8 27 6t

From the Fall Mall Gazette, In one respect we may liken Herr Richard Wagner to Haman. He enjoys the friendship of royalty, and, according to his own account, the admiration of the populace. Nevertheless, Herr Wagner is discontented. Mordecai —the daily press of Germany, France, and England—will not do obeisance, but scowls upon him as a mere "frivolous bungler" in matters of art. Herr Wagner's aunoyance at this is not lessened by the demands of his astonished friends for an explanation. "Tell ns the Why of so remarkable a phenomenon," Muchanoff, nee Countess Nesselrode, appears conspicuous. Herr Wagnerr is ready to tell

the Why, and does so in a pamphlet addressed

to the noble lady just named. He begins by going back to the year 1850 and quoting the whole of an article which then appeared in the Neue Zeitschrift fur Musik, signed K. Freigedank. The object of that article was to strike a blow at the 'Jewification" of music by giving free expression to certain reasons why (according to the writer) everything Jewish is looked upon with instinctive repugnance. Herr Freigedank believed in a Hebraic domination which it was desirable to overturn, and which, in his opinion, could best be overturned after this fashion. Nobody ever set about a task of the kind in a more thorough-going spirit, or with a greater determination to speak plainly. At the outset, Herr Freigedank separated the Jew from humanity in general by asserting that he "possesses a God all to himself" (we quote from an excel-lent translation of the turgid origi-nal, contributed to the Musical World); and described his external appearance as a "disagreeable freak of nature," both repulsive and inconceivable as an object of representative art. According to the same authority, Jewish speech is a compound of hiss, screech, buzz, and grunt, which offends by the absence of all purely human expression, Being thus repulsive in appearance and language, it is not surprising that "a singing Jew absolutely drives us away directly we are no longer attracted by the utter ludicrousness of such an exhibition." Nevertheless, this strange being, so utterly incapable of artistic manifestation, had obtained "supreme sway over public taste in the most widely spread of any kind of modern art—namely, music." Herr Freigedank accounted for the phenomenon after this manner:-Modern education being a purchasable article, the educated Jew has become a fact. But his education is a mere luxury which he knows not how to use, and which has separated him from his own race only to isolate him among a community he is unable to understand. The induence of this upon music is peculiarly disastrous, "The true poet, no matter in what department of art he produces his poetic work, always derives inspiration only from the truthful and affectionate contemplation of spontaneous life, such as meets his gaze among the people alone." Nowhere can the educated Jew find spontaneous life comprehensible to him ontside his own community. The synagogue alone supplies a Hebrew composer with intelligible motives. He can at least understand the "guttural, shrill, gabbling noise" which stands for Jewish religious music. Hence the synagogue tinges all his compositions, which in every other respect are, and can only be, cold and confused reproductions of the most palpable features of Christian art. This is why "Jewish musical works often produce upon us the same effect as, for instance, a poem by Goethe would produce if recited in the Jewish jargon, and also why they present a hash of all styles and forms belonging to all masters and times. Having thus, by means of the educated Jew, led up to Mendelssohn Bartholdy, Herr Freigedank proceeded to attack the great master, then but three years dead .- In the case of one so marvellously endowed there was something tragic in his utter inability to touch the heart. He could charm the ear, but nothing more. Even "all formal power of production" failed him when approaching dramatic music, and there was nothing for it but to copy a predecessor. His choice of that predecessor was significant. Pedantry and formalism were large elements in Bach's musical language, and Bach, therefore, was most easily imitated. For this reason alone he became a model to educated Judaism. Only when Mendelssohn wrote under an oppressive sense of powerlessness did he excite sympathy, though even then sympathy was checked by a feeling that he had no "real, painful, purifying consciousness" of his incapacity. Dismissing Mendelssohn thus Herr Freigedank turned upon Meyerbeer yet more savagely:-Meyerbeer made it the study of his life to beguile the weariness of his operatic audiences by weariness of another kind. He palmed off his Jewish jargon as the piquant modern expression of familiar ideas, and did so with perfect success. He was simply a clever charlatan who so well deceived others that at last he deceived himself by believing in an artistic reputation gained without an artist's resources. That men like these two Jews should be able to dominate modern music Herr Freigedank explained by a reference to the 'incapability of our epoch in musical art." Modern music, on his showing, has no capacity for life. Down to the time of Beethoven there was not a single Jewish composer, because such a foreign element could

session of it. After quoting the article epitomized above, Herr Wagner tells us, what we are not sur-prised to learn, that a storm broke about the head of Franz Brendel, the editor of the News Zeitschrift. The storm was brief, however, and the article soon dropped into oblivion. We might attribute this result to contempt, but Herr Wagner assures us it sprang from policy. "K. Freigedank" and Richard Wagner were one, and from the moment their identity was ascertained nothing was said about the offending paper. The Jews determined to ruin the writer by "damning" his music. How this end has been striven after Herr Wagner tells in one of the most extraordinary stories ever put before the world as truth. We can reproduce only the gist of his narrative.

not exist in a vital organization, "It is not

till a body is evidently dead within that the

elements lying outside are able to obtain pos-

Against the Freigedank article, "the hea-

vier artillery of Judaism" alone thundered for a time, but when Herr Wagner became the object, play was made with different weapons. For example, "a highly energetic organization" sprung up, moving in widely ramified circles and directed by consummate skill. Hebrew society, in point of fact, became a powerful machine, bent upon running down and crushing a single man. No time was lost in putting it to work, and for eighteen years it has followed Herr Wagner with relentless purpose. In every country whither he betakes himself it crosses his path; alienating his friends, and poisoning against him the springs of public opinion. Of this,

Lohengrin was produced at Weimar in 1850, Stahr, Franz, and other eminent erities spoke of it favorably. "But," says Herr Wagner, "this happened only once in the case of each of the several writers. They all became dumb immediately afterwards. The inference, of course, is that they were 'got at" by the Hebrew organization. Simultaneously with this, Professor Bischoff, who "plumed himself up a being a Christian, and descended from a superintendent," attacked Herr Wagners art writings in the Kolnische Zeitung, invented the nickname "Music of the Future," and ascribed to Herr Wagner himself all manner of "senseless theories. From this base it was easy to operate against his compositions. The strategy adopted appears to us innecessarily elaborate. First of all, the Jews fixed upon Dr. Hanslick, a \ ennese lawyer, dialectician, and amateur who was, moreover, an enthusiastic Wagnerite), to be their instrument. The doctor was manageable, and in an essay (Herr Wagner calls it a "libel") on the "Musically Beautiful" he wrote up Mendelssohn with such ingenious art as to be taken for a musical authority. The mistake opened to Hanslick a position as critic on the staff of a powerful journal, the first use he made of which was to pronounce Wagner and all his doings "utterly null and void." Conversions such as this went on, and at length there arose an anti-Wagner party described in the pamphlet before us as bound together by, among other ties, the assurance of mutual artistic impotence and unproductive-

But Jewish machination did not stop here. It got the press of Europe actually into its hands, and under the plea of good taste in art made war upon Wagner's music wherever it appeared. In Paris the critics "obeyed as in the best disciplined army during an engagement," while in London Herr Wagner was assailed with a "storm of insults" from writers who calculated on the popularity of Mendelssohn and 'the peculiar character of the English religion, which strikes competent judges as being based more upon the Old than upon the New Testament." Only in St. Petersburg and Moscow did the press echo public opinion as to the merits of Wagner's Somehow revengeful Judaism overlooked those towns. It did not, however, neglect such other chances of doing mischief as now and then came in its way. The Ger man musicians, 'honestly confused and frightened" by Herr Wagner's writings, were persuaded into becoming his opponents, and even the "wonderfor slothfulness" of the German nature was turned to advantage, as in the case of Robert Schumann, who, finding it troublesome to resist the unquiet Jewish spirit, was at last made captive. Nay, more, series of events. be ginning with Hanslick's 'libel," elevated Jewish musical beauty into a dogma, and Hebrews and bamboozled Chris tians discussed must all aesthetics so as to remind Herr Wagner of "listening to the sale of the Saviour's garments to Jew old clothesmen at the foot of the cross." Finally, we are assured of the complete victory of Judaism, a victory nothing can impair. Hebrew society has had full revenge, and this is why Herr Wagner's music is scouted by the leaders of European opinion.

We are content to give a mere digest of this extraordinary pamphlet, because it is unworthy of serious discussion and refutation. What can be said to a man no greater than Herr Wagner, who fancies himself, for such a cause as the pamphlet of 1850, the object of such a persecution as that described above; and who, after assuming the unanswerableress of charges which were really unanswered because despised, attributes all his subsequent failures to intrigue? Moreover, Herr Wagner had no real occasion for this last outburst. His influence on modern art is unmistakable: his works excite a growing puriosity and his movements attract a share of public notice larger than ever. We honestly regret that this is so, on account of the seriously threatened interests of art.

## NO WILL.

Who are the Cinhwants for a Dead Man's Estate. The Richmond Sate Journal of Saturday

vening says:-About two weeks ago Mr. William O. George a very old and weathy citizen of Richmond, died in this city. He left no will. There are quite a number of blood relations claiming the estate, which is valued at about \$250,000. day or two since a lawyer arrived in the city and claimed the property for a colored woman called Mrs. Jackson, who lives in Philadelphia at present, but was formerly a resident of Richmond. She alleges that she was married to the de-ceased about a year ago in Philadelphia, and that she has a certificate of the marriage, and other papers and witnesses to prove that Mr. George took this method of legitimatizing the children in order that they might inherit his property. It is said that the parties lived together before the war, in this city, and that they had children. The woman is a bright mulatto, and the children, of whom there are several, are very white-one of them a full grown man. The relatives of the deceased deny the marriage, and the probabilities are that we shall have a very interesting trial of the case

## SELF-IMMOLATION.

Seventeen Hundred Russians Burn Themselves to Death.

The following statement appears in the Pall Mall Gazette:-

before the United States Court.

"All the extraordinary proceedings of the many fanatical sees whose rapid increase has excited so much anxiety in Russia, are fairly thrown into the shade by a terrible act of selfimmolation which is reported from the govern-ment of Saratow. A few months ago the prophets of a new religion made their appearan in that part of the empire, preaching self-destruction by fire as the only sure road to sal-vation; and so readily was their dreadful doc-trine received by the ignorant and superstitions peasantry, than in one large village no less than seventeen hundred persons assembled in some wooden houses, and, having barriended the doors and windows, set the building on are and perished in the flames. The authorities are and perished in the names. The authorities are doing all they can to stay the progress of this new madness, but their task is obviously a difficult one. The punishments which the law can inflict must have little terror for enthusiasts who

true road to heaven." —The present issue of the fractional carrency now being printed is the fourth series since 1862. Of the first, second, and third series, more than \$20,000,000 is now outstanding, about \$8,000,000 of which is of the first and second issue, and it is estimated that six or seven millions of this amount will never be presented for redemption, hence there is an actual reduction of that amount from the public debt, although the books of the department do not show any such decrease.

deliberately choose a death so horrible as the

-A letter at Nashua, New Hampshire, was "Returned to the writer, supposed to be Horace Greeley, for a more legible direction." It reappeared addressed to a relative of H. G.

-The registered voters in Texas, in 1869, were:-White, 59,161; colored, 48,619; total, 109,780. The amount of State tax paid was

-Lashetscheriskoff, the Russian novelist, caught his own name between his teeth and died plenty of examples are forthcoming. When . of lock jaw. So says the Detroit Tripmas.

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850 tf Executors.

ESTATE OF AQUILA HAINES, DECEASED.

ESTATE OF AQUILA HAINES, DECEASED.

AQUILA HAINES, deceased, having been granted to
the undersigned, all persons indebted to said estate are
requested to make payment, and those having claims to
present the same without delay to
GEORGE M. D. HAINES, Administrator,
No. 1406 CAMAU Street,
Or his Attorney,
8 18w6t\*

No. 128 S. SIXTH Street.

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