vited by Prince Eugene of Würtemberg to his court at Carlsruhe in Silesia, and there composed two symphonies, some concertos, and other pieces. War having driven him from this asylum, he resolved to abandon his public career till more favoured by circumstances ; and he resided for some time in private tranquillity in the house of Duke Louis of Würtemberg. There he composed his opera of *Silvana,* on the basis of his *Die Waldmädchen,* and also wrote a piece named *Der erste Ton* (the First Tone), be­sides some overtures, choral pieces, and pianoforte works. In 1810 he again set out on a professional tour through Germany, and from this time devoted himself entirely to his art. At Frankfort, Munich, Berlin, Vienna, &c. he and his works were most favourably received. His opera of *Abu Hassan* was composed at Darmstadt in the same year. Between 1813 and 1816, he was opera-director at Prague ; but giving up that post in 1816, he ceased from his musi­cal occupations for a time, contenting himself with visiting various places, and quietly waiting till he should be called to new and greater exertions. At Prague he produced his celebrated cantata, *Kampf und Sieg* (Battle and Victory). He declined various liberal offers that were made to him, until he was induced to accept an invitation to form a German opera at Dresden. There he composed his opera, *Der Freyschütz,* which was first performed at Berlin in 1822, with extraordinary applause. At Dresden he pro­duced in 1822 a drama called *Preciosa,* which was most favourably received. His opera of *Euryanthe* was also composed at Dresden, but first brought out under his di­rection at Vienna in 1823, where, as he himself says, “ it was received with indescribable enthusiasm.” At Berlin his Euryanthe was rather coldly received, and was there nicknamed by some musical critics *L'Ennuyante.* It has been said that the *Libretto* of this opera was so confused and ill-constructed, as to overpower the beauty of the music. A three-act comic opera, *Die drei Pinto* (the Three Pintos), which Weber had begun at Dresden, re­mained unfinished, and was bequeathed by its author to his friend Meyerbeer, with a request that he would com­plete it. In 1822 Weber suffered from pulmonary illness, and still more severely in 1825. He appears, from some expressions in his letters, to have anticipated a premature death ; and, unhappily, his prognostics were too speedily verified. In 1824 he began his opera of *Oberon* for London, which he appears to have finished about the end of 1825 or the beginning of 1826. At the end of February 1826 he set out for London, where he made his first ap­pearance on the 8th of March at Covent Garden, as con­ductor of a selection from *Der Frey schütz,* and was received in the most enthusiastic manner. At this time his counte­nance betrayed the deep impress of mortal disease. On the 12th of April 1826 his opera of *Oberon, or the Elf-king’s Oath,* was performed at Covent Garden Theatre, and con­ducted by Weber himself, who was again greeted with the strongest testimonies of public favour. We now approach the melancholy close of this eminent artist’s career. On the 26th May his benefit concert took place in the Argyll Rooms, but was very thinly attended. On this occasion, bodily illness and mental vexation so affected him that he was Barely able to go through his duties as conductor. After the performance he sunk upon a sofa in an alarming state of exhaustion. Ten days afterwards, at seven o’clock in the morning of the 5th of June, he was found dead in his bed at Sir George Smart’s house, where he had resided from the time of his arrival in London. On opening the body the same afternoon, the three physicians and the sur­geon in attendance found the larynx and the lungs so diseased as sufficiently to indicate the cause of his death. Weber left a widow and two children. Unhappily he had no relative near him to close his eyes. His remains were interred in the vaults of the Catholic chapel, Moorfields.

While writing this article, we observe that the Olden­burg government has ordered a bronze statue of Weber to be erected in Eutin ; and also, that his works shall be en­graved on copper, and the plates preserved in the ducal library. Impressions are to be sent as presents only to the different sovereigns of Europe. The artists of the King’s Chapel at Dresden have, it is said, raised a subscription for removing Weber’s body from London, to a tomb which they propose to erect for it in the public cemetery of that city.

Weber was an excellent pianist, but does not seem to have pushed himself forward in that capacity. He expres­sed himself most vehemently against all those who com­posed music by the aid of any instrument. He is described as a man of small stature, very thin, with an intelligent countenance ; sensible, well informed, and very unobtru­sive. His temper seems to have been amiable, and we do not find any traces of its being seriously ruffled, except on the occasion of Castil Blaze’s piracy of the *Freyschiitz* for the Odéon at Paris. Then indeed he wrote two very sharp letters to Blaze, dated 15th December 1825, and 4th January 1826, but without obtaining answer or re­dress. A number of interesting particulars regarding him is to be found in some his own letters and other papers, published under the title of *Hinterlassene Schriften von Carl Maria von Weber* (Posthumous Writings of C. Μ. von Weber), in 2 vols. 8vo, 1828. Among these are, his Autobiography, and “ The Life of a Composer.”

We have already mentioned his principal works, and their very favourable reception. It has been said that, in his Freyschütz and other operas, he borrowed largely from old popular German airs, and that he has no great claims to originality. If he adopted much from others, the children of his adoption were at least splendidly clothed and richly entertained. Still there is much of originality and beauty in Weber’s works, though it may be granted that he more frequently depends upon bold effects of harmony and modulation than upon melodic invention and expression. The example of Mozart, extended by Beethoven, Rossini, and Weber, led to that system of unlimited modulation which has now become more familiarized to the musical public, though not yet relished except by the initiated. The whole history of music shows that the public ear is only gradually trained to innovations in harmony and mo­dulation ; and even at this day, some of the most elabo­rate works of Sebastian Bach, and his son Emanuel, are *caviare* to the multitude, from their extreme abstruse­ness.

Beethoven’s magnificent opera of Fidelio, produced in 1805, gave a new impulse and direction to the German opera. The powerful influence of this great work is very perceptible in the operas of Weber and other German composers within the last thirty-five years. So is the influ­ence of Beethoven’s pianoforte music upon that of Weber and others. Although Weber cannot be compared with Beethoven for original and powerful genius, fertility and sublimity of invention, still he must be considered as a great master, possessed of much dramatic talent, great know­ledge of his art and of orchestral effect, and a high de­gree of brilliancy and gracefulness in composition. His faults are, occasional dry and harsh construction, want of unity in melody and of determinate rhythm, and the occurrence of what are technically termed *strangled mo­dulations.* Indeed, violent contrasts in harmony and mo­dulation ; fragmentary snatches of melody, often hard and dry, without leading and sustained subjects; the abuse of chromatic passages ; vague and disjointed rhythm ; are the faulty characteristics of too many composers of the mo­dem German school when carrying license to extremes. This style may be called the transcendental dithyrambic of music; wild, disorderly, heterogeneous, anti-rhythmi-