

Schubert

(Continued from page 11.)

develop a theme, in the Beethoven manner, he could always invent a fresh one. The wealth of melody to be found in his music is unequalled.

It is characteristic of the Schubert type that such artists are great only in their art. They are passive rather than active, reflective rather than forceful. As a result, they lack "personality." In everything outside music Schubert's ideas, like his character and appearance, were entirely undistinguished. His musings on life, as exhibited in his diaries and letters, are sentimental, romantic, imitative. He was modest, but his modesty seems to have been the result of shyness as much as of anything. It is inconceivable that a man of Schubert's genius should not have known who and what he was. But it suited his placid, passive temperament rather to have his claims ignored than to assert them. Nevertheless, there were limits to his indulgence. He would rise up in his wrath when he felt that the god in him was really being blasphemed.

Bauernfeld relates that on one occasion, when the members of a famous Viennese orchestra, in the course of a dispute with Schubert, claimed that they were as good artists as he was, Schubert shouted: "Artists! Artists! You call yourselves artists! One of you bites between his teeth a wooden tube, the other blows out his cheeks playing the bugle! Do you call that art? It's just a piece of mechanical trickery that brings in pence. Fiddlers, wind-blowers! That's what you all are. Nothing else. But I am an artist. I! I am Schubert—Franz Schubert, whom all the world knows, who has done things that are great, beautiful; things of which you have no conception; and I shall do more beautiful things. For I am not just a mere bungling country composer, as the stupid newspapers think. Let the fools talk as they like."

But although Schubert knew who and what he was, he realised his shortcomings as an artist. He was a contemporary of Beethoven, and all his life was overshadowed by that mighty genius. And Schubert was particularly fitted to appreciate Beethoven. It was in virtue of his very weaknesses that Schubert, more than most, could appreciate the profundity

of Beethoven's conceptions and the masterliness of his grasp. Beethoven never had a more ardent worshipper than Schubert. At the very beginning, as a mere boy, when Schubert confided to Spaun his ambition that he would one day write music, he added: "But who dare attempt anything after Beethoven?" When he was a famous composer his consciousness of the gulf between himself and Beethoven remained.

As he once explained to the author, K. J. Braun, "Beethoven can do everything, but we cannot understand everything, and much water will be carried away by the Danube before people arrive at a complete understanding of what this man has created. Not only is he the most sublime and prolific of all composers, but he is the most courageous. He is equally strong in dramatic as in epic music, in lyrical as in the prosaic; in short, there's nothing he cannot do."

This feeling, admirable as it appears, was in some danger of becoming an obsession. It prevented Schubert from becoming intimate with Beethoven, an intimacy which, when he came to know Schubert's work, Beethoven would have welcomed, and which would certainly have been to the advantage of both men, and it may have hindered Schubert in manifesting that self-assertion so necessary to success. It may have induced what is called in modern jargon, an "inferiority complex." It is significant, in this connection, that Schubert, on his deathbed, rejected his brother's attempts to console him with the remark, "No, it is not Beethoven who is lying here!"

It is customary to say that Schubert led an unhappy life, but there is no evidence that he had any profound sorrows. He was chronically hard up, for his music was sufficiently unconventional for publishers to be shy of it. He tried once or twice to get musical appointments, but had not sufficient influence to succeed. He lacked the energy and practical sense to engineer public concerts of his works. He seemed, indeed, fairly well content with private performances in the houses of his friends. He was, the most unenviable of men, and almost wholly lacking in ambition of the worldly sort. But he was ambitious as an artist; he always wanted to do better. And he worked extremely hard. His real life was in his musical im-

The "Super-Six"

(Continued from page 17.)

of the filament circuits, while both "A" and "B" batteries are connected, should be conducted with a torch bulb of the same voltage as the valves used. A piece of insulated flex should be twisted round the base and the bulb held upright on the chassis, while the free end of the wire is inserted in the "A+" sockets of the valve holders. If it lights up in each and does not burn out, the valves may be inserted.

Bias voltage for the oscillator valve will be either $1\frac{1}{2}$ or 3 volts, while that

agitation. For the rest he was an ordinary person who led a pretty ordinary bohemian life. He was used to poverty. His father was a schoolmaster, and Schubert himself was an assistant schoolmaster for a time. But he quite deliberately chose the chances and troubles of an insecure bohemian existence rather than endure that slavery. He was often hungry, and he was probably never free from anxiety about money. But it would be absurd to pretend that he was brought to an early death (he died at thirty-one) by the indifference or hostility of the world. He died, as a matter of fact, from eating bad fish.

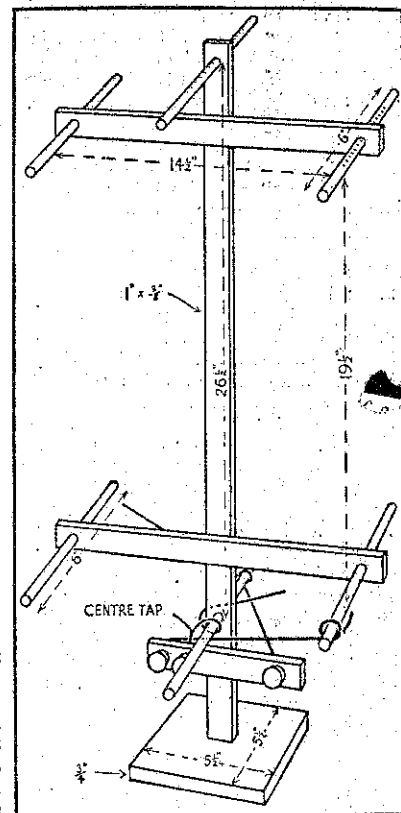
It is not possible to see Schubert in his life. His amours, his relations with his friends, his talk, his letters, are all quite unrevealing. The real Schubert, the Schubert who ranks among the few great musical geniuses of the world, was no more apparent in his life than in his appearance. Here is a description of his appearance, that Kobald has gathered from accounts of his contemporaries: "He was short, his face round, fat, and puffy—'Schwammerl,' his friends nicknamed him. His forehead was low, his nose of the snub variety, his dark hair extremely curly, which gave him a somewhat nigger-like appearance. He always wore eyeglasses even in the night, so as to be ready to compose directly he woke in the morning. His expression was, as a whole, neither intellectual, distinguished, nor genial. Only when he was composing did his face change and become interesting, almost demonic. Then his eyes would flash with the fire of genius. 'Those who knew Schubert intimately,' writes his friend, Josef von Spaun, 'saw how intensely his creations moved him, and how often they were born in pain. When one beheld him in the morning at work, with flashing eyes and glowing cheeks, another being altogether from his usual self, one received an impression not easily forgotten.'"

He was born in 1797 and died in 1828.

—From "Radio Times."

for the power valve should be ascertained from the leaflet enclosed in the valve carton.

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The Frame Antenna.

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