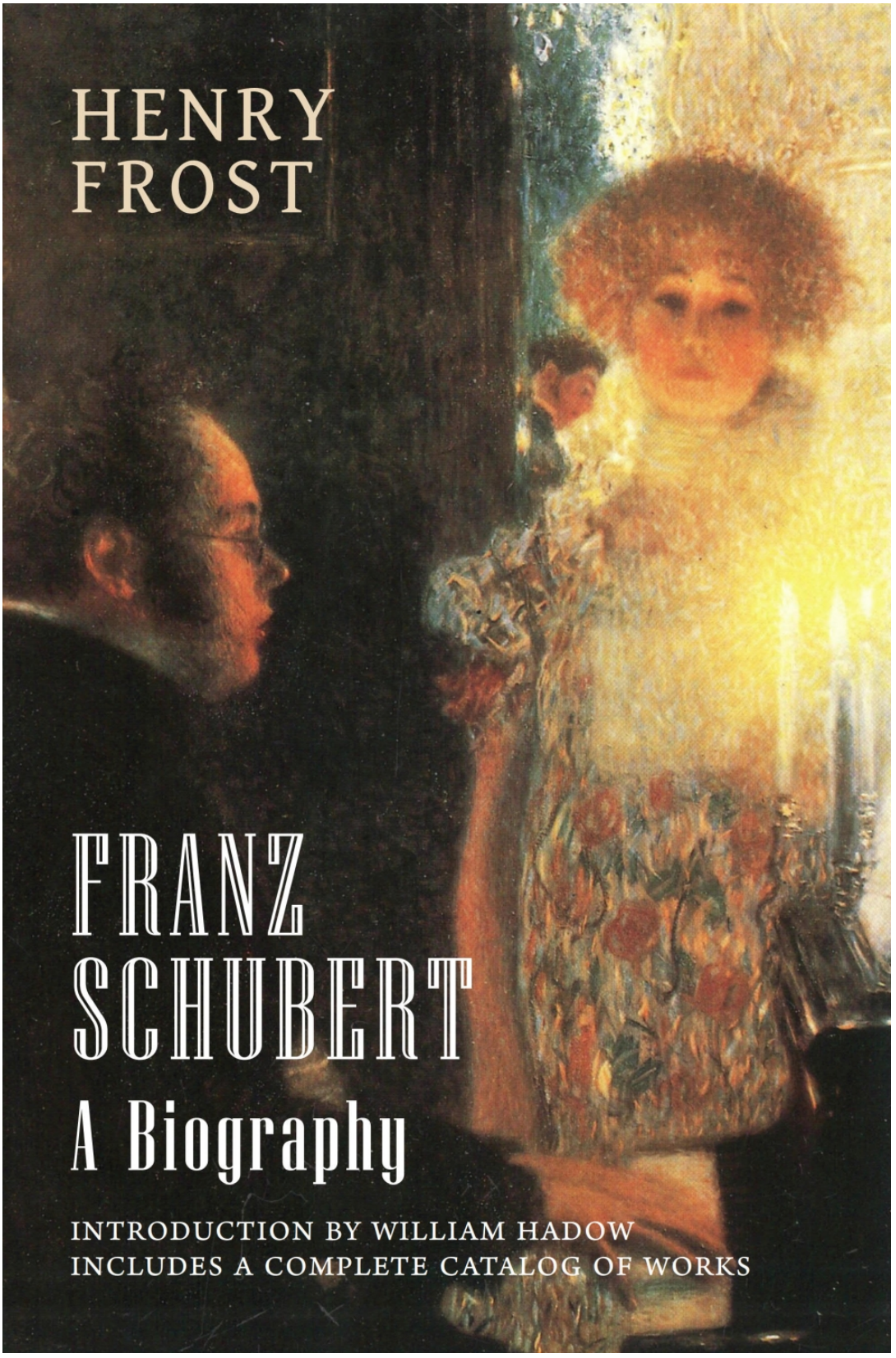
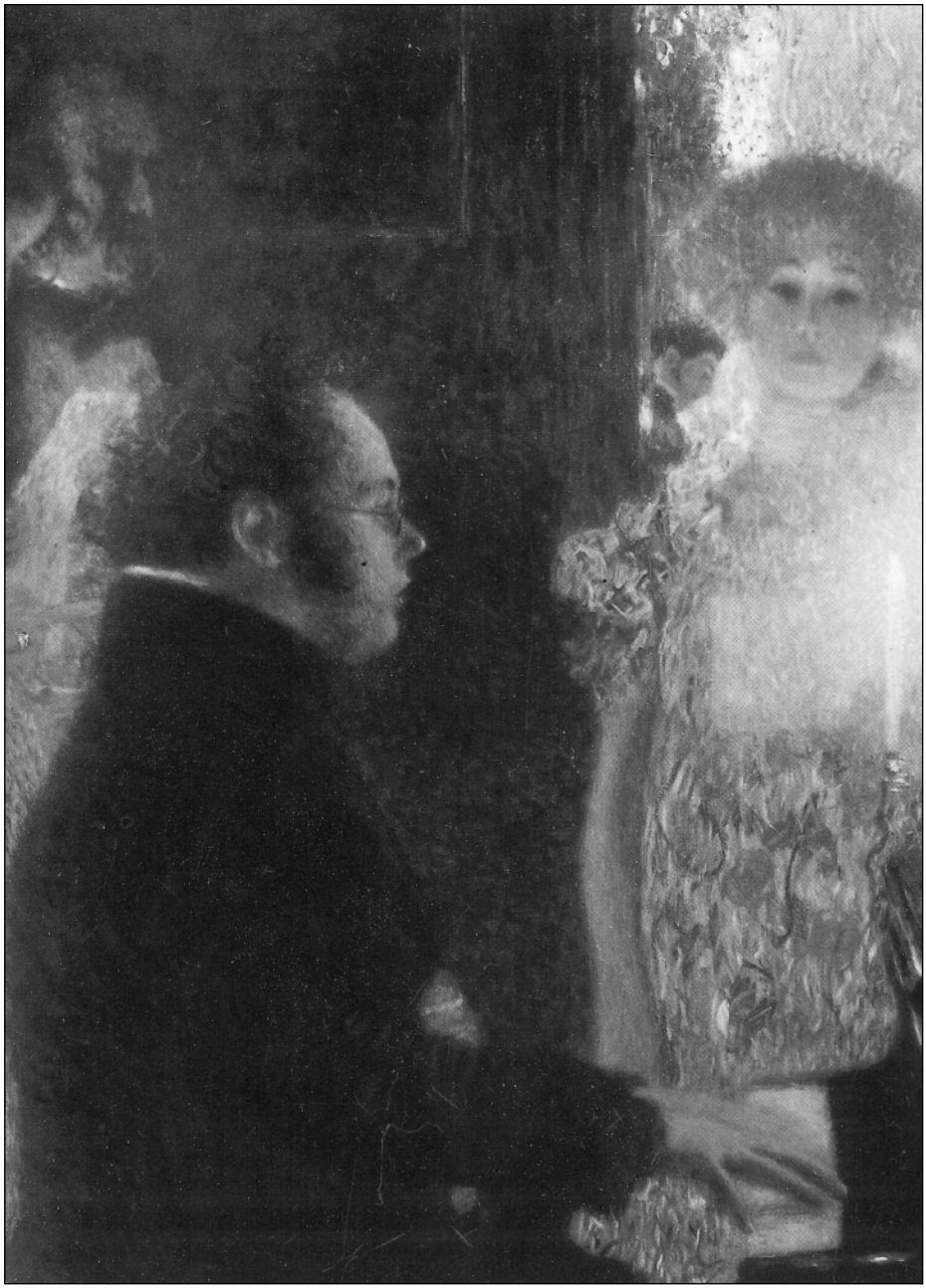

HENRY
FROST
FRANZ
SCHUBERT
A Biography
INTRODUCTION BY WILLIAM HADOW
INCLUDES A COMPLETE CATALOG OF WORKS

FRANZ SCHUBERT

A BIOGRAPHY



SCHUBERT AT THE PIANO, Gustav Klimt, 1899. Detail.

FRANZ SCHUBERT

A BIOGRAPHY BY

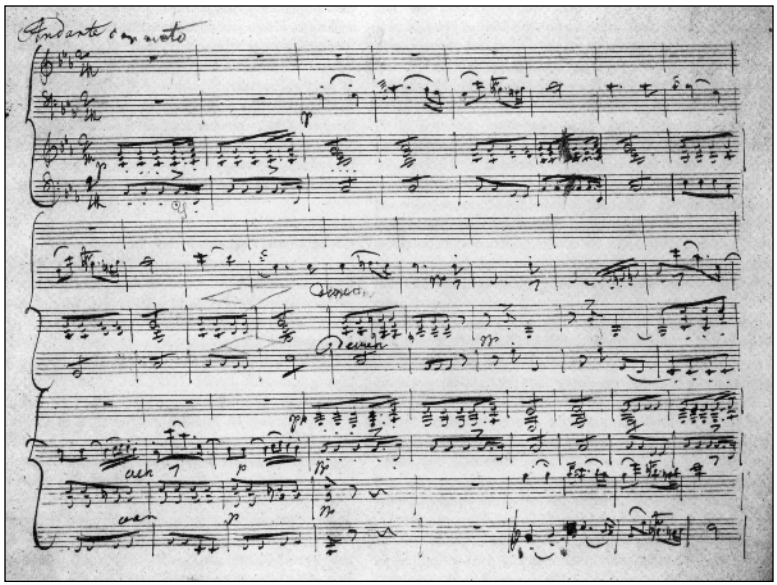
HENRY FROST

WITH AN INTRODUCTION BY

WILLIAM HADOW

A DISTANT MIRROR

adistantmirror.com



Trio in E♭ major, D929.

Originally published in 1892
by Sampson, Low, Marston & Co., London.

This edition published in 2020 by

A DISTANT MIRROR

WEB adistantmirror.com.au

EMAIL info@adistantmirror.com.au

Edited and revised by David Major.
dmajor@adistantmirror.com.au

ISBN 9780648859437

CONTENTS

1875 oil painting by Wilhelm August Rieder.

1
INTRODUCTION*

FRANZ PETER SCHUBERT was born on the 31st of January 1797, in the Himmelpfortgrund, a small suburb of Vienna. His father, Franz, son of a Moravian peasant, was a parish schoolmaster; his mother, Elizabeth Fitz, had before her marriage been cook for a Viennese family. Of their fourteen children nine died in infancy; the others were Ignaz (b.1784), Ferdinand (b.1794), Karl (b.1796), Franz and a daughter Theresia (b.1801). The father, a man of worth and integrity, possessed some reputation as a teacher, and his school, in the Lichtenthal, was well attended. He was also a fair amateur musician, and transmitted his own measure of skill to his two elder sons, Ignaz and Ferdinand.

At the age of five Schubert began to receive regular instruction from his father. At six he entered the Lichtenthal school where he spent some of the happiest years of his life. About the same time his musical education began. His father taught him the rudiments of the violin, his brother Ignaz taught him the rudiments of the piano.

At seven, having outgrown his teachers, he was placed in the charge of Michael Holzer, the Kapellmeister of the Lichtenthal Church. Holzer's lessons seem to have consisted mainly in expressions of admiration, and the boy gained more from a friendly joiner's apprentice, who would take him to a

* This introduction was originally the entry for Schubert in the 1911 edition of the *Encyclopaedia Britannica*.

The house in which Schubert was born, today Nussdorfer Strasse 54, in the 9th district of Vienna.

neighbouring piano warehouse and give him the opportunity of practising on a better instrument than the poor home could afford. The unsatisfactory character of this early training was the more serious because at that time, a composer had little chance of success unless he could appeal to the public as a performer, and for this Schubert's meagre early education was never sufficient.

In October 1808 he was received as a scholar at the Convict, which, under Salieri's direction, had become the chief music school of Vienna, and which had the special responsibility of training the choristers for the Court Chapel. Here he remained

The Convict, the leading music school in Vienna.

until nearly seventeen, profiting little by the direct instruction, which was almost as careless as that given to Haydn at St Stephen's, but he gained much from the practices of the school orchestra, and by association with congenial comrades. Many of the most devoted friends of his later life were among his schoolfellows: Spaun and Stadler and Holzapfel, and a score of others who helped him out of their slender pocket money, bought him music paper which he could not buy for himself, and gave him loyal support and encouragement.

It was at the Convict, too, that he first made acquaintance with the overtures and symphonies of Mozart — there is as yet no mention of Beethoven — and between them and lighter pieces, and occasional visits to the opera, he began to lay for himself some foundation of musical knowledge.

Meanwhile his genius was already showing itself in composition. A piano fantasia, 32 close-written pages, is dated April 8 to May 1, 1810: then followed, in 1811, three long vocal pieces written to a plan which Zumsteeg had popularized,

Franz Schubert as a youth

together with a 'quintet overture,' a string quartet, a second piano fantasia and a number of songs.

His effort in chamber music is noticeable, since we learn that at the time a regular 'quartet party' was established at his home on Sundays and holidays, in which his two brothers played the violin, his father the cello, and Franz himself the viola. It was the first germ of that amateur orchestra for which, in later years, many of his compositions were written.

During the remainder of his stay at the Convict he wrote a good deal more chamber music, several songs, some miscellaneous pieces for the piano and, among his more ambitious efforts, a *Kyrie* and *Salve Regina*, an octet for wind instruments — said to commemorate the death of his mother, which took place in 1812 — a cantata, words and music for his father's name-day in 1813, and the closing work of his school life, his first symphony.

At the end of 1813 he left the Convict, and to avoid military

service, entered his father's school as a teacher of the lowest class. For over two years he endured the drudgery of the work, which, we are told, he performed with indifferent success.

There were, however, other interests to compensate. He took private lessons from Salieri, who annoyed him with accusations of plagiarism from Haydn and Mozart, but who did more for his training than any of his other teachers; he formed a close friendship with a family named Grob, whose daughter Therese was an excellent singer and a good friend. He occupied every moment of leisure with rapid and voluminous composition.

His first opera — *Des Teufels Lustschloss* — and his first mass, in F, were both written in 1814, and to the same year belong three string quartets, many smaller instrumental pieces, the first movement of the Symphony in B♭ and seventeen songs, which include such masterpieces as *Der Taucher* and *Gretchen am Spinnrade*.

But even this activity is far outpaced by that of the *annus mirabilis* 1815. In this year, despite his schoolwork, his lessons with Salieri and the many distractions of Viennese life, he produced an amount of music the record of which is almost incredible. The Symphony in B♭ was finished, and a third, in D major, added soon afterwards. Of church music there appeared two masses, in G and B♭, the former written within six days, a new *Dona nobis* for the Mass in F, a *Stabat Mater* and a *Salve Regina*. Opera was represented by no less than five works, of which three were completed — *Der Vierjährige Posten*, *Fernando* and *Claudine von Villabella* — and two, *Adrast* and *Die beiden Freunde von Salamanca*, apparently left unfinished.

Besides these the list includes a string quartet in G minor, four sonatas and several smaller compositions for piano, and, by way of climax, 146 songs, some of which are of considerable length, and of which eight are dated Oct. 15, and seven Oct. 19.

"Here," we may say with Dryden, "is God's plenty." Music

has always been the most generous of the arts, but it has never, before or since, poured out its treasure with so lavish a hand.

In the winter of 1814-15, Schubert met the poet Mayrhofer: an acquaintance which, according to his usual habit, soon ripened into a warm and intimate friendship. They were singularly unlike in temperament: Schubert was frank, open and sunny, with brief fits of depression, and sudden outbursts of boisterous high spirits; Mayrhofer grim and saturnine, a silent man who regarded life chiefly as a test of endurance; but there is good authority for holding that "the best harmony is the resolution of discord," and of this aphorism the ill-matched pair offer an illustration. The friendship, as will be seen later, was of service to Schubert in more than one way.

As 1815 was the most prolific period of Schubert's life, so 1816 saw the first real change in his fortunes. Somewhere about the turn of the year Spaun surprised him in the composition of *Erlkönig*, Goethe's poem propped among a heap of exercise books, and the boy in the white heat of inspiration, hurling the notes onto the music paper.

A few weeks later Von Schober, a law student of good family and some means, who had heard some of Schubert's songs at Spaun's house, came to pay a visit to the composer and proposed to carry him off from school life and give him freedom to practice his art in peace.

The proposal was particularly opportune, for Schubert had just made an unsuccessful application for the post of Kapellmeister at Laibach, and was feeling more acutely than ever the slavery of the classroom. His father's consent was readily given, and before the end of the spring he was installed as a guest in Von Schober's lodgings. For a time he attempted to increase the household resources by giving music lessons, but they were soon abandoned, and he devoted himself to composition. "I write all day," he said later to an inquiring visitor, "and when I have finished one piece I begin another."

The works of 1816 include three ceremonial cantatas, one written for Salieri's Jubilee on June 16; one, eight days later, for a certain Herr Watteroth who paid the composer an honorarium of £4 ("the first time," said the journal, "that I have composed for money"), and one, on a foolish philanthropic libretto, for Herr Joseph Spendou, 'Founder and Principal of the Schoolmasters' Widows' Fund.'

Of more importance are two new symphonies, No. 4 in C minor, called the *Tragic*, with a striking andante, and No. 5 in B♭, as bright and fresh as a symphony of Mozart. There were also some pieces of church music, fuller and more mature than any of their predecessors, and over a hundred songs, among which are comprised some of his finest settings of Goethe and Schiller. There is also an opera, *Die Burgschaft*, spoiled by an illiterate book, but of interest because it shows how continually his mind was turned towards the theatre.

All this time his circle of friends was steadily widening. Mayrhofer introduced him to Vogl, the famous baritone, who did him good service by performing his songs in the salons of Vienna; Anselm Hüttenbrenner and his brother Joseph were among his most devoted admirers; Gahy, an excellent pianist, played his sonatas and fantasias; the Sonnleithners, a rich burgher family whose eldest son had been at the Convict, gave him free access to their home, and organized in his honour musical parties which soon took the name of *Schubertiaden*. The material needs of life were supplied without much difficulty.

No doubt Schubert was entirely penniless, for he had given up teaching, he could earn nothing by public performance, and, as yet, no publisher would take his music at a gift; but his friends came to his aid with true bohemian generosity — one found him lodging, another found him appliances, they took their meals together and the man who had any money paid the bill. Schubert was always the leader of the party, and was known by half-a-dozen affectionate nicknames, of which the

A ‘Schubertiaden’

most characteristic was “kann er ’was?” his usual question when a new acquaintance was proposed.

1818, though, like its predecessor comparatively unfertile in composition, was in two respects a memorable year. It saw the first public performance of any work of Schubert’s; an overture in the Italian style written as an admitted burlesque of Rossini, and played at a Jäll concert on March 1. It also saw the beginning of his only official appointment, the post of music-master to the family of Count Johann Esterhazy at Zelesz, where he spent the summer in pleasant and congenial surroundings.

The compositions of the year include a mass and a symphony, both in C major, a certain amount of four-hand piano music for his pupils at Zelesz and a few songs, among which are *Einsamkeit*, *Marienbild* and the *Litaney*.

On his return to Vienna in the autumn he found that Von Schober had no room for him, and he took up his residence with Mayrhofer. There his life continued on its accustomed lines. Every morning he began composing as soon as he was

out of bed, wrote till two o'clock, then dined and took a country walk, then returned to composition or, if the mood took him, to visits among his friends.

He made his first public appearance as a songwriter on February 28, 1819, when the *Schäfers Klagelied* was sung by Jäger at a Jäll concert. In the summer of the same year he took a holiday and travelled with Vogl through Upper Austria.

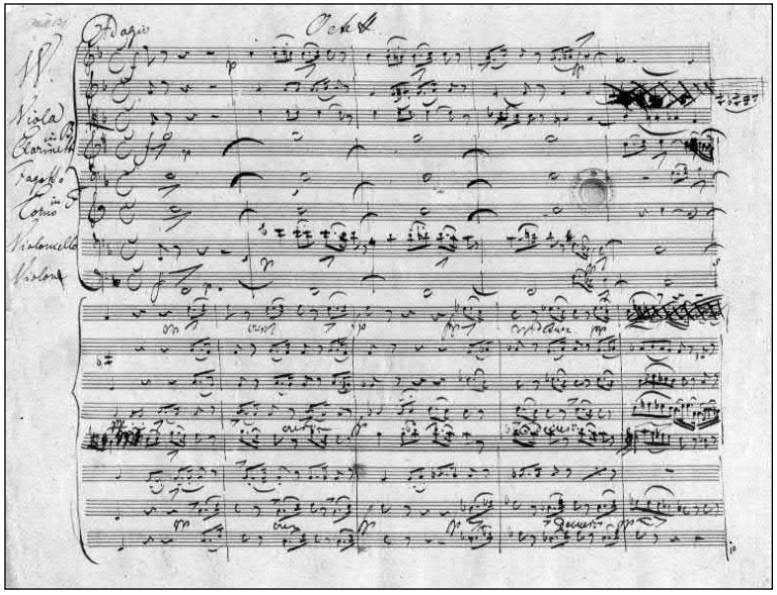
At Steyr he wrote his brilliant piano quintet in A, and astonished his friends by transcribing the parts without a score. In the autumn he sent three of his songs to Goethe, but, as far as we know, received no acknowledgment.

The compositions of 1820 are remarkable, and show a marked advance in development and maturity of style. The unfinished oratorio *Lazarus* was begun in February; later followed, amid a number of smaller works, the 23rd Psalm, the *Gesang der Geister*, the Quartettsatz in C minor and the great piano fantasia *Der Wanderer*.

But of almost more biographical interest is the fact that in this year two of Schubert's operas appeared at the Kärnthnerthor theatre; *Die Zwillingsbrüder* on June 14, and *Die Zauberharfe* on August 19. Hitherto his larger compositions (apart from masses) had been restricted to the amateur orchestra at the Gundelhof, a society which grew out of the quartet parties at his home.

Now he began to assume a more prominent position and address a wider public. Still, however, publishers held obstinately aloof, and it was not until his friend Vogl had sung *Erlkönig* at a concert at the Kärnthnerthor (Feb. 8, 1821) that Diabelli hesitatingly agreed to print some of his works on commission. The first seven opus numbers (all songs) appeared on these terms; then the commission ceased, and he began to receive the meagre pittances which were all that the great publishing houses would ever give him.

Much has been written about the neglect from which he



Octet: sketch for a symphony

suffered during his lifetime. It was not the fault of his friends, it was only indirectly the fault of the Viennese public; the persons most to blame were the cautious intermediaries who stinted and hindered his publication.

The production of his two dramatic pieces turned Schubert's attention more firmly than ever in the direction of the stage; and towards the end of 1821 he set himself on a course which for nearly three years brought him continuous mortification and disappointment. *Alfonso und Estrella* was refused, so was *Fierrabras*; *Die Verschworenen* was prohibited by the censor (apparently on the ground of its title); *Rosamunde* was withdrawn after two nights, owing to the badness of its libretto.

Of these works the two former are written on a scale which would make their performances exceedingly difficult (*Fierrabras*, for instance, contains over 1000 pages of manuscript score). *Die Verschworenen*, however, is a bright

attractive comedy, and *Rosamunde* contains some of the most charming music that Schubert ever composed.

In 1822 he made the acquaintance of both Weber and Beethoven, but little came of it in either case, though Beethoven cordially acknowledged his genius. Von Schober was away from Vienna; new friends appeared of a less desirable character; on the whole these were the darkest years of his life.

In the spring of 1824 he wrote the magnificent octet, *A Sketch for a Grand Symphony*; and in the summer went back to Zelesz, when he became attracted by Hungarian idiom, and wrote the *Divertissement à l'Hongroise* and the String Quartet in A minor.

Many biographers insert here a story of his passion for his pupil Countess Caroline Esterhazy; but whatever may be said as to the general likelihood of the romance, the details by which it is illustrated are apocryphal, and the song *l'Addio*, placed at its climax, is undoubtedly spurious.

A more debatable problem is raised by the grand duo in C major (D812) which is dated from Zelesz in the summer of this year. It bears no relation to the style of Schubert's piano music, it is wholly orchestral in character, and it may well be a transcript or sketch of the 'grand symphony' for which the octet was a preparation. If so, it settles the question, raised by Sir George Grove, of a 'Symphony in C major' which is not to be found among Schubert's orchestral scores.

Despite his preoccupation with the stage and later with his official duties, he found time during these years for a good deal of miscellaneous composition. The Mass in A♭ was completed and the exquisite "Unfinished Symphony" begun in 1822. The *Müllerlieder*, and several other of his best songs, were written in 1825; to 1824, beside the works mentioned above, belong the variations on *Trockne Blumen* and the two string quartets in E and E♭. There is also a sonata, for piano and 'arpeggione', an interesting attempt to encourage a cumbersome and now obsolete instrument.

The mishaps of the recent years were compensated for by the prosperity and happiness of 1825. Publication had been moving more rapidly; the stress of poverty was for a time lightened; in the summer there was a pleasant holiday in Upper Austria, where Schubert was welcomed with enthusiasm.

It was during this tour that he produced his *Songs from Sir Walter Scott*, and his piano sonata in A minor (D845), the former of which he sold to Artaria for £20, the largest sum which he had yet received for any composition. Sir George Grove, on the authority of Randhartinger, attributes to this summer a lost 'Gastein' symphony which is possibly the same work as that already mentioned under the record of the preceding year.

From 1826 to 1828 Schubert resided continuously in Vienna, except for a brief visit to Graz in 1827. The history of his life during these three years is little more than a record of his compositions. The only events worth notice are that in 1826 he dedicated a symphony to the Gesellschaft der Musikfreunde, which voted him in return an honorarium of £10, that in the same year he applied for a conductorship at the opera, and lost it by refusing to alter one of his songs at rehearsal, and that in the spring of 1828 he gave, for the first and only time in his career, a public concert of his own works.

But the compositions themselves are a sufficient biography. The string quartet in D minor, with the variations on *Death and the Maiden* (D810), was written during the winter of 1825-1826, and first played on Jan. 25. Later in the year came the string quartet in G major, the *Rondeau brilliant*, for piano and violin, and the fine sonata in G which, by some pedantry of the publisher's, is printed without its proper title.

To these should be added the three Shakespearian songs, of which *Hark! Hark! The Lark* and *Who is Sylvia?* were written on the same day, the former at a tavern where he broke his afternoon's walk, the latter on his return to his lodgings.

In 1827 he wrote the *Winterreise*, the fantasia for piano and violin, and the two piano trios: in 1828 the *Song of Miriam*, the C major symphony, the Mass in E♭, and the exceedingly beautiful *Tantum Ergo* in the same key, the string quintet, the second Benedictus to the Mass in C, the last three piano sonatas, and the collection of songs known as *Schwanengesang*. Six of these are to words by Heine, whose *Buch der Lieder* appeared in the autumn.

Everything pointed to the renewal of an activity which could have equalled that of his greatest productivity, when he was suddenly attacked by typhus fever, and after a fortnight's illness died on Nov. 19 at the house of his brother Ferdinand. He had not completed his thirty-second year.

Some of his smaller pieces were printed shortly after his death, but the more valuable seem to have been regarded by the publishers as waste paper.

In 1838 Schumann, on a visit to Vienna, found the dusty manuscript of the Symphony in C major and took it back to Leipzig, where it was performed by Mendelssohn and celebrated in the *Neue Zeitschrift*.

The most important step towards the recovery of the neglected works was the journey to Vienna which Sir George Grove and Sir Arthur Sullivan made in the autumn of 1867. The account of it is given in Grove's appendix to the English translation of Kreissle von Hellborn; the travellers rescued from oblivion seven symphonies, the *Rosamunde* music, some of the masses and operas, some of the chamber works, and a vast quantity of miscellaneous pieces and songs. Their success gave impetus to a widespread public interest and finally resulted in the definitive edition of Breitkopf and Härtel.

Schubert is best summed up in the well-known phrase of Liszt; that he was *"le musicien le plus poète qui fut jamais."* In clarity of style he was inferior to Mozart, in power of musical construction he was inferior to Beethoven, but in poetic impulse and suggestion he is unsurpassed. He wrote always at headlong speed, he seldom corrected or changed anything, and the greater part of his work bears, in consequence, the essential mark of improvisation: it is fresh, vivid, spontaneous, impatient, full of both rich colour and imaginative feeling.

He was the greatest songwriter who ever lived, and almost everything in his hand turned to song. In his masses, for instance, he seems to chafe at the contrapuntal numbers, and pours out his soul on those which he found suitable for lyrical treatment. In his symphonies the lyric and elegiac passages are usually the best, and the most beautiful of them all is, throughout its two movements, lyric in character.

The standpoint from which to judge him is that of a singer who explored the whole field of musical composition and everywhere carried with him songwriting, the artistic form which he loved best.

Like Mozart, whose influence over him was always considerable, he wrote nearly all the finest of his compositions in the last ten years of his life. His early symphonies, his early quartets, even his early masses, are too much affected by a traditional style to establish an enduring reputation. It is unfair to call them imitative, but at the time when he wrote them he was saturated with Mozart, and early Beethoven, and he spoke what was in his mind with a boy's frankness. The *andante* of the Tragic Symphony (No. 4) strikes a more distinctive note, but the fifth is but a charming adaptation of a past idiom, and the sixth, on which Schubert himself placed little value, shows hardly any appreciable advance.

It is a very different matter when we come to the later works. The piano quintet in A major (1819) may here be taken as the turning point; then come the Unfinished Symphony, which is pure Schubert in every bar; the three quartets in A minor, D minor, and G major, full of romantic colour; the delightful piano trios; the great string quintet; and the C major symphony which, though diffuse, contains many passages of surprising beauty. Every one of them is a masterpiece, and a masterpiece such as Schubert alone could have written. The days of brilliant promise were over and were now succeeded by full and mature achievement.

His larger operas are marred both by their inordinate length and by their want of dramatic power. The slighter comedies are pretty and tuneful, but, except as curiosities, are not likely to be revived.

We may, however, deplore the fate which has deprived the stage of the *Rosamunde* music. It is in Schubert's best vein; the *entractes*, the Romance, and the ballets are all excellent, and it is much to be hoped that a poet will some day arise and fit the music to a new play.

Of his piano compositions, the sonatas, as might be expected, are the least enduring, though there is not one of

them which does not contain some first rate work. On the other hand his smaller pieces, in which the lyric character is more apparent, are consistently interesting to play and pleasant to hear. He developed a special piano technique of his own, not always 'orthodox,' but always characteristic.

A special word should be added on his fondness for piano duets, a form which before his time had been rarely attempted. Of these he wrote a great many — fantasias, marches, polonaises, variations — all bright and melodious with sound texture and a remarkable command of rhythm.

His concerted pieces for the voice are often extremely difficult, but they are of a rare beauty which well repays the effort of rehearsal. The 23rd psalm (for female voices) is exquisite; so are the *Gesang der Geister*, the *Nachthalle*, the *Nachtgesang im Walde* (for male voices and horns), and that "dewdrop of celestial melody" which Novello has published with English words under the title of *Where Thou Reignest*. Among all Schubert's mature works there are none more undeservedly neglected than these.

Of the songs it is impossible, within the present limits, to give even a sketch. They number over 600, excluding scenes and operatic pieces, and they contain masterpieces from the beginning of his career to the end. *Gretchen am Spinnrade* was written when he was seventeen, *Erlkönig* when he was eighteen; then there follows a continuous stream which never checks or runs dry, and which broadens as it flows to the *Müllerlieder*, the Scott songs, the Shakespearian songs, the *Winterreise*, and the *Schwanengesang*.

He is said to have been undiscriminating in his choice of words. Schumann declared that "he could set a handbill to music," and there is no doubt that he was inspired by any lyric which contained, though even in imperfect expression, the germ of a poetic idea.

But his finest songs are almost all to fine poems. He set over

70 of Goethe's, over 60 of Schiller's; among the others are poems by Shakespeare and Scott, Schlegel and Rückert, Novalis and Wilhelm Müller — a list more than sufficient to compensate for the triviality of occasional pieces or the inferior workmanship of personal friends. It was a tragedy that he only lived for a few weeks after the appearance of the *Buch der Lieder*. We can only wonder what the world would have gained if he had found the full complement of his art in Heine.

In his earlier songs he is more affected by the external and pictorial aspect of the poem; in the later ones he penetrates to the centre and seizes the poetic conception from within. But in both alike he shows a gift for absolute melody which, even apart from its meaning, would be inestimable. Neither Handel nor Mozart — his two great predecessors in lyric tune — have surpassed or even approached him in fertility and variety of resource. The songs in *Acis* are wonderful; so are those in *Zauberflöte*, but they are not so wonderful as *Litaney*, and *Who is Sylvia?* and the *Ständchen*.

To Schubert we owe the introduction into music of a particular quality of romance, a particular "addition of strangeness to beauty"; and so long as the art remains, his place among its supreme masters is undoubtedly assured.

— *William Henry Hadow*

A young Franz Schubert

2

Schubert's unique position among composers — His birth and parentage — Early instruction in music, and evidence of extraordinary talent — Admission to the Imperial Chapel and Stadtconvict — School experiences and first compositions — Salieri — Symphony No. 1 in D — He decides to leave the Convict.

THERE ARE CIRCUMSTANCES in the personal career of Franz Schubert, and in the history of his principal works, which render his position among composers, and indeed in art generally, peculiar, if not unique. He lived not for himself, nor for those of his own time. This may be said of many men of genius, who, misjudged and misunderstood by their own generation, have afterwards come to be accounted among the world's great.

But Schubert suffered less from opposition, prejudice, and envy, than from simple lack of recognition. If we consider his life in the abstract, it is that of an obscure individual who gained a scanty livelihood first as a school teacher and afterwards as a musician, who occupied his spare time with compositions of all kinds which publishers looked upon with indifference, grudgingly accepting a few towards the close of his life. There is nothing here distinguishable from the experience of numberless humble workers in any of the arts, who pursue their useful but insignificant course, and vanish from sight and

Franz Theodore Schubert, father

memory at one and the same time.

Not for Schubert the varied experience among noble and princely patrons of music which Handel, Haydn, Mozart, and Beethoven enjoyed and suffered. Not for him the sunny existence of Mendelssohn, or the immediate popularity of Weber.

Life for him was commonplace, dreary, and even sometimes sordid; and yet, if we dwell for but an instant on the romantic and poetical in music, the name of Schubert is the first which rises to our lips. The mighty power of genius, defiant of circumstance and surroundings, was surely never better illustrated than in the master whose place and mission in the world we are discussing.

The Schuberts were natives of Zukmantel, in Austrian Silesia. Franz Theodore Schubert, the father, held an appointment as the parish schoolmaster of Lichtenthal, and became fairly comfortable in his vocation.

He first married Elizabeth Fitz, a cook, by whom he had fourteen children, of whom only five survived. These were named Ignaz, Ferdinand, Carl, Franz, and Therese. His wife died in 1812, and next year Franz the elder married Anna Klayenböck, the daughter of a mechanic, five more children being the result.

Elisabeth Schubert, mother

Franz Peter Schubert was born on January 31st, 1797, at Himmelpfortgrund No. 72, Lichtenthal, Vienna.

The elements of music are included in the curriculum of a German schoolmaster, and consequently young Franz found no hindrance in attaining the principles of the art towards which he manifested at the earliest age a remarkable predilection.

At first he was his own teacher, and when old enough to receive regular instruction, it was found that he had already mastered much of the groundwork of music.

At eight his father began teaching him the violin, and he could soon take his part in duets. He was then sent for singing lessons to Michael Holzer, the parish choirmaster, whose testimony in his favour is unqualified:

> "Whenever I wished to teach him anything new, I found that he had already mastered it. Consequently I cannot be said to have given him any lessons at all; I merely amused myself, and regarded him with dumb astonishment."

Ignaz Schubert, Franz's elder brother

His elder brother Ignaz taught him the piano; but after a few months Franz said that he did not require any more lessons, but would make his own way.

The evidence is therefore tolerably conclusive that Schubert showed extraordinary precocity in music, and if we do not read of any displays of his ability similar to those which gained for Mozart and Mendelssohn the wonder and admiration of persons outside the family circle, it is only because circumstances were not favourable to such manifestations.

Being possessed of a fine voice as a boy, he was admitted, early in 1808, into the parish church choir; and in October of the same year his father presented him as a candidate for admission to the Imperial Chapel, a position which included the right to education in the *Stadtconvict*.

It appears that his garb on this occasion was so abnormal, both in shape and colour, that the other competitors jokingly called him the 'miller's son.' But their laughter ceased when he began to sing, and the conductors, Salieri and Eybler, quickly recognising his ability, gave him preference.

He was now temporarily provided for, and his position was favourable to his advancement as a musician. In the school orchestra his ability soon brought him to the front, and he was made leader. Here he became acquainted with the symphonies of Haydn, Mozart, and Beethoven, together with those of other composers then popular but now forgotten. His greatest sympathies were shown towards those works which may be termed poetical and imaginative; thus he gloried in the G Minor Symphony of Mozart, which he declared was like the songs of angels, while his enthusiasm for Beethoven, then regarded by many as a mere dreamer, knew no bounds.

We have ample proof of the comparative poverty of the Schubert family at this time through the shortness of pocket money of which Franz complains. The following letter, addressed to his brother Ferdinand, illustrates this, and also affords a glimpse of the young musician's character:

> "You know by experience that a fellow would like at times a roll and an apple or two, especially if, after a frugal dinner, he has to wait for a meagre supper for eight hours and a half. The few *groschen* that I receive from my father are always gone to the devil the first day, and what am I to do afterwards ?

> 'Those who hope will not be confounded,' says the Bible, and I firmly believe it. Suppose, for instance, you send me a couple of *kreutzer* a month; I don't think you would notice the difference in your own purse, and I should live quite content and happy in my cloister.
>
> St Matthew says also that 'whosoever has two coats shall give one to the poor'. In the meantime I trust you will lend your ear to the voice crying to you incessantly to remember your poor brother Franz, who loves and confides in you."

The boyish sense of fun which pervades this letter has a certain significance, for a vein of humour was conspicuous in Schubert's character to the very end.

One serious result of his poverty was the impossibility of purchasing music paper for the compositions which were now flowing in rapid succession; but this need was met by the generosity of one of his older schoolmates, Joseph Spaun, who had early recognised the genius of his friend.

Whether Franz had made any serious attempts at composition prior to his admission to the Stadtconvict cannot be distinctly ascertained; but in 1810 authentic records of his labours commence. In this year he wrote a piece for piano, for four hands, to which he gave the curious title *Leichenfantasie* (Corpse Fantasia), probably suggested by a poem of Schiller.

The manuscript bears the dates April 8 to May 1, 1810. It extends to 32 closely written pages, and consists of a dozen sections, in various styles, each ending in a key different to the one in which it commenced. Some variations for piano, also referable to this year, and played to his father, are stated by Ferdinand to bear the stamp of individuality.

In 1811 the list of compositions is much more extensive. It includes a quintet overture, a quartet, a fantasia for piano, and,

Antonio Salieri

of decidedly greater importance, his first songs, *Hagar's Klage* and *Der Vatermörder*.

Hagar's Klage is a remarkable piece, of the dimensions of a cantata, and, despite many crudities, is said to contain passages of a true Schubertian type. It at once drew the attention of Salieri to the boy's talent, and he was handed over to a musician named Ruczizka for lessons in harmony. The result was similar to that with Holzer. Ruczizka said:

> "He has learned everything, and God has been his teacher."

From Salieri, however, Schubert continued to receive instruction for some years, and his relations with this celebrated musician seem to have been generally satisfactory, and even cordial.

Antonio Salieri was for many years the most eminent of the

Italian musicians resident in Vienna. He was a man of very great ability, but he was wedded to the Italian school, and could neither comprehend nor sympathise with German musical development, which was now making rapid strides.

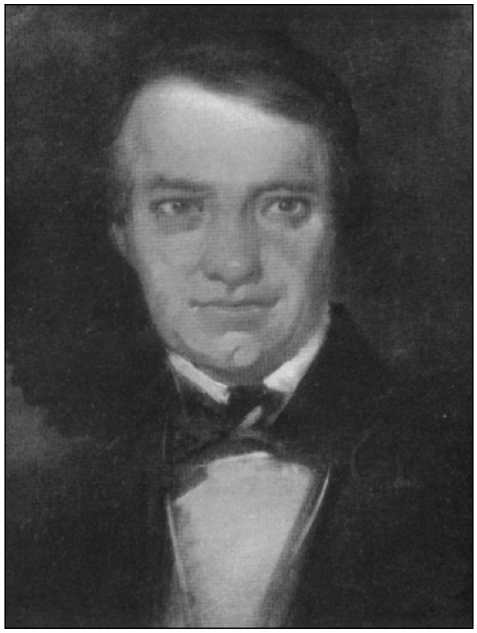
Hence, although his character was generally amiable, as the lasting attachment of his pupils — among whom were Hummel, Weigl, Moscheles, Meyerbeer — sufficiently indicates, his jealousy of Mozart made him stoop to mean and dishonourable intrigues against that great master; and a report was even circulated that he had poisoned him, the rumour gaining credence from the fact that poor Mozart in his last days suffered from delusions on the subject of poison. When Salieri was dying this horrible accusation troubled him, and he solemnly declared to Moscheles, who was by his bedside, his complete innocence of the crime.

There is, indeed, not a piece of evidence against him, but the very suspicion may be considered as just, if awful, retribution for the unworthy acts towards Mozart in which he had actually indulged.

It is not surprising that Salieri should have regarded with distrust the predilection of the young Schubert for the deep and imaginative utterances of the great German poets as material for the exercise of his musical creations; and it is equally natural that the boy, who felt the dawning power within him, should have totally disregarded his preceptor's advice to adopt Italian verses for his songs.

Still, with all his marvellous intuition, there can be little doubt that he derived benefit from the counsel and assistance of the old Italian maestro, particularly in the study of counterpoint and fugue.

It is time to return to Schubert's experiences while at the Convict. The compositions in 1812 are numerous, as will be seen by the catalogue. One song, *Klage*, is noteworthy as being the earliest of his compositions which have been published.



Ferdinand Schubert

The instrumental chamber works were played at home on holidays, the quartet being: Ferdinand, first violin; Ignaz, second violin; Franz, viola; and the father, cello.

Franz possessed much artistic sensitivity, and his quick ear detected the most trifling blunder. In the instance of one of his brothers he did not hesitate to rebuke either by word or look; but if his father played a wrong note or made a false entry he would ignore the mistake once, and if it occurred again he would say with hesitation, “Father, I fear there is a mistake somewhere…”

If a musician is asked to state in which branch of music Schubert was least successful, the unhesitating reply is “in music for the theatre.” But this did not arise from want of sympathy, for he not only frequented the opera as often as circumstances would permit, but manifested the strongest

enthusiasm for some of the masterpieces then in vogue. Weigl's *Swiss Family*, Cherubini's *Medée*, Boieldieu's *Jean de Paris*, Nicolos's *Cinderella*, and, above all, Gluck's *Iphigénie en Tauride* attracted him immensely, and as a result he began to feel a passion for dramatic composition.

In 1813, his last year at the Convict, he commenced work on Kotzebue's *Des Teufels Lustschloss*, which he completed in the following year. His first *Symphony in D* was composed in honour of the Convict director, Innocenz Lang, and, like his other orchestral works of this period, was performed by the school band. It is framed entirely on the Haydn-Mozart model, and consists of the usual four movements with an introductory *adagio*. The scoring is for the usual orchestra, without trombones and second flute.

The work has never been published, and the manuscript, dated October 28th, 1813, is in the possession of Dr. Schneider, in Vienna. On January 31st, 1880, the anniversary of Schubert's birthday, the first movement was performed at the Crystal Palace.

It proved to be a scholarly composition in the Mozart style, but showing traces also of the influence of Beethoven. Of individuality there is little or none, and the evidence of this and other early works indicates that Schubert's real genius began to manifest itself sooner in vocal than in instrumental composition, for some of his songs written at this time are in the highest degree expressive and original.

The piano minuets, composed for his brother Ignaz, elicited the remark from Dr. Anton Schmidt, an excellent musician, that

> "If these works are written by a mere child, there is the stuff in him to make a master such as few have been."

Unfortunately these pieces were not treated as they should have been, and the manuscripts were lost. The octet is marked in the catalogue of his compositions, kept by Ferdinand, as

Franz Schubert's Leickenfeier, possibly with reference to his mother's death, which took place a few months previously.

It is impossible within the limits of the present volume to comment on even a small proportion of Schubert's songs, which he poured forth with such wonderful rapidity. His style in this branch was already becoming matured, and his passion for the poetry of his native land is shown in his choice of authors. Those he selected this year were Schiller, Goethe, Matthison, Herder, Höltz, and Theodor Körner.

One Italian *aria* must also be mentioned, probably composed at the instigation of Salieri. Schubert was now in his seventeenth year, and his treble voice breaking, he had to leave the Imperial Chapel. His devotion to music had proven detrimental to his other studies. During his first year at school he passed his examinations creditably, but this satisfactory state of affairs did not last, and afterwards he gained commendations for only his musical progress.

He does not seem to have felt much anxiety on this score,

for he declined the privilege of staying on at the Convict for higher studies after his duties at the Chapel had ceased.

Music was the essence of his being, and, considering the vast quantity of works of all kinds which he penned during the brief period of eighteen years, it would have been surprising had he found time to pursue any other study to serious purpose. And it would be extremely idle and illogical to regret his concentration of energy on this one object. The world would would have lost had Schubert devoted the time occupied in writing down his music to perfecting himself in foreign languages or mathematics. He had a mission to accomplish, and the time allotted him was brief. Let us then be grateful that he fulfilled the task set before him so worthily and well.

One other point remains for consideration before we pass on to the next period in Schubert's life. It has been stated many times that he suffered from a lack of opportunities to hear his music performed. Whatever diffuseness, want of symmetry, or other defects may be discovered in his statements over the years can be attributed to this cause.

In his later years this was undoubtedly the case, but during his residence at the Convict, circumstances could hardly have been more favourable to his progress as a practicing musician. Both at school and at home, his songs and instrumental works were constantly performed, and the experience thus gained must have been of great value.

Later on, his theoretical studies under Salieri, whose attachment to rules and forms bordered on pedantry, must have had the effect of instilling a sense of mental discipline, a characteristic which remained with him for the rest of his life.

Schubert left the Convict at the close of October 1813, his residence there having lasted exactly five years.

3

Schubert's experience as a school teacher — Friendship with Mayrhofer — Works from 1814; Des Teufels Lustschloss, Mass in F, etc. — Extraordinary productiveness in 1815 — Operas, symphonies, masses, and songs — Characteristics of Schubert's Lieder — Diary kept in 1816 — Der Erlkönig — Cantatas and symphonies — He applies for a position — Franz von Schober — He leaves his father's school.

HE WAS NOW CAST ADRIFT in the world, confronted with the necessity of earning his bread by the labour of his own hands or brain. The financial circumstances of his father precluded the possibility of Schubert devoting himself exclusively to music until such time as his talents might receive that recognition from both publishers and the public which would grant him a position of independence.

The opportunity to assist in his father's school presented itself, and he accordingly prepared himself for this drudgery by studying for a term at the school of St. Anna.

Then for three years he settled down to an existence of unspeakable dreariness, teaching the children of the poorer classes of Vienna the alphabet and the rudiments of arithmetic. How heartily he must have detested such an occupation can well be imagined, but he performed his duties with unfailing regularity and conscientiousness.

Only when he had to encounter an unusually stupid or obstinate child did his patience give way, and on such occasions he would administer chastisement with an unsparing hand.

If genius did not rise superior to all circumstances and conditions of life, we might feel surprised that the spirit of Schubert was not crushed by associations so degrading and wearisome; but in point of fact these years were not only among the most prolific of his life, but during them, he wrote some of those works which have made his name immortal.

The scanty evidence which remains to us regarding his personal character confirms that Schubert was naturally of a cheerful, even jovial, disposition, and keenly alive to the charms of society. After his lessons with Salieri, he would adjourn to a wine shop, and spend hours in conversation with his friends.

His capacity for forming friendships with his own gender is as remarkable as the poor record of his experiences with women. One attachment of the former kind was formed in

Johann Mayrhofer

1814, with the gifted but unhappy German poet Johann Mayrhofer.

In disposition this cynical, hypochondriac man, with his contempt and hatred of the world, and his inability to enjoy the pleasures of life because of his ceaseless contemplation of its pains, would seem to have little affinity with the gentle, easy-going, and shall we say — music apart — superficial, Schubert. But a mysterious bond of union may exist between two natures widely diverse in temperament, and it is certain that Mayrhofer and Schubert understood and sympathised with one another.

Their acquaintanceship was brought about by a mutual friend, who gave Schubert Mayrhofer's poem *To the Sea* to set to music. The musician then called upon the poet at his room, Wipplingerstrasse, No. 420, which they would afterwards share for two years.

Heinrich Grob

Another important relationship commenced in this year was that with Heinrich Grob and his sister, Therese.

The brother was skilful on the piano and the cello, and Therese had a beautiful voice, her singing being greatly admired by Schubert. He would frequently visit their house with his newest compositions, which they would rehearse with enthusiasm, greatly to the pleasure and advantage of the composer.

In the midst of his scholastic duties, and this social life in which he delighted, composition continued. The catalogue of his works in 1814 is sufficient for a decade of an ordinary composer's life.

First in order must be named the opera *Des Teufels Lustschloss*, which it will be remembered was commenced in the preceding year. The plot of this work is even more outrageous than that of Mozart's *Zauberflöte*, without the hidden significance and symbolism contained in Schikaneder's story. It deals with enchanted castles, monsters, deeds of daring, and all the paraphernalia of the romantic.

As a subject for an extravaganza it would pass well enough, but for a serious opera it is utterly ridiculous. Still Schubert's choice of such a theme demonstrates the innate love for the romantic and the mystical which is so conspicuous a feature in his work. No thought of public performance probably concerned him in setting Kotzebue's preposterous story; it offered him an opportunity of escape from the conventionalities of ordinary life, and he went to work with ardour, and with no other idea than that of exercising his ever-brimming imagination.

Of the music it is not possible to speak particularly, as it has not been published, nor indeed performed, except the overture. This is a bright and cleverly written piece, with an episode curiously resembling the passage with muted violins in Weber's *Euryanthe.* It is impossible that Weber can have been familiar with *Des Teufels Lustschloss*, and the likeness must be purely accidental, though it is curious, especially as each episode has reference to a supernatural event in the plot.

It is asserted that Schubert wrote two versions of this opera (or rather a play with incidental music), the one immediately succeeding the other. The revised score was shown to Salieri, who was delighted with the work; but this is rather doubtful evidence in its favour, as it is well-nigh certain that if the music

Therese Grob

THERESE GROB (16 November 1798 - 17 March 1875) was Schubert's first love. She was the daughter of Heinrich Grob and Theresia Männer (died 22 August 1826). She was born in Lichtental, Vienna. There was one other child, a boy called Heinrich (1800–1855) who was two years younger than Therese. The father died on 6 April 1804. The widowed mother continued to run the small silk-weaving business that Heinrich senior had established.

The premises were very near to Schubert's home. Therese had an attractive soprano voice, and her brother Heinrich was a talented pianist and violinist. The two families grew close through music-making. She often sang his latest songs, while a *Tantum ergo* and a *Salve Regina* were composed specially for her voice.

Therese sang in the Lichtental parish church, which Schubert had been attending since he was a child. For the church's centenary celebrations, the young Schubert completed his first mass in late July 1814 — the Mass in F, D105 — and Therese sang the soprano solo at the premiere performance, which Schubert conducted himself.

Her mementos of Schubert, including the songbook he compiled for her in 1816, were sequestered for many years by descendants of her nephew.

A Marriage Consent Law expressly forbade marriages by men in Schubert's class if they could not verify their ability to support a family. Schubert's application in April 1816, eventually rejected, for the post of music teacher at a teachers' training college in Ljubljana (then known as Laibach) may have been in part driven by his desire to gain some financial security to make marriage to Therese possible.

To Anselm Hüttenbrenner's question as to whether he had ever fallen in love, Schubert replied:

> "I loved someone very dearly and she returned my love. She was a schoolmaster's daughter, somewhat younger than myself, and she sang most beautifully and with great feeling. She was not exactly pretty and her face had pock-marks; but she had a heart, a heart of gold. For three years she hoped I would marry her; but I could find no position which would have provided for us both. She then later married someone else, which hurt me very much. I love her still, and no one since has ever appealed to me so much. But it seems she was not meant for me."

On 21 November 1820, Therese married Johann Bergmann (1797–1875), a baker. Together they had four children: Theresia (1821–1894), Johann Baptist (1822–1875), Amalia (1824–1886) and Carolina (b. 1828).

Schubert himself never married.

had been characterised by dramatic intensity of expression the old Italian would have condemned it as crude and unintelligible.

The fate of *Des Teufels Lustschloss* was unhappy. The composer eventually parted with the score to Herr Josef Huttenbrenner in payment of a trifling debt, and in 1848 some miserable domestic lit the fire with the second act. The first and third acts remain, but until the release of a complete edition of Schubert's works — an event to which musicians must look forward with eagerness — they are not likely to see the light.

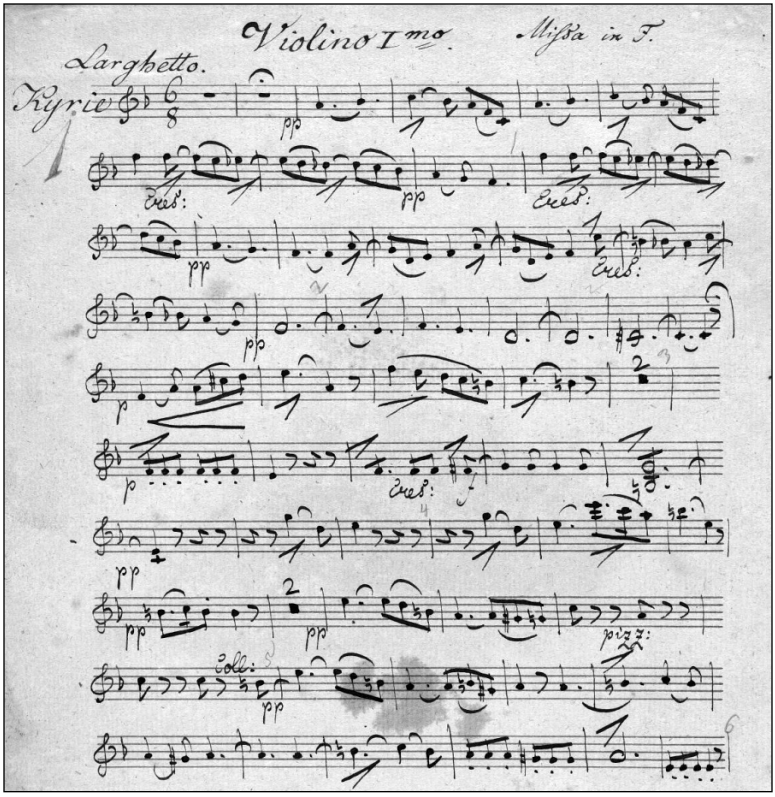
Another and far nobler work composed in this year must now be spoken of. This is the Mass in F, the first, and with one exception the finest, he ever penned. It also has a special significance as having been the first composition intended for a public occasion, the centenary festival of the parish church of Lichtenthal.

Schubert conducted the performance in person, and Therese Grob sang the soprano part. It was afterwards repeated in the Church of St. Augustine, and Schubert's father, to mark his appreciation of his son's ability and progress, presented him with a five-octave piano.

Salieri's appreciation of the work was great and genuine. After the first performance he embraced Schubert, saying, "Franz, you are my pupil, and will do me great honour."

The composition of the mass lasted from May 17th to July 22nd, according to the dates on the manuscript. It remained unpublished until 1856.

The chief characteristics of the music are nobility, melodic beauty, and a true church-like style which, strangely enough, is wanting in some of the subsequent masses. The melody is as refined as that of Mozart, but the manner is totally diverse, and the most superficial listener could scarcely fail to detect the difference even if the work were performed with only piano



Mass No. 1 in F, D105.

accompaniment, while the orchestration has the true and unmistakable Schubertian stamp.

It would be a pleasant task to analyse the music of this period number by number; but it is sufficient as an indication of the young musician's power to cite the fugue *Cum Sancto Spiritu*, based on a bold subject and worked up to a resolution of surpassing grandeur.

The influence of Salieri's teaching is readily apparent, and it is easy to comprehend the delight which he showed at witnessing his pupil's mastery of the rules of composition.

The three quartets are in the Haydn-Mozart style, with just a trace here and there of Schubert's individuality.

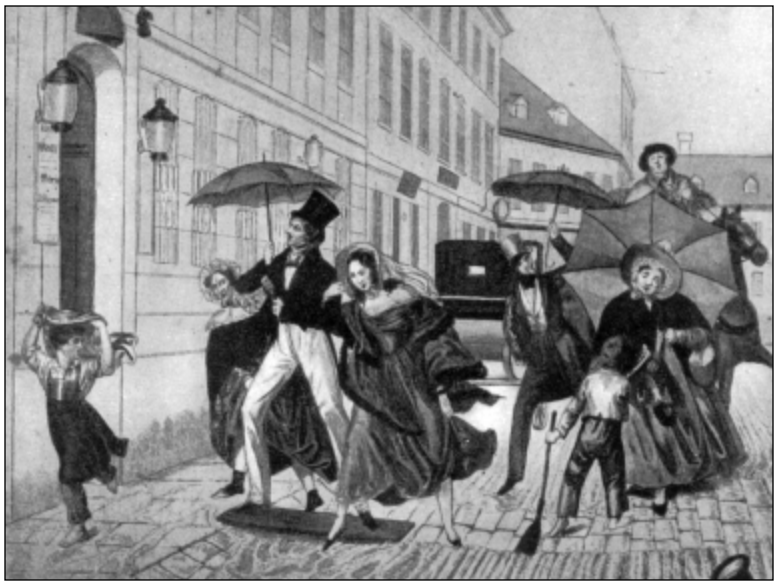
The year 1815 brought no change in the placid, even monotonous, life of Schubert at this period, and it might be passed over altogether as being entirely uneventful, if it were not for the all-important fact that it was the most prolific of all with regard to composition.

Amazing as his rate of production was in previous years, all former efforts were eclipsed in 1815. Half a dozen dramatic works, two masses, two symphonies, a quantity of music for church and chamber, and nearly 150 songs together form the stupendous catalogue of works conceived and finished within the space of twelve months.

In the entire history of music, we can find no parallel to this inexhaustible fertility, and even if the entire mass had no artistic value, the mere physical labour expended in transferring the ideas from the brain of the composer to paper would testify to his industry.

It is certain that it was absolutely no trouble for Schubert to compose. The subject chosen, the ideas came naturally and abundantly without any expenditure of thought or energy. Unlike Mozart, he did not carefully perfect his works in his mind before writing them down; unlike Beethoven, he did not note his ideas in sketchbooks, and build up his music by a slow and careful process of selection and elaboration. Handel, Bach, and Haydn wrote with extreme rapidity, but not one of them exhibited fecundity similar to that of Schubert at the age of eighteen. Herr Spina has the manuscripts of seven songs, all composed on October 15th, 1815; and on the 19th four more were written.

Of the works in dramatic form, the first in order is *Der Vierjährige Posten*, an operetta in one act, written by Körner. The subject is lively and humorous, and quite suitable for light musical treatment. The music consists of a somewhat lengthy



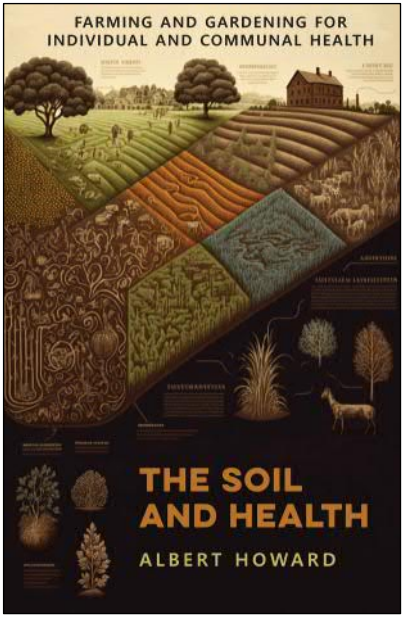
A street scene in Vienna

overture and eight numbers. A bright soldiers' chorus was given with applause by the Vienna *Singverein* in 1860, but the work has never been performed on the stage.

The next is *Fernando*, a melodramatic piece by Albert Stadler, a contemporary of Schubert at the Convict. Schubert being possessed of a mania for operas just at this time, Stadler offered to compose a libretto, and did so, giving, as he said, a chief part "to thunder and lightning, grief and tears, as the favourite subjects of enthusiastic youth."

Schubert brought the completed score to Stadler in six days. They examined it together and then dismissed the subject from their minds. It is needless to add that it has never been performed on stage.

Claudine von Villabella by Goethe, is a more ambitious opera in three acts. The score came into the possession of Herr Hüttenbrenner, and the second and third acts shared the fate



The Soil and Health

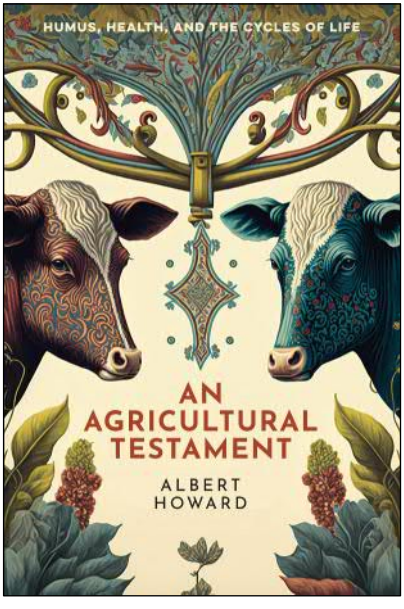
Albert Howard

This valuable book is a detailed analysis of the vital role of humus and compost in soil health – and the importance of soil health to the health of crops and the humans who eat them. The author is keenly aware of the dead end which awaits humanity if we insist on growing our food using artificial fertilisers and poisons.

Paperback, epub

More information

Download sample PDF



An Agricultural Testament

Albert Howard

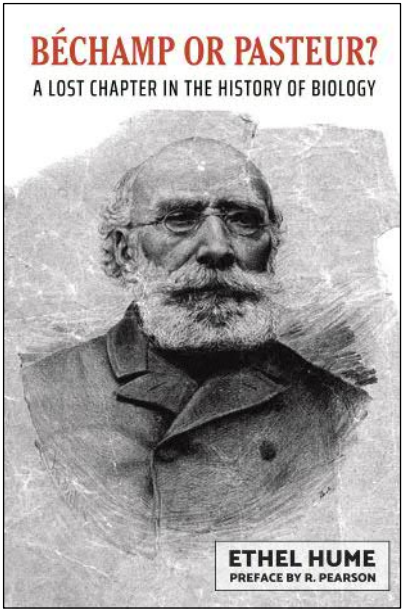
A new edition of Howard's classic work from the early days of the organics movement in Britain.

Howard's discoveries and methods, and their implications, are given in detail. They are of enormous usefulness to gardeners and farmers, and to anyone who may be interested in the history and the problems of land use.

Paperback

More information

Download sample PDF



Béchamp or Pasteur?

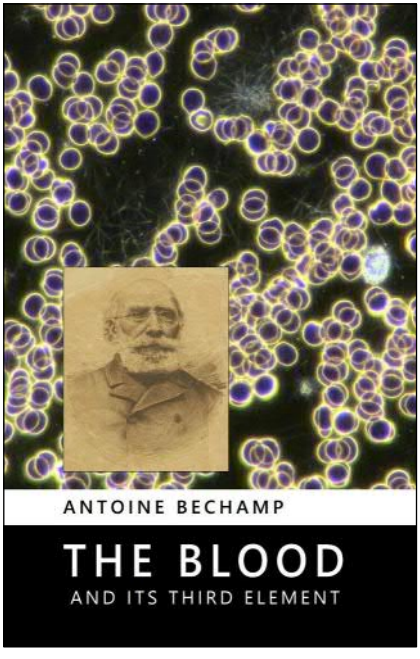
Ethel Hume / Robert Pearson

Pearson's *Pasteur: Plagiarist, Imposter* was originally published in 1942 and is a succinct introduction to both Louis Pasteur and Antoine Bechamp, and the background to the troubled relationship that they shared for their entire working lives. Ethel Hume documents the evidence in detail, so that there is no escaping the obvious conclusion – Pasteur was a fraud.

Paperback, epub

More information

Download sample PDF



The Blood and its Third Element

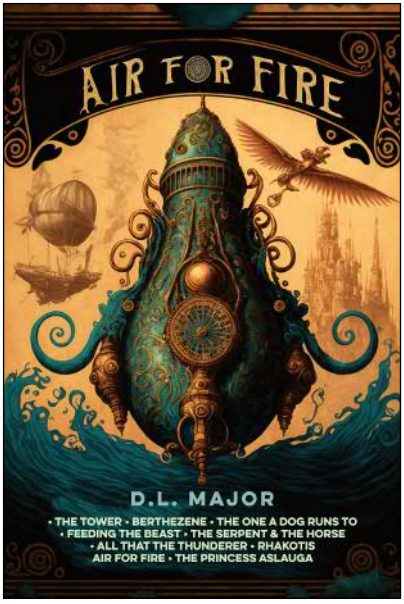
Antoine Béchamp

There is no single cause of disease. The ancients knew this. Béchamp proved it with meticulous research, and was written out of history for his trouble. The relevance of his work to the dilemmas that plague the modern medical world remains to this day unrealized by mainstream science and medicine.

Paperback, epub

More information

Download sample PDF



Air for Fire

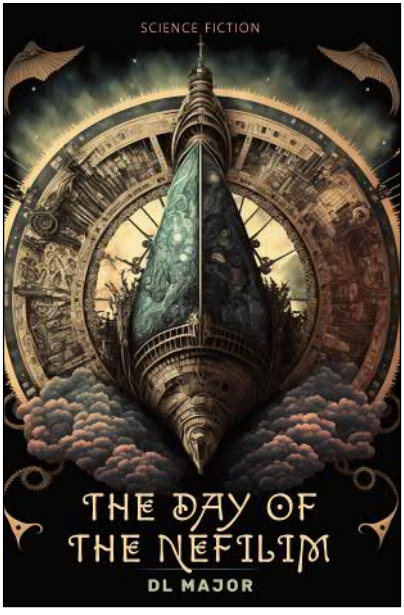
D.L. Major

A collection of short stories and poetry by the author of *The Day of the Nefilim*. While *The Nefilim* was a meandering trip through some of the world's great conspiracy theories, *Air for Fire* is a collection of short tales that happen in every timeline but this one. Shameless historical revisionism.

Paperback, epub

More information

Download sample PDF



The Day of the Nefilim

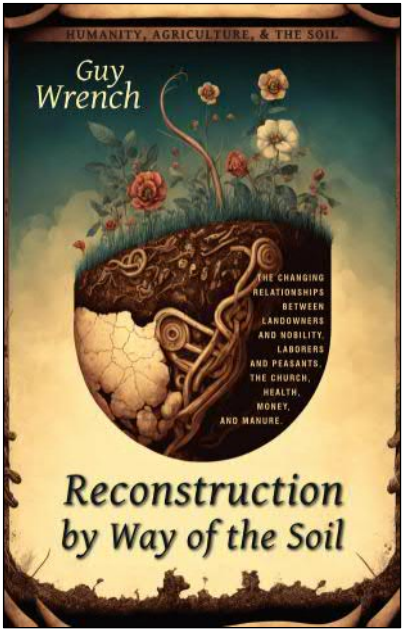
D.L. Major

"...one of the best SF novels I have read since I began reading. I read it straight through, in one sitting. Yeah, that's right, I did not put the book down until I finished reading it. Couldn't. Well done, David. Keep writing. Can't wait to read your next book… you would make Robert Anton Wilson proud, and Douglas Adams smile." – *reader review*

Paperback, epub

More information

Download sample PDF



Reconstruction by Way of the Soil

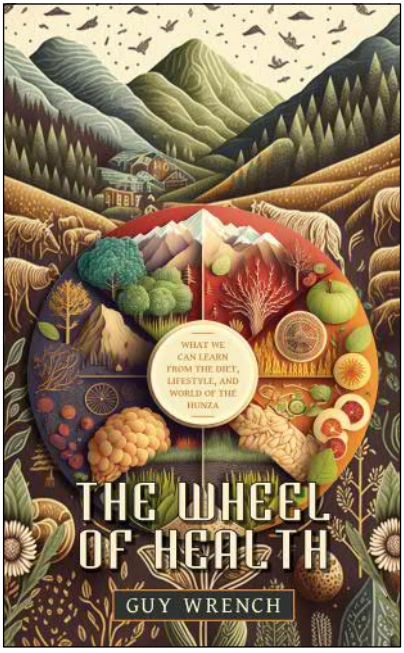
Dr Guy Wrench

Includes case studies from Ancient Rome, nomadic societies, medieval England, Africa and Egypt, the West Indies, Russia, Australia and the USA to show that nothing is more important than the relationship between civilization and the soil. The way that the soil is treated has brought about both the rise and fall of civilizations.

Paperback, epub

More information

Download sample PDF



The Wheel of Health

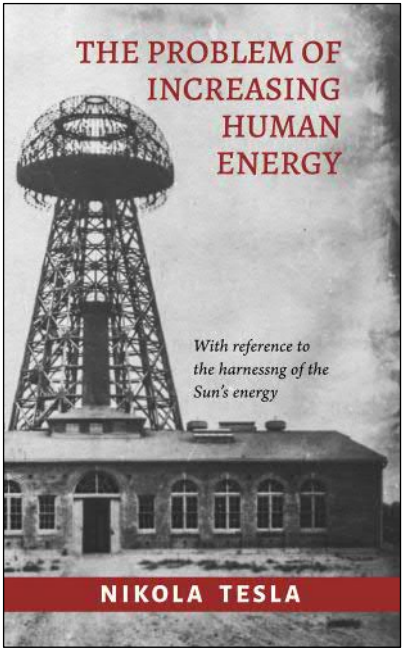
Dr Guy Wrench

The Hunza of northern Pakistan were famous for their extraordinary vitality and health. Dr Wrench argues that in part at least, this is because their food was not made 'sophisticated', by the artificial processes typically applied to modern processed food. How these processes affect our food is dealt with in great detail in this book. What Dr Wrench uncovered in his researches goes deeper than just food, though. It's about water.

Paperback, epub

More information

Download sample PDF



The Problem of Increasing Human Energy

Nikola Tesla

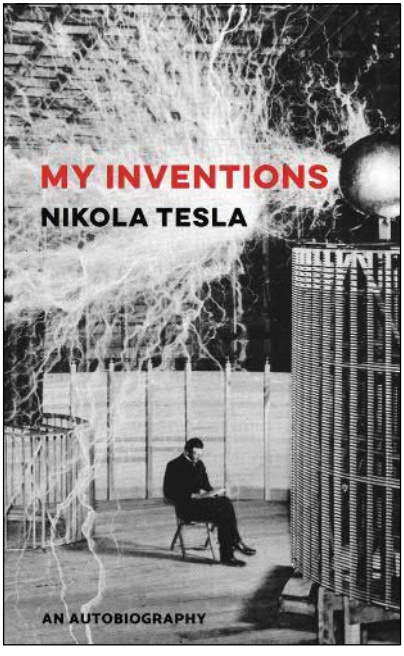
Contains Tesla's thoughts on humanity's relationship with the universe, and also his explanation of the technological wonders embodied in his work.

This text was first published in *Century Illustrated Magazine* in June 1900.

Paperback

More information

Download sample PDF



My Inventions

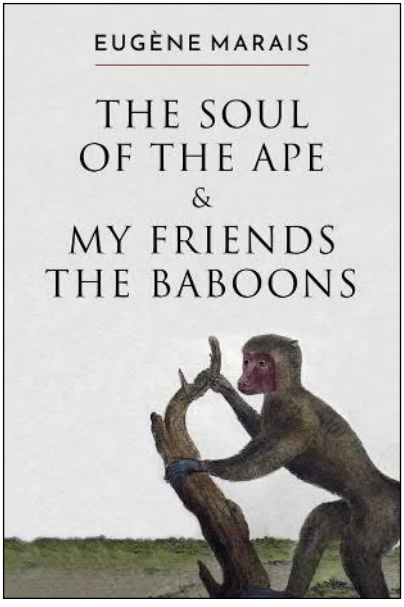
Nikola Tesla

Not only is this book an invitation to meet one of the greatest minds of the last century, and to hear him talk about his inventions; it is also a chance to get to know Tesla as a person, as the book is filled with anecdotes of his early life.

Paperback

More information

Download sample PDF



The Soul of the Ape

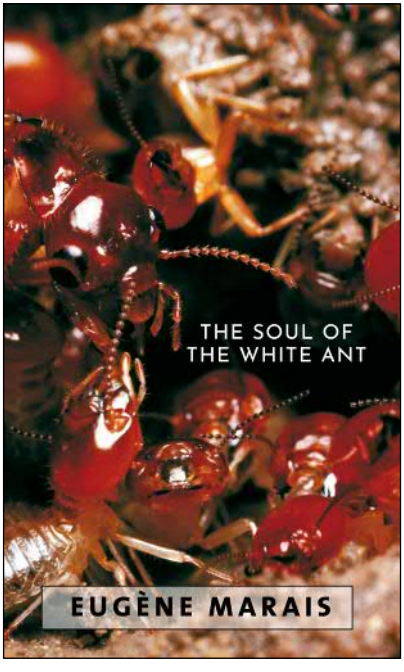
Eugène Marais

Includes two works by Marais written after his period spent living among a troop of baboons in the South African veldt. *My Friends* was written for a newspaper readership. *The Soul of the Ape* was the more serious scientific document. The excellent introduction by Robert Ardrey was part of the 1969 edition, and adds greatly to an appreciation of the importance of this text.

Paperback, epub

More information

Download sample PDF



The Soul of the White Ant

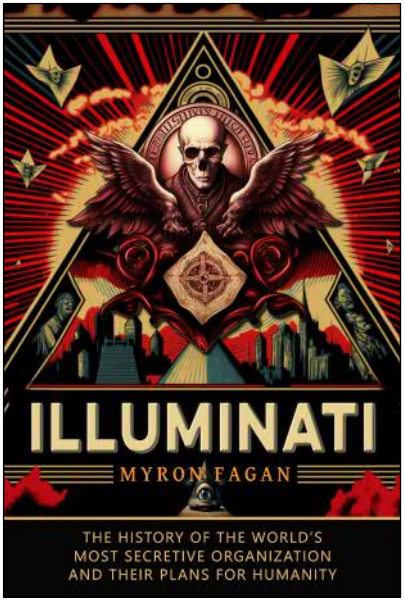
Eugène Marais

The amazing results of a long, close study of the lives of termites. Eugène Marais compares the infrastructure of a termitary to that of the human body. Writing from the heart, this scientific author who is also a poet instills a wonder in the reader, of the incredible intricacies of nature, in a light-hearted, easily readable manner.

Paperback, epub

More information

Download sample PDF



Illuminati

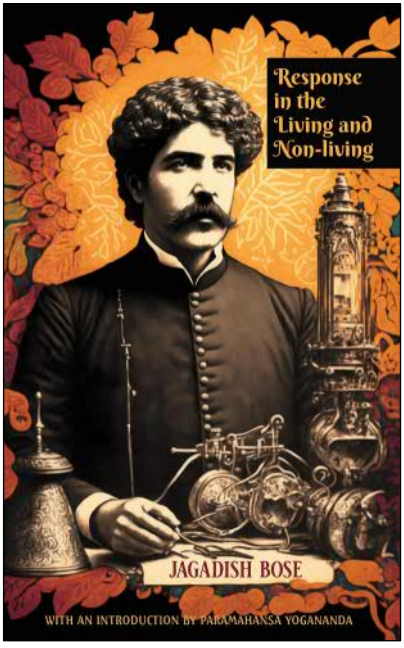
Myron Fagan

This book describes how the Illuminati became the instrument of the Rothschilds to achieve a One World Government, and how every war during the past two centuries has been instigated by this group. This is an historical text with names, dates, organizations and mode of operations, all exposing the octopus gripping the world today.

Paperback, epub

More information

Download sample PDF



Response in the Living and Non-living

Jagadish Bose

This is one of the great Indian scientist's earlier works. His experiments showed that in the entire range of responses – regardless of whether the subject is metallic, plant or animal – the responses are identical. The living response, in all its diverse modifications, is a repetition of the responses seen in the inorganic. *Everything is alive.*

Paperback, epub

More information

Download sample PDF

Ten Acres is Enough

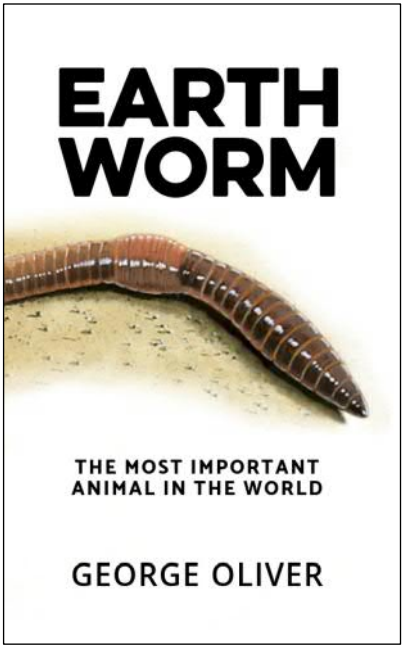
Edmund Morris

Recently we have seen a great back-to-the-land movement, with many young professional people returning to small scale farming; thus it is useful to read about someone who did exactly the same thing in 1864. In that year, Edmund Morris and his family gave up their business and city life for a farm of ten acres, where they made a go of mixed farming, and then wrote a book about it.

Paperback, epub

More information

Download sample PDF



Earthworm

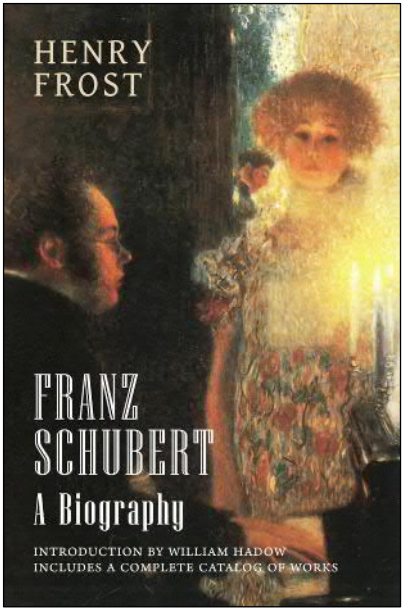
George Oliver

The author returns the reader to a time and methodology where people took responsibility for what they did and what they produced. In this world of spiraling food prices, huge landfills, diminishing food supplies, loss of topsoil, and water pollution, the reader is reminded that the world's most important animal could well be the humble earthworm.

Paperback

More information

Download sample PDF



Franz Schubert – a Biography

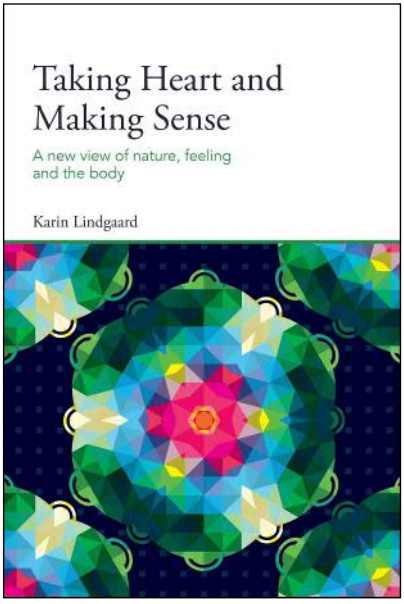
Henry Frost

"With faith man steps forth into the world. Faith is far ahead of understanding and knowledge; for to understand anything, I must first of all believe something. Faith is the higher basis on which weak understanding rears its first columns of proof; reason is nothing but faith analysed."
– *Franz Schubert*

Paperback

More information

Download sample PDF



Taking Heart and Making Sense

Karin Lindgaard

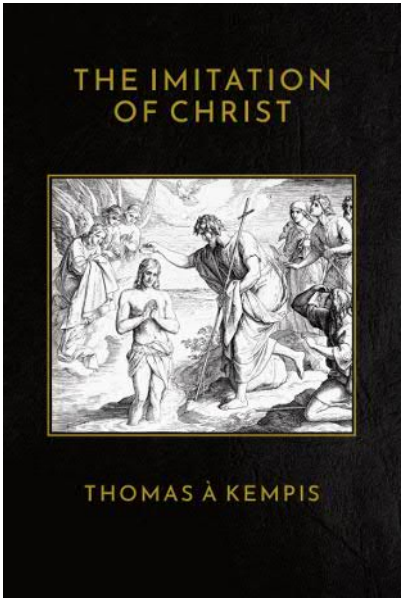
What do animals feel? How do living systems become conscious?

The author takes on these and many more questions about the natural world and human experience, helping us to understand our feelings and emotions, and our sense of meaning in life. Lingaard takes readers on a conceptual adventure across psychology, philosophy and cognitive science.

Paperback

More information

Download sample PDF



The Imitation of Christ

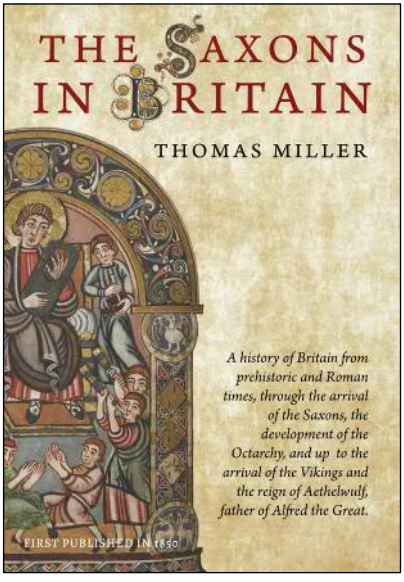
Thomas à Kempis

A new edition, extensively illustrated with prints by Julius Schnorr von Carolsfeld and featuring many bible passages from the RSVCE Bible. This text has long been a treasure trove for Catholics around the world. With its beautiful illustrations and carefully selected Bible passages, this new edition brings timeless wisdom to life like never before.

Paperback

More information

Download sample PDF



The Saxons in Britain

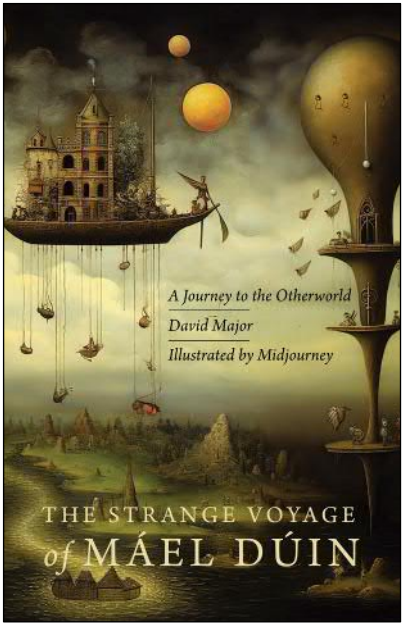
Thomas Miller

An illustrated history of Britain from prehistoric and Roman times, through the arrival of the Saxons, the development of the Octarchy, and up to the arrival of the Vikings and the reign of Aethelwulf, father of Alfred the Great.

Paperback

More information

Download sample PDF



The Strange Voyage of Máel Dúin

David Major & Midjourney

A new edition of one of the great stories of Irish mythology. It is extensively illustrated in full color by Midjourney, at the time of publication the leading AI illustration tool.

A collaboration between human and artificial intelligence, the Strange Voyage of Máel Dúin is a legendary tale from Gaelic literature that holds a significant place in the traditions of myth and history. It recounts the extraordinary maritime journey of the heroic Máel Dúin and his companions as they embark on a perilous quest.

Paperback

More information

Download sample PDF