

THE SCHUMANN LETTERS

When Robert Franz first wrote to Robert Schumann in 1843, he had never met the man, nor did he know for sure if the then-up-and-coming composer would even write back. Much to Franz's surprise and delight, Schumann replied within two weeks' time. Not only did he compliment Franz on his songs, but he suggested they meet to discuss them further! What ensued was a series of letters spanning many years, and a growing friendship between the two men.

In 1906, the following letters were published (in English) in *The New Music Review*, an American journal, with commentary by F. Gustav Jansen. Research is underway to obtain copies of the letters in their original German. They will be transcribed and presented in book form with modern German and English side-by-side. Watch for this development by visiting FranzFound.com.

FRANZ'S CORRESPONDENCE WITH SCHUMANN¹

The following correspondence was originally published by F. Gustav Jansen in *Die Musik*. It extends from the year 1843, when Franz first approached Schumann with the request to examine his songs, to 1854, when Schumann, after an unsuccessful suicide attempt, decided to end his days at a sanatorium in Eendenich, near Bonn, Germany. The correspondence gives, says Jansen, a clear and delightful picture of the two artists: of the younger approaching his "master" with modesty and veneration, of the elder expressing his "joy at the discovery of a new talent." Franz's letters to Schumann were published with the permission of the Royal Library in Berlin. Schumann's letters to Franz are communicated by Franz's daughter, Frau Berthe, of Halle; those from Franz to Whistling, his publisher, by Dr. Erich Prieger in Bonn.

In May, 1840, Robert Schumann had published a number of beautiful new songs, known and appreciated only by a small circle. In Halle, Robert Franz had formed a small "Schumann Society," and was thus one of the first to recognize the great importance of Schumann as a songwriter and to become an enthusiast for him.

¹ Franz, R., Schumann, R., Jansen, F. G. (1909), Franz's Correspondence with Schumann. *The New Music Review and Church Music Review*, 8(91), pp. 379-383; 8(92), pp. 426-431
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On January 10, 1843, Franz sent a number of his own songs to Schumann, with the following letter:

Most Respected Herr Doctor:

What gives me courage to burden you with a matter that can hardly give you pleasure, I do not know myself. I have a dim consciousness of a relation between pupil and master, and that the former, in many ways, has an undeniable right to the latter's consideration. I send you, in other words, a number of songs, with no other purpose than to obtain your instruction and counsel. In the course of my development I have followed chiefly Bach, Schubert and yourself, although the influence of the first may be less easily seen in the compositions now before you. My views about works in the song form agree essentially with yours; I mean the song must be allowed a freer development than that of any other piece of music— it is even necessary, if the text is to be so conceived as its nature demands. The question now is whether it is permitted to use what you have, to reasonably produce something to a certain degree independently. It is my hope that a glance into my compositions will show you that I have striven for this. But self-criticism can never be relied upon when it comes to one's own production, since every conception that springs from a deeply felt mood fits the individual's need most perfectly. Thus one lives harmonically and melodically unto oneself, and thus an unprejudiced judgment is hardly conceivable. An objective view would only be possible if there were a great distance of time between the making and the judging. The case is different as soon as a stranger's eyes pass judgment. Then deficiencies and merits appear in their true light, and what competence one loses oneself, the other gains.

Since I have been incited by your splendid creations to follow your footsteps in the beautiful regions that you have called into existence, I immediately felt the need of knowing whether I have struck into a true or a false path. I turn to you with an innermost confidence, convinced in advance that I shall receive the needed information, especially since I know how seriously you regard earnest endeavor, no matter where it is manifested. If your time allows you to cast a glance at my minute productions, you will give me inexpressible joy. The advantage which I shall gain from it will be obvious. And if you should perceive nothing further than that my effort is a sincere one, that would be enough for me to persevere untiringly on the path I have so far conceived to be the only true one.

With deepest respect,
R. Franz, Organist

P. S.—The songs have all been written within the last six weeks and bear the same stamp of mood. I have been reproached because my feelings are too much involved in themselves and are outwardly too little evident. In any case, I could feel no differently! Most of the things step lightly, and if they are to have their effect, must be so conceived. I have noted only the most necessary indications for their understanding: the pedal is almost always necessary, and the tempo rubato must everywhere be used.

Schumann had a lively sympathy with the letter and the songs. He told his friend Wenzel he had received some songs from “a certain Franz, in Halle,” which had given him a “happy afternoon.” He then replied to Franz:

Leipzig, January 23, 1843.

Your esteemed and only-too-modest letter demands an answer at length—and still more your heartfelt, thoughtful songs. But Halle is so near—could we not better see and talk to each other about them? Come soon and look me up.

Your songs have pleased me uncommonly—as none others for a long time. This you must have known yourself. Thus, write on vigorously, and write other things as well as songs. One helps the other. But let us rather speak of all these things at the piano.

With hearty sympathy, yours very truly,
R. Schumann.

That this letter made Franz very happy, “almost turned his head,” as he wrote to a friend, is easily comprehensible. He soon accepted Schumann's invitation to visit him. They spoke then about the publication of the songs, which Schumann wished to persuade the publisher Carl Friedrich Whistling to undertake.

Soon after their first visit, Franz wrote again:

Halle, February 22, 1843.

Respected Herr Doctor:

I can well understand that it may not be at all amusing for you to have to turn your attention to petty affairs, even for only a few moments. But your kindness makes me overcome my anxiety, lest my shy request should be burdensome to you.

At the time when I spoke to you in person, I could not fully disentangle my interests, which were bound up with the compositions I sent you. For one thing, these had to do with purely personal matters; for another, again, an unconquerable embarrassment made me keep silent. I can now only hint at what I mean: the quickest possible success of the plan you know about, whether it turn out for me favorably or unfavorably, might give a deciding direction to my present and possibly my future circumstances. If it were a question merely of my musical present and future, I could hardly be justified in betraying disquiet, for that must seem to you to be childish impertinence. But there are circumstances in connection with my next steps which, though they are not so much in the realm of art, have become a vital question for me. I believe that if I have some good fortune in the publication of my songs, I can, if not settle them, at least bring them some way toward solution. Perhaps it is a pleasure for your heart to help establish the happiness of one unknown to you, who gives his future into your hands, of whom you can be convinced, however, that neither ambitious desires nor other common considerations are the motives of a somewhat urgent request.

Your varied engagements can hardly leave you time to concern yourself with a stranger's affairs: so my request extends only to this, which is for me most necessary: Would you be so good as to inform me whether I can personally do anything in my affairs? I would accommodate myself then to your views in every way, since I know that time stolen from you is a loss to art. More thankful than I am I cannot conceive myself towards you, even: should my thanks be piled up a thousand fold; for I am firmly convinced that it is a joy for you to disseminate happiness, may it be otherwise profitable or not.

Sincerely yours,
Robert Franz.

Franz hoped, what he had not expressed by word of mouth, but now clearly enough indicated, for a decisive influence on his future life from the publication of his songs. The question was about his love for a highly educated, deeply musical young lady—a love which “later turned out unhappily,” as Franz, years afterwards, told Liszt.

Schumann answered with the following lines, very hastily written:

Leipzig, March 16, 1843

I have long since spoken with Whistling. Excuse me for not answering. I have a great deal too much in my head—including some big music. Whistling is ready. I have marked ten songs for him which please me especially. Write him now yourself about further arrangements.

Friendly greetings,
R. Schumann.

The "big music" that Schumann had in his head was *Das Paradies und die Peri*, Op. 50, the first part of which was finished March 30, 1843. Franz contacted Whistling, who repeated his willingness to publish ten songs. A fee was not granted. Franz took back his manuscripts to improve various things in them, and on March 27 he sent twelve songs, requesting that they all be taken. "Of course," he wrote, "everybody loves his own children; but I would not like to be considered a partial father." If Whistling should insist on only ten songs, then numbers 6 and 12 were to be the first ones omitted. "You are assured in any case, for you can rely on my offerings. If you could have the compositions appear as soon as possible, you would make me a happy man in the world. More depends on it for me than you can imagine."

Franz then wrote to Schumann:

Halle, April 6, 1843.

Respected Herr Doctor :

I have had the piano tuner, Herr Thein, as promised, introduce himself to you. You will find in him a remarkable man who raises his business above the usual level, and who finds his highest reward in a just recognition of what he does. I wish that his ear might be in especially good form when he tunes your piano. If his work pleases you, please give him further recommendation. I, for my part, can assure you that my instrument under his hands has been in tune as never before.

I have completed my negotiations with Whistling. Once more I thank you most heartily for your great kindness. It is possible that before long I may trouble you with a request for the score of your symphony in B-flat. Then I will come to fetch it in person.

With high regard,
Robert Franz.

Whistling intended, as he told Franz, to send the first copies of the songs to the most prominent musical people in Leipzig. Franz, however, asked as a favor from Whistling ("if it were not entirely disagreeable") that he might send these copies himself. The request was willingly granted, and Franz sent Whistling, on July 7, seven letters to Mendelssohn, Schumann, Schleinitz, Hauptmann, Fr. Schneider, C. F. Becker and the tenor, M. Heinrich Schmidt, which were then forwarded to their addresses.

Schumann received his copy on July 8 with the following letter:

Highly Honored Herr Doctor:

I send you herewith a copy of my songs. Permit me to express my thanks again. Accept the assurance that I shall always remain your debtor. I should like to write you more in detail about myself, but my mind is not yet calm enough, and without that one easily falls into tiresome talk. I have recently discovered a poet in Halle who surpasses all that I know in genuineness of feeling. I have composed several of his poems and will send them to you when the opportunity offers. They all breathe the most delicate fragrance, and give the music the fullest freedom of expression.

You will receive a long letter from me as soon as it is possible.

With respect,
Robert Franz.

Franz's first opus was published. The composer was modestly satisfied with ten free copies, in addition to the seven that were sent to Mendelssohn, et al.

Franz dedicated the twelve songs to Luise Gutike, daughter of Dr. Gutike, a highly esteemed physician in Halle, whose art-loving house stood in the intellectual center of the city, and offered the young Franz his first opportunity to train an intelligent circle of men and women in the choruses of Bach and Handel, as well as newer ones, such as Schumann's "Peri."

Franz's experience was that of most young composers, who ought to have been glad their first productions were printed at all. Schumann himself at first received no fee, for instance, for his "Papillons" in 1832. On the other hand, its autograph, seventy-two years later, was sold at auction in Berlin for 630 marks.

Franz's first entrance into publicity occurred under very favorable auspices. "I have just received a letter from Mendelssohn," he wrote C. F. Whistling on July 17, "with which I can be entirely satisfied. He speaks so warmly about my compositions that I must most certainly conclude they will be successful." Franz's acquaintance with Mendelssohn dated from the year 1842. Their first meeting point was their common reverence for Bach. Franz wished to study the "Matthew Passion" and to perform it. He therefore addressed himself to the owner of the original score, Mendelssohn, at the beginning of 1842, who (on February 17, from Berlin) put a copy at his disposition, "with joy."

Schumann wished to review Franz's first opus in his twice-weekly published journal, *Neue Leipziger Zeitschrift für Musik*. He spoke of this to Franz as he was spending a day in Halle, probably in the first half of July. On this visit Franz wished to introduce him to Dr. Gutike's household, but the family was absent that day from Halle. In the conversations between Schumann and Franz, Bach formed an especially interesting subject, Schumann insisting especially upon Bach's influence on the newer, so-called romantic music. When Franz mentioned the essay in which he had developed his ideas about Bach, Schumann asked him for it, for publication in the *Zeitschrift*.

After his return to Leipzig, Schumann gave a surprise to Franz and his friends by sending him his quartets for men's voices, Op. 33. He wrote:

Leipzig, July 27, 1843.

Dear Friend:

Unfortunately, I can find only the voice parts of my songs; you and your friends will no doubt manage them, without the score. Perhaps in the next few weeks I and my wife will take a trip of three or four weeks to the Harz mountains. Will you join us? I should be glad, very glad, if you could send your promised article on Bach, or anything else for the *Zeitschrift*, as soon as possible. At the moment I lack manuscript. Answer at once— with or without manuscript.

My regards to the amiable lady whom we saw, unfortunately, only for so short a time. Hoping to see you again soon,

Yours,

R. Schumann.

P.S. Your songs will appear in the next number of the *Zeitschrift*.

Immediately thereafter Franz wrote as follows:

Halle, July 30, 1843.

Most Honored Herr Doctor:

You have given my friends and myself a great delight by sending us your charming quartets. How can we repay you for such a loving remembrance? Would you be indignant if I should not immediately fulfil your wish? I cannot satisfy myself with the theme I developed before. I fall into too great prolixity, which could give no special satisfaction, either to you or to your subscribers. You have recently stirred up some thoughts in me, however, which may be worth further development. The subject is the influence of Bach on the romantic music of the present. Conversations with well-informed people have given striking results from a philosophical point of view, and I believe that when it is ready you will approve it. I cannot fix a time when I can send in my work, but will hurry it as much as I can.

Your friendly proposal for the Harz trip is too attractive to be declined at once. If I could only arrange my affairs to fit it! Be so kind as to drop me a line and tell me what day you think of starting; if it is possible, I shall certainly not let drop the opportunity of being with you for some time. If I cannot carry out my wishes, I urge you so to arrange your coming or going so that you can at least spend an evening in Halle. The Gutikes have not yet forgiven themselves for having been away at the time when you were here. They are all at home now, and have no greater longing than to see you and your wife at their house. So arrange it! You will become acquainted with some most amiable people. If your stay in Halle gave you only a hundredth part of the pleasure it gave me and my friends, you will not refuse my request.

So you will receive a manuscript from me shortly. I send you and your wife my hearty greetings, with those of the Gutikes and Professor Duncker's wife, and am,

Sincerely yours,

Robert Franz.

The Schumanns made the Harz trip alone. Schumann's criticism of Franz's songs appeared in the *Zeitschrift* on July 31 (Reprinted in the *Collected Writings*, 4th edition, 1891, Vol. 2, p. 447). Soon after the appearance of this criticism, Franz was again with Schumann. A (belated) entry in Schumann's diary of November 23, 1843, says about this: "Visit from Anacker... Franz of Halle ... an important character." At this visit Franz spoke also of two books of songs that he had offered Whistling (on July 17). They were to appear together and with dedications to Schumann and Mendelssohn. Whistling declined, so Schumann recommended them to Breitkopf & Hartel. He reported to Franz the receipt of the manuscript, and requested again that he submit the promised essay on Bach. But no Bach article came from Franz's pen, neither the one already finished nor the one begun later.

The "Schilflieder," Op. 2, printed by the end of December and dedicated to Schumann, Franz sent with the following letter accompanying them:

Halle, January 1, 1844.

Honored Doctor:

I have just received copies of the "Schilflieder" and hasten to send one to you. Accept these children of my muse and let me feel that with this gift I have given you a small token of my boundless respect and love. Had I been able to offer you something better, the finest, dedicated to you, would seem to me small.

But why these words? You know my feeling, and I know as well that, cordially smiling, you grasp my hand.

You must correct a fatal misprint. In the last song at the beginning of the second line there is the harmony g f b; the f must be changed to g for the seventh chord has a somewhat oppressive effect.

My wish for the New Year: a new "Peri"!

Yours very sincerely,

R. Franz.

In explanation of this New Year's wish, it may be remarked that the first performances of the "Peri" had taken place in Leipzig on December 4 and 11, 1843, and that Franz was very enthusiastic over the poetically transfigured work. Soon after he had sent the "Schilflieder," Franz was again with Schumann, who, at the end of January, 1844, started on his Russian journey.

A few weeks later Franz's third work appeared, six songs, dedicated to Mendelssohn. In sending the songs to Mendelssohn he also included the "Schilflieder," and received the following answer:

Berlin, March 10, 1844
HIGHLY RESPECTED SIR:

You have given me great pleasure by your twofold consignment, but the greatest, in every way, by the songs on which you were so kind as to inscribe my name. Although the songs dedicated to Schumann please me very much, yet these last songs are by far my favorites, and even, for the most part, according to my feeling, belong among the very best that I know of yours. And that this means something for me, you know very well! The first and second (and especially the first page of the second), then the third and fifth, are my favorites. Although I like them all, I hope you will add to these many, many works as finely felt, as finely executed, as individual and as rich in euphony. You will afford the greatest enjoyment to all true friends of art, and the "market" will finally be dragged into line by them, as it so often has been and really always is. Nobody, however, will have more pleasure over this work, as well as over your work to come, or will be more grateful for it than,

Yours very sincerely,
FELIX MENDELSSOHN BARTHOLDY.

At the same time Franz gained recognition in another quarter, which gave him a pleasant surprise. He reported to Whistling on March 14 that Liszt was much interested in the songs he had published: "He has had me come to Dessau and expressed himself at great length to me." Schumann, on his return from Russia, was invited by Franz to attend a performance of *Judas Maccabaeus* in Halle:

July 10, 1844
MUCH RESPECTED DOCTOR:

I come with a remarkable request! As you know, I intend to perform "Judas Maccabaeus." So far as the choruses are concerned, especially those of an energetic character, they leave hardly anything to be desired. The solos are fairly well taken. Wolff, of Halberstadt, who has a very flexible, beautiful tenor (as you perhaps remember from a conversation which I had with you about the "Peri"), will sing Judas; Fr. Sachse has undertaken the soprano part; Dr. Schneider sings the bass, whom you heard on the trip to Giebichenstein. Although I cannot maintain that all this will satisfy all your expectations, even moderate ones; yet, perhaps, it will be interesting for you to hear a fine work sung with joy and love. How would it be if you and your wife should come over for it? I need not tell you that we should be delighted if you would. Your presence alone would be enough to afford me the greatest reward for all my undertaking. I have plenty of effrontery in my desires!

I should be very sorry if you thought that my importunity came from vanity and self-sufficiency, but I know that you will hardly look upon me as wishing to make myself pass and be for something in your eyes. I have to thank you alone for my appearance before the world, and it will always be in my mind how kindly and unselfishly you help and promote people unknown to you. If you should agree to my proposal, if circumstances should permit you to accede kindly to my request, this would be, in my estimation, a sum which I should credit to you, for it would give a sure proof that you are satisfied with what you have for the most part yourself educated. The performance will take place in the course of the next week, probably on the 16th or 17th. I am daily expecting permission to use the church. As soon as I have it, but not before, the day will be fixed. If you would only indicate in two words what you think of my proposition I should be much obliged. Faithful wishes and thankful hearts would certainly be yours.

Yours,
R. FRANZ

Schumann replied:

Dear Friend:

You know how gladly I would come. But many things prevent me. Thank you for thinking of me. After "Judas Maccabacus" comes a quartet, yes? I shall have a very poor opinion of you if it is not ready by Michaelmas. Then bring it to me with the opera text. Please remind Herr Osterwald of me. I should like to have a few sketches even before Michaelmas.

With sincere greetings,
R. Schumann

Schumann had been urging Franz repeatedly to write string quartets, hence the playful threat if a quartet were not ready by the next Michaelmas Day. Osterwald wrote no opera text for Schumann.

A series of letters concerned with details about a concert to be given by Frau Schumann in Halle follows. From these the following passages are taken:

DRESDEN, NOV. 21, 1844.

I am gradually recovering from my nervous trouble, but I must take great care of myself, especially where music is concerned, as it often makes me very depressed. Have you seen recently any good new collections of poems? I should like to compose songs again. Have you been busy? How about the opera text? Herr Osterwald ought to write you one himself.

Pardon this handwriting. You can see the effects of my illness in it.

A hearty greeting from your friend,
R. SCHUMANN.

Franz replied:

Halle, Nov. 22, 1844.

I have not done much with songs recently. The race of lyric poets seems to have died out. I cannot suggest any names in addition to those already known to you. Take good care of yourself, my dear Doctor. Don't compose a note. I can tell you from my own experience that it is not good to do so in a nervous state. You may get a momentary relief, but the results are not good. Exhaustion follows, sure as death. Get completely well first. The entire rest that you are giving yourself is what is most earnestly desired for you by all your friends, who are more numerous than you perhaps think. You have lately been writing too much that is fine; the spirit must have a counterbalance.

With heartiest greetings to your wife.

Yours,
R. FRANZ.

Franz lived in a very modest way. As an organist he received only a small salary, and therefore had to rely chiefly on teaching. Now he wished, since the academic music director was no longer able to deliver lectures on musical theory, to obtain the *venia docendi* (approval from authorities to lecture) in the University of Halle. For this he had to present an attestation of his competence from some musical authority. Franz turned to Schumann with the following letter:

HALLE, March 3, 1845.

HONORED DOCTOR:

I have a great favor to ask of you. I wish to obtain the right to give lectures on harmony, counterpoint, musical form, etc., in the university here. The current lecturer is in such poor health that he has not been able to fulfill this duty for years. I do not oppose him at all with my plan, as I demand no money nor any kind of title. The overseers of the university, as well as the professors, are quite in favor of granting my wishes, but can take no step without special permission of the Ministry. Since there is no one in Halle who can properly vouch for me as a musician, I wish to have on my side authorities who will put an end to any possible delay in Berlin. Would you, therefore, be so kind as to write a few words characterizing my music in general, as I can hardly have proved to you sufficiently my competence for the special matter in question. I would send this in as a testimonial and should hardly doubt of a favorable result. My future depends very much on the outcome of this attempt, whether favorable or unfavorable, for I should hesitate to stay longer in Halle without some definite prospect. I have, to be sure, the musical conditions here in my own hands, but under circumstances that offer me not the slightest certainty.

You have so often done me friendly turns that I feel sure you would also do this for me. By the middle of this month I must send in my papers. May I count on your kindness before that time?

It has been a great pleasure for me to learn how your health has improved, and that you are again industriously at work to give us new pleasures. May Heaven preserve you to us long in fresh and undiminished powers, that you may complete your mission as you have begun it!

With friendly greetings,

R. FRANZ.

Schumann replied:

DEAR FRIEND:

Write me more definitely in what form you wish the testimonial to be prepared— whether in legal style (with seal, etc.), or in ordinary letter style, or in some other way. It is a great pleasure to me that I can be of service to you, as you well know.

More with my answer later.

From yours,

R. SCHUMANN.

Franz replied:

Halle, March 10, 1845

MY DEAR DOCTOR:

Your friendly inquiry shows me again how kind you always are to me. A thousand thanks!

You ask how the testimonial had better be prepared, whether in ordinary letter form or in a legal form. I have gone to the curator of the university (who is most interested in my plan) to make sure. He suggests that it be done in the simplest way possible. So will you be so kind as to write him a letter about me, mentioning the things that will be most advantageous for me? I should prefer this rather than to speak of my achievements in a testimonial in legal style. Moreover, the curator will be more favorably impressed in this way, because then the matter is put almost immediately into his hands. He is a very amiable man, only you must go at the matter rather diplomatically, according to form. He is in relations with the better part of the aristocracy.

You will put me under the greatest obligations if you will take this way of working on my behalf. With heartfelt thanks in advance for your great kindness. I am,

Yours very sincerely,

R. FRANZ.

With the following very hastily written lines, Schumann enclosed his letter to Dr. Pernice, the curator. It indeed had the hoped-for result in Franz's favor.

Dresden, March 10, 1845

Is this letter diplomatic enough for you? And, before all, promise that it will have the desired result! If not, write me so that we may do it differently.

I am again full of enthusiasms— but as yet only in my mind: but when it is done, I think it will be of special interest for you.

Adieu, my dear friend!

ROB. SCHUMANN

The “enthusiasms” mentioned were for the contrapuntal studies to which Schumann and Clara devoted themselves this year with special zeal. The “Canonic Studies for Pedal Piano” were also created in this time. The first two of the Bach fugues were written on April 7 and 19. For these compositions Schumann could expect a special interest on the part of Franz, the Bach specialist:

HALLE, July 29, 1845.

HONORED DOCTOR:

I send you my heartiest thanks for your testimonial. I have already had ample evidence that it has borne the best fruit. Officially I know nothing yet and should like to have the matter remain unknown, therefore, up to this point.

Everything otherwise goes well in Halle. The modern movement in music is continually gaining ground: taste improves from day to day; the prospect is only encouraging. Next winter I shall perform your symphonies and

shall request the necessary material; also the "Peri," only that costs too much money, and herein this part of the country we have no surplus of it. But it must be done!

I have just received from Leipzig a few copies of my songs and hasten to send them to you. Perhaps you will approve of one or another. I must excuse myself about one of them. You will find in No. 1 of Book 2 a motive that might look as if borrowed from you. Will you accept my assurance that I invented it quite by myself and have neither seen nor heard your composition? After the song had been sent to the printer my attention was called to the similarity. As my musical conscience freed me from all intention in the matter, I have let it stand as it is. Anyone who knows with what love I have lived into your music will easily understand how our forms of expression may often have something in common, and indeed must do so.

I sent you herewith three pieces by a young man named Schäffer, whom I may have introduced to you in Halle. He lives only in you and through you, as may at present be seen in his musical expression. I have much interest in his musical development and should like to see justice done him on all sides. If you could see the unlimited devotion with which he preaches your name in word and deed, you would not withhold a warm word of commendation for his strivings, which are directed only toward the noblest and best. Please be so kind as to look at his work and give in two words the final confirmation and happiness to his endeavors. The public has long been cold toward you. The dawn will and must come, and people like Schäffer are qualifying themselves for the propaganda.

In conclusion, may I ask you to act as promptly as possible in Schäffer's affair? He longs for your judgment.

Always yours sincerely,
R. FRANZ.

Schumann's testimonial on Franz's behalf did have the result that by a ministerial rescript of June 28, 1845, Franz was appointed University Music Instructor. A series of instructions was issued to him by the curators of the university on July 25, 1845, in which the following details are noteworthy:

Sec. 2. The University Musical Instructor is directed and empowered to give the students theoretical and practical instruction in all branches of musical science without charge, as well as for a determined fee.

Sec. 3. The University Musical Instructor is further and especially charged to undertake the direction of the Academic Singing Society without special remuneration, and to exercise its members industriously also in church singing, in the purpose and intention of the rituals of the several denominations.

Sec. 4. The University Musical Instructor is finally required in case of the absence or disability of the University Musical Director, to take over the direction of the festival music at the Academic festivals that are entrusted to him, as well as to aid the director in all possible ways as part of his official duties. For this he can lay claim to no payment or remuneration, but shall enjoy all other prerogatives and privileges pertaining to his office.

Franz began his work in the winter semester of 1846. After Naue's death in 1848, he was appointed University Musical Director.

Franz had wished to go to Leipzig to hear Schumann's piano concerto played for the first time in public by Clara, at the Gewandhaus concert on January 1, 1846:

HALLE, Dec. 31, 1845.

HONORED DOCTOR:

I am exceedingly sorry that I cannot, much as I should like to do so, see and talk with you in Leipzig today or tomorrow. Urgent business keeps me in Halle. This will be brought to you by Schäffer (the composer of the *Phantasiestücke*, which I sent you). He urgently asked me to write you. He only wishes to see you and learn from your own lips what you think of his music in two words. Please be so kind as to grant this hearty request, and you may know then that you have made one man happy.

Yours,
ROBERT FRANZ.

HALLE, March 27, 1846.

HONORED DOCTOR:

I have been meaning to write you for a long time. A mass of business life brought this winter, my duties as a bridegroom, which mortgaged in advance what little time was left to me; and has thus made it impossible. Moreover, I have inwardly and outwardly been *en rapport* with you via Otto Dresel, Carl Reinecke and others who have spoken with you personally, and have told me about you, and have thus made the form of a communication by letter unnecessary.

But poor Schäffer has not gotten along very well. A long time ago he sent me some *Phantasiestücke* that I was to send to you. You will find much that is beautiful and poetic in them, here and there a little evidence of unskillfulness, which can, however, be improved or removed. My request of you is, now, to send the young man a few words about your opinion of the musical and poetical content of his things. His circumstances are such, especially with his father, that such an occurrence would be highly desirable for him. In the end you might so arrange that with your document there would be connected a recommendation that they be published. The latter, of course, only in case you yourself find it desirable. I can very well imagine how often you are annoyed by such solicitations; and probably they are often accompanied by impudence and conceit. It is certainly quite otherwise with Schäffer. If you are willing to do anything in the matter, I urge you to do it quickly, for there are many reasons on his account, as well as on my own, that make a good word from you necessary.

Herewith I send you my two newest volumes of songs. It will be a great joy to me if you find anything in them that appeals to you. Shortly you will receive a volume of songs from my betrothed. They will be published. The Härtels [of Breitkopf & Härtel] have accepted them gladly— there are excellent things in them, much that is quite original. You will be surprised when I send them to you.

Otherwise all goes well. This summer I propose to devote myself much to composition and hope to finish something of more importance.

I am going to rehearse your “*Peri*” this summer, as in the past winter many of your compositions have been received in Halle with the greatest applause: your symphony, quintet, the string quartet in A minor, many of your piano pieces, etc. Genius will win, if not today, then certainly tomorrow.

When I rehearse the "Peri," might I through your good offices obtain the loan of some of the parts? In Halle the expenses of a concert are always considerable and the receipts much dependent on various circumstances. So one must try to come out ahead as far as is possible.

To return to my request once more, if it is possible for you to send Schäffer's things at once: they have been delayed chiefly through my fault and neglect. Much depends on Schäffer's being able to satisfy his parents in some measure. With heartiest greetings to you and your wife, I am

Yours,
R. FRANZ.

Leipzig artists often came to Halle to make propaganda for Schumann. Especially the Leipzig Quartet of that time, Königslow, Wasielewski, Reinecke and Grabau, who came over three times in the previous three months and, among other things, played the string quartet in A-minor, as well as the quintet, with Gade as viola player. Reinecke especially made the people of Halle familiar with Schumann's piano music. Schumann did not express himself about the Phantasiestücke of Schäffer's sent with this letter until July 5th. The new songs Franz had sent him were the "Twelve Songs," Op. 5, dedicated to Frau Livia Frege, nee Gerhardt ("the best song singer in Leipzig," as Mendelssohn called her):

Dresden, July 5, 1846.

DEAR FRIEND:

This is the result of my good intentions—you were to get the longest and most detailed letters about Schäffer's Phantasiestücke, as well as about your own things. I, always hoping to be better and able to do it, am no better, and writing letters is a great effort to me, as if it were something wonderful! I should especially have liked to show my sympathy to Herr Schäffer. Give him my greetings; tell him that I understand him: that much of his work moves me sympathetically. I should call such music prophetic; it points to a future. But the technician has still much work to do. I miss certainty and clarity here and there, and this and the higher development is obtained only by persistent work in the larger forms and by attempts with larger means of expression— that is, symphonic and the study of the orchestra. But you know this as well as I do, my dear friend, and perhaps he does, too. So let him not stop with the piano and the form of the fantasy alone.

I thank you, too, for your last volume of songs; I bury myself in them with sympathy. You may count it as a special favor of fortune that you have found so genial a critic as the one in the *Neue Zeitschrift für Musik*. They are not always to be had. Write soon how you are and how you passed the summer.

As for me, my old strength and energy will not return. Day after tomorrow we are planning to go to Föhr for the sea bathing; perhaps that will do me some good. I have finished a symphony in my head. I have only been able to write out one movement.

Did you promise me your wife's songs? Don't forget them!

Be happy and think of me!

R. SCHUMANN.

The "genial critic" of Franz's songs, Op. 5 in the *Neue Zeitschrift für Musik*, who signed "H—s" was Dr. Friedrich Hinrichs of Halle, Franz's brother-in-law. He appeared in 1858 as a composer and published one after another,

seven or eight volumes of songs. A volume of nine songs, Op. 1, by Franz's wife, Marie Hinrichs, appeared in 1846, but no others followed them. The Schumanns went to the sea baths at Norderney, instead of to the island of Föhr. The symphony finished "in his head" was the one in C.

In August 1846, Franz journeyed to Vienna, where his future wife was visiting her uncle. Of the two volumes of songs that appeared in May, he had dedicated one, Op. 6, to his friend Hinrichs; the other, Op. 7, to Liszt. In October he returned to Halle without having stopped over at Dresden to see the Schumanns:

HALLE, October 22, 1846.

HONORED DOCTOR:

I was very sorry that I could not see you on my return journey from Vienna. I arrived on Friday at 9 p. m. in Dresden by steamer and went to find you at your former address, but you were no longer there. I was sent about from one street to another until half-past ten, without success. On Saturday I had to take the midday train to Halle, and therefore give up on seeing you in Dresden, *nolens volens*.

It would have given me much pleasure to tell you many things about Vienna, which would have been of interest to you. I also had a whole pocketful of greetings from Liszt, Fischof, Vesque, Becker, etc., which I would have liked to deliver by word of mouth. Unfortunately, this pleasure had to be given up!

Gustav Nottebohm, whom I met at the end of my time in Vienna, gave me a letter for you, which I send herewith. In it he gives me as a reference for his application to be critic of Viennese novelties.

Halle has no flavor as a dessert to Vienna. Here little Johnny is cook; there living is fine and joyful. Here everything is prejudice, and narrowness, and influenced by personal consideration; there inoffensiveness and amiable humanity. A sharp contrast, to be sure! But one must make oneself contented where he must, and as man is a creature of habit, he takes up his old way again.

Schäffer's Phantasiestücke were published today by the Härtels. Much in them has been changed and improved. Several volumes of mine appear in Vienna, where I have sold them to Haslinger. I am still in arrears with you with my Op. 4. When the new ones appear, you will receive a whole parcel; perhaps one or another will please you.

I hope in the course of the next month to come to Dresden for a few days. I will save up all I want to say to you until then, and am looking forward to it with much eagerness.

Yours very truly,

R. FRANZ.

Schumann had recommended Schäffer's Phantasiestücke to Breitkopf & Härtel to publish. Schäffer dedicated his new Op. 1 to Schumann, and sent it to him on December 7, 1846. Haslinger in Vienna bought Franz's volume of songs, Op. 9, but did not publish it until 1847. Franz also prepared four-hand arrangements of Schumann's chamber music.

Franz visited Schumann again in November 1846, and he must have been again in Dresden on his second visit to Vienna, which he made directly after Epiphany Day, 1847.

In this period Franz and Marie Hinrichs are engaged to marry. Hinrichs is the daughter of Friedrich Wilhelm Hinrichs, professor of philosophy, and from whom Schumann received a notification of the betrothal. He wrote immediately to Franz:

Dresden, February 18, 1848.

Best wishes for your happiness, my dear Franz! Will you not come soon to Dresden? In the spring— with your bride? How does that sound?

Yours,
R. SCHUMANN.

After his marriage on May 30, 1848, Franz repeated his visits to Schumann several times, but there are only meager accounts of them. It is on record that he was present at the first performance of Schumann's only opera, "Genoveva," in Leipzig in June of 1850, in Düsseldorf in the autumn of 1851, in March, 1852, again in Leipzig for the performance of "Der Rose Pilgerfahrt." Schumann's friendly interest in Franz's artistic success and his desire to help him remained undiminished. When Whistling planned the publication of one of the posthumous symphonies of Schubert's, Schumann suggested that Franz make a four-hand arrangement in 1846. After the appearance of Liszt's arrangements of Franz's songs, he expressed to Härtel, in 1849, his pleasure that "new paths were opened to the songs in this way." In Schumann's catalogue, compiled in 1847 of "Younger Composers, According To My Taste," Franz's name stands near the top, and he is also named in a well-known Brahms article from 1853 as "among the vigorous forerunners."

Although the friendly understanding between the two continued, their correspondence was not kept up. Not until after an interval of fully eight years did Schumann again— in February 1854— write to Franz.

There was in the *Neue Zeitschrift* of 1853 an article, continued through ten numbers, "An Estimate of Richard Wagner." At the close, its anonymous author spoke of the "Modern Lieder Style of Schumann and Franz," and in a footnote made the following remarks about Schumann: "When we speak of Schumann we mean him in his earlier works up to about the "Peri." Since then, as can unfortunately no longer be concealed, he is decayed, mannered in the saddest sense of the word.

Schumann had taken no notice of this till now, when he heard that the anonymous essay had appeared as a pamphlet, with certain omissions and additions, under the title, "Richard Wagner and the Newer Music," and with the signature of the author, Friedrich Hinrichs.

In consequence Schumann wrote as follows to Franz:

Düsseldorf, February 10, 1854.

For a special reason, my dear Robert Franz, I am writing to you, after a pause of several years, one we might both have brought sooner to an end. The reason is this: Herr Hinrichs, whom I believe is a friend of yours, has had his three-line lampoon published, as I am told, in the re-publication of his essay. Does he think that by such pinpricking he can put the finishing stroke to all my compositions since the Peri? Or to Manfred, the Spanisches Liederspiel, the three trios, the second sonata for violin and piano, or the second and third symphonies? Oh, I wish he could have heard these compositions, part of which were performed during our trip to Holland, so that he might have been convinced of the weariness which these "decayed" compositions caused to the musicians and

public alike! And he speaks of a “sad mannerism!” Does he mean both symphonies, the trios, the two sonatas for violin and piano, the Spanisches Liederspiel, the Minnespiel, the overtures to Manfred and to Genoveva, the Requiem for Mignon and the Advent Song? Or does he not know these works at all— and only the two volumes of songs since the Peri, which he brings up as examples? Has he read the texts of the Forest songs? Does he suppose that such pretty poems must be conceived in the same spirit as if they were by Byron or Lenau? Does he not know that music must catch the original mood of the poem, but must not go beyond it?

Now enough of this pinpricking! I only wished to tell you my opinion of it, my dear Franz, and give you leave to make whatever use of it you will. You may also tell this pinpricker that I also understand something about style in words as well as in notes.

I do not answer mosquito bites with a cannon. And you may tell him, too, that soon my collected writings are to appear, from which he may perceive that I, too, can wield a sharp blow, but never against earnest and active artists. The spot remains on him, not on the one he tried to smudge.

My dear Franz, it is good that we have music, in which we for a time can lift ourselves above the meanness of the world. Let us do so now, and leave it upon the earth.

Write me how you are living and working. I have always my sympathy with you, but our distance diminishes our intercourse. I hope to see you next winter, but to hear something from you before then.

May these lines find you in good health.

Yours,

R. SCHUMANN.

It is to be seen from this letter that Schumann's friendly feeling for Franz was the same as it had been before.

Hinrich's Wagner article caused a great commotion at the time, and especially caused Franz all kinds of annoyance. In the last part of his essay, Hans von Billow's and Joachim Raff's songs were subjected to merciless criticism, to which both Billow and Raff answered in very sharp replies, which were directed less against the critic, however, than against Franz.

Schumann was probably not much vexed by Hinrich's “lampoon,” as may be seen from the synopsis of this letter in his letter book: “forcible but amusing letter about the pinpricks.” The expression about the “meanness of the world” is no doubt to be referred to the increasing misunderstandings with the executive committee of the Allgemeines Musikverein of Düsseldorf, which finally led to a complete break.

The correspondence with Franz is at an end. On the same day on which the last quoted letter was written, Schumann's mental disease, which for a long time had shown itself in various single symptoms, took on a more threatening character. The inevitable catastrophe came 17 days later, on the 27th of this same February.

The effect of the terrible tragedy of Schumann's fate came upon Franz like a thunderbolt; Schumann was torn from him. Still under the first impression of his sorrow, he wrote to Franz Liszt: “What say you of poor Schumann? When the ideal and the real in a man's nature diverge more and more widely, as unfortunately was the case in Schumann, a catastrophe is always threatened. Rarely has anything moved me so profoundly.”

The hour of relief for the noble sufferer was postponed until death claimed him on July 29, 1856. "Poor Schumann has passed on," wrote Franz to Whistling on August 5; "For him it is for the best! Now the mice will dance and toss their curly heads high in the air, that their little squeaks and pipings may be heard."