

was appointed to the musical department of the *Zentralinstitut für Erziehung und Unterricht* by Leo Kestenberg one year later and who should be able to continue his career in 1933 in the *Reichsverband für Chorwesen und Volksmusik*, Section D of the *Reichsmusikkammer*, when the principal himself, forced into retirement, had already left Germany. The question, which of Kestenberg's ideas Preußner has pursued or could no longer pursue and if, after World War II, there was a passionate plea for a demonstrative reconnection with the era of Kestenberg with the choir associations as there was at the *1. Bundesschulmusikwoche* in Mainz 1955 has barely been examined<sup>25</sup>.

4. Even today, current programmatic papers of leading choir associations remind of the spiritual legacy of Leo Kestenberg, since choir singing is still concerned with central questions of the relationship between individual and society. Already the first of the *Zehn Essener Thesen zum Chorsingen im 21. Jahrhundert* of 2002 defined "choir" as "a community of singers" in which "the individual is both a performer and a recipient of choir works", while choir singing unites voices and makes "mood and coordination experienceable in a social way" and "choir groups from ensembles up to big choirs" present themselves with "impressing variety"<sup>26</sup>.

Music cultural variety and musical polymorphism are, however, exactly those keywords, which the *European Union* emphasizes when discussing the issue of cultural identity<sup>27</sup>. The ideas and utopia of Leo Kestenberg, the first honorary president of the *International Society of Music Education (ISME)* and outstanding protagonist of "choral associations" in the 20<sup>th</sup> century, should therefore be of higher importance in this context than before as well.

<sup>25</sup> Eberhard Preußner (1899-1964). *Musikhistoriker, Musikpädagoge, Präsident*, eds. T. Hochradner, M. Schwarzbauer, Wien 2011.

<sup>26</sup> F. Brusniak, *Chor – Visionen...*, p. 11.

<sup>27</sup> F. Brusniak, *Musik als Suche nach nationaler Identität und als transnationales Angebot. Funktionen des gemeinsamen Singens*, [in:] *Die Vielfalt Europas. Identitäten und Räume. Beiträge einer internationalen Konferenz Leipzig, 6. bis 9. Juni 2007*, eds. W. Eberhard, C. Lübke, Leipzig 2009, pp. 465-481. Translation: *Music as a search for national identity and a transnational offering. The functions of singing together*, [in:] *The Plurality of Europe. Identities and Spaces*, eds. W. Eberhard, C. Lübke, Leipzig 2010, pp. 433-449.

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### Identity of music teachers in a diverse European context. Problems and challenges

*Key words:* identities, music teachers, cultural heritage, musical diversity, Europe

#### Abstract

In his book *The Limits of Interpretation* (Bloomington, Indiana University Press, 1991) Umberto Eco distinguished between the research of *intentio operis* and the subordination of a text to the *intentio lectoris*. In the first case is meant the "interpretation" of the text and in the second Eco speaks of "using the text". The importance of this thesis is that the *intentio lectoris* is at the origin of music education. Transferred to music one should consider the term *intentio auditoris*. If apprentices must be motivated to alter their *intentio auditoris* up to an *intentio operis*, they should take the opportunity to make the connection of their own intentionality with music, e.g. they must try to modify the subject. This is a crucial task for the music teacher. The importance of electronic media and new technologies are regularly at the center of research projects at European levels. The music teacher's identity and his/her professionalism have to detect this distance between *intentio auditoris* and *intentio operis* (the latter having been trained during the studies) and work with conviction to reduce this distance. In addition s/he will justify and critically scrutinize at any time to him/herself and to the students the impact of his/her educational activities.

The objective of my text is to portray the identity of music teachers from a European perspective, on one hand, by distinguishing between countries focusing more or less on the German tradition (the teacher as a musician), and, on the other hand, countries preferring the system as it applies on the francophone (the musician as teacher) or Anglo-Saxon countries.

In general, identifying avenues for mutual enrichment between different traditions will be a goal of further research about cultural heritage. Identifying tracks for promoting a mutual cross-fertilization between and an understanding of different traditions will on the focus of this kind of activities.

In a recent conference in Paris my colleague Stefan Orgass from the *Folkwang-universität der Künste* in Essen/ Germany and I dealt with Umberto Eco and his thesis about interpretation as an investigation of the *intentio auctoris*, interpretation an investigation on the *intentio operis* and interpretation as imposition of the *intentio lectoris*<sup>1</sup> in relation to the role of music teachers in Europe. We presented two different viewpoints on how to interpret the interpretation in the field of musical learning.

Eco differentiated between the investigation on the *intentio operis* and the subordination of the text to the *intentio lectoris*. He called the former interpretation of the text and the latter use of the text<sup>2</sup>. The relevance for music pedagogy of this argument is that the *intentio lectoris* acts as a starting point of any music learning. In relation to music, the term *intentio lectoris* could be changed to *intentio auditoris*. If music learners should be motivated to alter the latter in direction of the *intentio operis*, they have to be motivated to relate their own intentionality to music in that sense that they can influence the change of the object (i.e. the piece of music). To offer the students this possibility of music related influencing is a central task of every music teacher.

The identity and the professionalism of music teachers include the task of identifying the distance between the *intentio auditoris* and the *intentio operis* to work towards the reduction of this distance. Teachers must justify at any moment this change to themselves and the students.

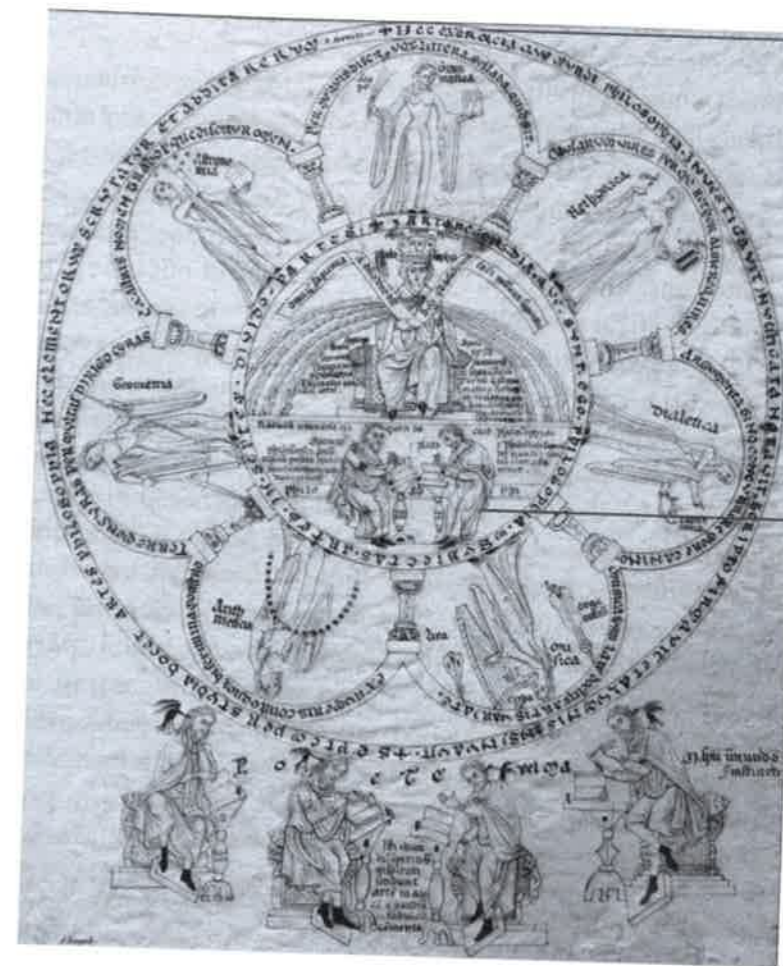
But is this still true today? Does this statement not describe the classical role of a music teacher in the formal education contexts of primary and secondary education? Over the decades, the challenges for music teachers have considerably changed. Here is not the place to deal with musical hermeneutics because it would bypass the topic. I would propose instead to take Eco's idea of text interpretation to describe, admittedly in a rather provocative way, how the assignment of functions has changed from a tight corset. It was singing in primary schools, listening and interpretation (analyzing) of classical music in secondary schools – in a new age of pedagogy, including music education. In his altered role, the music teacher could be rather compared to a tourist guide than

<sup>1</sup> Cf. U. Eco, *Die Grenzen der Interpretation*, München 1995, p. 35.

<sup>2</sup> Cf. ibidem, p. 47.

to an assistant to listen or to interpret a music piece adequately. Besides formal aspects of music education non-formal and informal aspects of dealing with music, become increasingly important.

### Historical review



Septem artes liberales

Picture realized by Claude Truong-Ngoc at the *Bibliothèque du Grand Séminaire de Strasbourg*

The transmission of the above addressed thesis of Eco to music courses, i.e. the *intentio lectoris* (music-related referred to as *intentio auditoris*), points in a di-

rection of a narrow thematic focus. Today this focus has widened substantially. Music pedagogy has become more than singing, listening and interpreting.

However, what is the historic origin of music as a subject of education? Since when music is learned? The view back to the Middle Ages answers the question in relation to an eventual narrow thematic focus while insinuating a glance at the *septem artes liberales*. The seven liberal arts were at the origin of the canon of academic disciplines and were worthy to a free (*liber*) man, i.e. a man who reads a book (*liber*)<sup>3</sup>.

The canon of knowledge includes three philological and four mathematical disciplines. The philological disciplines are called *trivium* and cover grammar, rhetorics and dialectics. The mathematical disciplines are called *quadrivium* and cover astronomy, geometry, algebra and music. Due to this firm place in the liberal arts, music became one of the seven subjects to be taught in schools and universities. However, we should not ignore that music was a pure mathematical discipline. It started with Pythagoras, who deduced the relationships between intervals by listening to hammers of a blacksmith. He also invented the harmony of the spheres<sup>4</sup>. It was taken up again in the 1619 by Johannes Kepler in his *Harmonices Mundi*. There he stated "that the proportion of the periodic times of any two planets is precisely the sesquialternate proportion of their mean distances, that is, of the actual spheres [...]"<sup>5</sup>. While Pythagoras and Kepler considered music a discipline of natural sciences Boethius also supported this theory. However, he subdivided his book *De institutione musica* (early 6<sup>th</sup> century) besides a scientific part (*Musica mundana*, i.e. the harmony of the spheres) also in two musical parts (*Musica humana*, i.e. the human voice and *Musica instrumentalis*, i.e. music with instruments<sup>6</sup>. In his theory music also existed as a form of artistic and aesthetic expression, but outside of the academic area. Only in the late Middle Ages and in the Early Modern Times, the idea of music as an art form prevailed. It culminates in the formulation: "*Musica est ars recte canendi*"<sup>7</sup> (Music is the art

<sup>3</sup> Cf. [www.phil.uni-passau.de/histhw/TutSchule/septem\\_artes.html](http://www.phil.uni-passau.de/histhw/TutSchule/septem_artes.html) (1/2015).

<sup>4</sup> Cf. A. Koestler, *The Sleepwalkers: A History of Man's changing vision of the Universe*, London 1959, p. 31-33.

<sup>5</sup> J. Kepler, *The Harmony of the World*, translated by E.J. Aiton, A.M. Duncan, J.V. Field, Philadelphia 1997, p. 411.

<sup>6</sup> Cf. W. Keil, *Basistexte Musikästhetik und Musiktheorie*, Paderborn 2007, pp. 38-39.

<sup>7</sup> Vgl. Bayerische Akademie der Wissenschaften online, "Incipits mittelalterlicher Musiktraktate" [in:] *Lexicon musicum Latinum, Lexicon musicum Latinum medii aevi. Wörterbuch der lateinischen Musikterminologie des Mittelalters bis zum Ausgang des 15. Jahrhunderts*, [www.lml.badw.de/info/incipits.htm](http://www.lml.badw.de/info/incipits.htm) (10/2014).

of singing in tune). Nevertheless the idea of music being both, a mathematical discipline and an aesthetic form of expression, was not given up. According to Gottfried Wilhelm Leibniz: "*Musica est exercitium arithmeticae occultum nescientis se numerare animi*"<sup>8</sup> (Music is an unconscious arithmetical exercise of an intellect that does not know that it is counting).

Without limiting the generality of the foregoing, we should acknowledge that artistic manifestation in relation to music already existed since antiquity. I mention in this regard Plato, who did so in condescending a manner. He is thought to have dismissed music as an imitation of reality (this depends, of course, on how one interprets Plato)<sup>9</sup>. Even earlier, ancient China perceived music as a holistic sound and rhythm medium and positioned it with a remarkable implicitness in the centrum of the practical life context. Furthermore, it was institutionalized as paradigm of order by the official policy<sup>10</sup>.

#### Music in the prevailing educational system

Historically we can differentiate between formal and non-formal music learning only since specialized music education is offered, i.e. music education in music schools. In Germany, the first music school was founded at the beginning of the 19<sup>th</sup> century in Aschaffenburg<sup>11</sup> and in France about one century earlier<sup>12</sup>. Can we consider this formation as being adjacent to the general education schools? We only can give a partial answer here. In Europe, Italy established the first conservatories, inter alia in Venice, *La Pietà* (founded as a hospice in 1353), where Vivaldi taught and composed. *La Pietà* was an orphan asylum for girls that supplied music learning as a formal education model<sup>13</sup>. The same applies for the "conservatoire" in Paris (founded in 1795), with the exception that, at the

<sup>8</sup> A. Schutz, *Mozart and the Philosophers*, [in:] *Collected Papers II. Studies in Social Theory*, ed. A. Brodersen, Nijhoff, The Hague 1976, p. 199.

<sup>9</sup> Cf. M. Klopfer, *Ethik-Klassiker von Platon bis John Stuart Mill: Ein Lehr- und Studienbuch*, Stuttgart 2008, p. 77.

<sup>10</sup> Cf. K.H. Ehrenforth, *Geschichte der musikalischen Bildung*, Mainz 2005, p. 38.

<sup>11</sup> Cf. *Happy Birthday. Deutschlands älteste Musikschule feiert 200-jähriges Jubiläum*, „Stadt Aschaffenburg im Dialog“, no 27, April 2010, p. 1.

<sup>12</sup> Cf. *Etymologie et histoire de Nantes*, [www.infobretagne.com/nantes.htm](http://www.infobretagne.com/nantes.htm) (1/2015), Establishment of the academy of music in Nantes in 1727. However, this does not lead to the conclusion that Nantes has the oldest music school in France.

<sup>13</sup> Cf. R. Schaal, *Konservatorium*, [in:] *Die Musik in Geschichte und Gegenwart. Allgemeine Enzyklopädie der Musik*, ed. F. Blume, Kassel 1958, vol. 7, cl. 1460.

origin, it provided training for the wind band of the national guard (today *Garde Républicaine*)<sup>14</sup>.

Informal music learning is much older and traces back to Guido of Arezzo. Learning Gregorian chants by heart without any didactic form of instruction, without an appropriate set of tools such as solmization syllables and line system; this stands for a very ancient method of informal learning, since no plan existed for the achievement of artistry by pedagogical resources.

Let us take an example to demonstrate, how formal, non-formal and informal learning strategies in relation to music interact. Colleges and universities (and also middle and high schools) in the United States of America have a long tradition of wind bands. Participation for the wind instrument students is mandatory, because North American bands constitute an integral part of the training within the context of academic music studies. Therefore, playing in an academic wind band is assigned to **formal learning**. The **non-formal** aspect of music learning applies to those musicians of other disciplines who commit themselves to a voluntary participation, however who want to get their contribution accepted for a supplementary recognition. The **informal** aspect of musical learning affects every musician within a performing group. The effect of "learning by doing" or learning from the conductor or colleagues<sup>15</sup> in the orchestra / choir remains a crucial aspect of music learning. In this field of training in groups, especially concerning the wind band practice, the American universities stay a nose ahead compared to the European.

According to David Hargreaves, informal places of learning are manifold. They exist in addition to school, such as youth clubs, garage bands "or even a classroom, if no formal activity or adult supervision is involved"<sup>16</sup>. We could take this one step further! Imagine the situation that during a course in classical music (which, in the sense of Umberto Eco's *intentio operis*, deals with the interpretation of a symphony of Brahms) a student wears earplugs and listens to his own music. In this case, he is training himself musically, but in an informal way. We could, of course, imagine other than music classes. This behavior of students affects the identity of (music) teachers to a not inconsiderable extent.

<sup>14</sup> Cf. R. Vançon, *Enseigner la musique: un défi*, Paris 2011, pp. 33-45.

<sup>15</sup> Cf. R. Smilde, *Musicians as Lifelong Learners: Discovery Through Biography*, Delft 2009, pp. 186-187.

<sup>16</sup> D.J. Hargreaves, *Intercultural perspectives on formal and informal music learning*, [in:] *Dedica revista de educação e humanidades* 1, Março 2011, p. 55.

### Music teachers in Germany and in France. An example of cultural heritage and European diversity

The questions, which arise in this context, relate to the point, who we can consider as a music teacher and to what extent choir masters and conductors of wind bands perform an educational task. Or did the DJ already take over this role?

#### The music teacher in the formal learning context

Usually in primary school non-specialized educational staff teach music classes. This situation occurs in the majority of the European countries. In secondary schools, the situation is somewhat different. In German-speaking countries, a graduate of school music (*Schulmusik*) studies provides music lessons after having completed his first and second state exams (*Erstes und Zweites Staatsexamen*). In France and the French-speaking part of Belgium the situation is somewhat different: A graduate of a music diploma must pass an entrance exam in educational sciences. The studies lead to a qualification as a secondary teacher (*CAPES*<sup>17</sup> in France and *CAP*<sup>18</sup>, in Belgium)<sup>19</sup>.

#### The music teacher in non-formal musical education institutions

In German-speaking countries, a teacher at musical school is trained equally in playing an instrument and in educational sciences. In France and in French-speaking parts of Belgium, a teacher at musical school – comparable to music teachers at general education schools – is a musician who, having completed his artistic training, has continued his education with pedagogical studies, with such pedagogical education being desirable but not mandatory<sup>20</sup>.

<sup>17</sup> Certificat d'aptitude au professorat de l'enseignement du second degré.

<sup>18</sup> Certificat d'aptitude pédagogique.

<sup>19</sup> Cf. [www.ifcjonfosse.be/pages/cap\\_sp.htm](http://www.ifcjonfosse.be/pages/cap_sp.htm); [www.letudiant.fr/metiers/secteur/enseignement/professeur-de-musique.html](http://www.letudiant.fr/metiers/secteur/enseignement/professeur-de-musique.html); [www.cned.fr/inscription/ICMUSDIY](http://www.cned.fr/inscription/ICMUSDIY) (1/2015).

<sup>20</sup> Cf. Conservatoire national supérieur de musique et de danse de Paris, *Pédagogie*, [www.conservatoiredeparis.fr/etudes/diplomes-delivres/pedagogie](http://www.conservatoiredeparis.fr/etudes/diplomes-delivres/pedagogie) (10/2014).

In her book about the music-making teacher (*le musicien-enseignant*), Muriel Deltand speaks of two worlds, in which he is acting.

Professional musicians who are teachers have a peculiarity of being multi-tasking artists who, working in an overlapping professional environment, are nevertheless joining two worlds: that of the orchestra and that of musical schools and academies<sup>21</sup>.

Does the teaching musician consider himself first musician and only secondarily a teacher? This question remains to be answered. Even from the historical context we know that many an exemplary composer had to teach for a living. Taking a look back into music history, we find that the theory of Muriel Deltand should be extended by the fact of an immediate need for action. In this context, Guido von Arezzo who pursued the aim of making melodies legible should be named as one of the founders of music pedagogy.

#### On the situation of research on musical education in France and Germany

The situation of research on musical education is fundamentally different in France and in Germany (and in adjacent language regions). While research on musical education in Germany is mainly done by scholars at music pedagogy institutes of music universities (Musikhochschulen) and by pedagogy colleges and universities, this is not the case in France. When research is done here on music in terms of pedagogic aspects, it is done at institutes of educational sciences. As a result, research in music pedagogy in Germany is quite profound – maliciously, one might even say it is done in an ebony tower – while, in France, such research is done on a broader scientific basis, under transdisciplinary aspects and focuses on a broader range of cultural pedagogic disciplines. Such research work is done at the universities and, in part, at teacher training colleges for primary school teachers, whereas the only two training institutions with university status in France, the academies of music in Paris and in Lyon, are dedicated exclusively to musical practice. Both of these institutions are classified as so-called “*grandes écoles*” (as for example the *ENS* and the *ENA*), where traditionally no research is done. However, as a result of the conversion of academic degrees to BA, MA and doctorate across Europe, there is an option according to the US example of the DMA to offer a doctorate in arts with partially scientific standards, but only in cooperation with the doctoral schools of respective local

<sup>21</sup> M. Deltand, *Les musiciens enseignants au risque de la transmission: Donner le la*, l'Harmattan, Paris 2009, p. 23.

universities, namely, the *Sorbonne*<sup>22</sup> in Paris and the university *Lumière Lyon 2*<sup>23</sup> in Lyon.

In a comparison of traditions – German and French traditions, that is – the balance of a more elaborate and educationally more efficient system of musical education is likely to tilt in favour of German-speaking countries; yet, the reality seems to be different: Even the German Music Council is ringing the alarm due to such conditions as are actually favourable to musical education in Germany, feeling that it is time for action. Requests range from music lessons for all age-groups to improving the social situation of teachers at general education schools and at musical schools.

Moreover, there is talk of the right to musical education for everyone. Finally, mention is made of the large number of orchestras existing in Germany and of the commitment of orchestra musicians to impart classical music. N.B.: This is explicitly stated as a cultural and educational mandate<sup>24</sup>.

Has the music scene in Central Europe, and perhaps all over the world, changed in such a way as to make music teachers shy away from an apparently insurmountable heap of musical education tasks or, as Werner Jank and Martin Stroh are putting it:

Many people do not take the discipline of music quite seriously. Unfortunately, they are right many times. Ironically, despite our thematic oversupply as regards music, we are denying the children and youths at school experiences of true learning success by demanding too little of them<sup>25</sup>.

It appears obvious that electronic and other media are playing their part in this context. Albeit sparing none of the musical educational traditions, this problem affects teachers at formal educational institutions more than those in non-formal, specialised sectors.

Such modified framework conditions also give rise to a change in the role assignments of music teachers, of those teaching outside their subject area, and of conductors and choir masters. The question arises as to whether these are still

<sup>22</sup> Conservatoire national supérieur de musique et de danse de Paris.

<sup>23</sup> Cf. Conservatoire national supérieur de musique et de danse de Lyon, Cours. Organisations des études, [www.cnsmd-lyon.fr/fr-2/les-formations/organisation-des-etudes](http://www.cnsmd-lyon.fr/fr-2/les-formations/organisation-des-etudes) (10/2014).

<sup>24</sup> Cf. na presseportal, “Zeit zum Handeln” – German Music Council and ARD on musical education in Germany, [www.presseportal.de/pm/29876/2834176/-zeit-zum-handeln-deutscher-musikrat-und-ard-zur-musikalischen-bildung-in-deutschland](http://www.presseportal.de/pm/29876/2834176/-zeit-zum-handeln-deutscher-musikrat-und-ard-zur-musikalischen-bildung-in-deutschland) (1/2015).

<sup>25</sup> W. Jank, W.M. Stroh, *Aufbauender Musikunterricht – Königsweg oder Sackgasse*, [www.musikfor.uni-oldenburg.de/vortraege/afs2005\\_jankstrohtext.pdf](http://www.musikfor.uni-oldenburg.de/vortraege/afs2005_jankstrohtext.pdf) (10/2014).

needed or whether they have become quite unnecessary? This momentum is taking on greater significance even as regards those teaching specialised music lessons, albeit only subsequent to an extended phase of alphabetisation among students.

Nevertheless, shouldn't one turn the tables and, instead of talking of over-supply, as Stroh and Jank are putting it, address the danger of musical globalisation that is threatening not only classical music, but musical education as well? I am quoting from a UNESCO report on musical diversity dating from 2006:

The members of the communities, ..., due to the lack of knowledge and understanding of local music, think that their music is old-fashioned and not up-to date, and some of them say that their music is not relevant to contemporary life. As a result, they orient themselves on "foreign music", the music that is originated from other countries... [E]verything that comes from the West (technology, science, law, economy and political systems, etc.) is thought of as more valuable and has higher status than the similar concepts from their country. As a result they underestimate local products and cultures. With similar rationale they also think that local music is also lower in status.

\* \* \*

This issue eventually becomes serious when youth construct ideas emphasizing the 'dichotomy' of West and East, where West is thought of as 'superior' and East is 'inferior'<sup>26</sup>.

I had initially associated Ecos' theory with a thematic narrowness of the discipline of music; a theory to which Stroh and Jank are diametrically opposed. The felt deficit of own musical culture versus global musical culture, as addressed by the UNESCO in the report of the International Music Council, gives the impression of another kind of thematic narrowness, that is, a musical main stream that those teaching the discipline of music must face up to by making students familiar with their own as well as with the 'other' music. Prerequisite would be, however, to ensure access to musical education for all students. Nevertheless, this is hindered many times by financial and rarely by legal reasons. Moreover, indifference and ignorance on the part of governments often add to the problem.

<sup>26</sup> [www.imc-cim.org/programmes/imc\\_diversity\\_report.pdf](http://www.imc-cim.org/programmes/imc_diversity_report.pdf)

The subordination of music under the *intentio auditoris*

The discipline of music is increasingly abandoning weekly music lessons and is being used as a means to an end. If Umberto Eco is talking about Marie Bonaparte in her study on Edgar Allan Poe utilising his texts to make statements concerning the author,<sup>27</sup> then we can also utilise a certain musical genre – well, not to make statements on the composer; no, it is all about the term 'to utilise', that is, harnessing music to achieve ulterior goals. Since, Rauscher *et al.* described the Mozart effect a little over twenty years ago<sup>28</sup>, they have provoked a storm<sup>29</sup>, rather than providing scientific evidence that listening to Mozart actually makes one more clever.

No other subject in school is associated with transfer effects to the same degree as is music. These opportunities should indeed be harnessed, but the DISCIPLINE of music should not be neglected in doing so. With the aid of diverse music pedagogical approaches, Europe's rich musical traditions could be studied, understood and utilised.

Although I have deliberately omitted the term 'diversity' in the context of musical education, it nevertheless resonated in the background all the time. 'United in diversity', the official motto of the EU – isn't that an educational concept of musical education in Europe that should be preserved and expanded? The subject of diversity in the musical sector is a multi-faceted truth that involves opportunities as well as dangers; it is a truth that challenges one to make use of the opportunities and face the dangers with confidence; a truth that Schiller describes as

Only one it is for all, but everyone sees it in a different way; That it remains one makes what is different the truth<sup>30</sup>.

<sup>27</sup> Cf. Eco, *Die Grenzen...*, p. 47.

<sup>28</sup> Cf. F.H. Rauscher, G.L. Shaw, K.N. Ky, *Music and spatial task performance*, "Nature" 1993, no 365, p. 611.

<sup>29</sup> Cf. Ed. Bundesministerium für Bildung und Forschung (BMBF), *Macht Mozart schlau? Die Förderung kognitiver Kompetenzen durch Musik*, "Bildungsforschung" 2006, vol. 18.

<sup>30</sup> F. Schiller, *Musen Almanach*, Cottaische Buchhandlung, Tübingen 1797, p. 167; original text: "eine nur ist [...] für alle, doch [...] sie jeder verschieden [siehe], Dass es Eines doch bleibt, macht das verschiedene wahr".